

**THE UTAH DIVISION OF ARTS & MUSEUMS 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.*



# DESIGN ARTS

UTAH

20  
15

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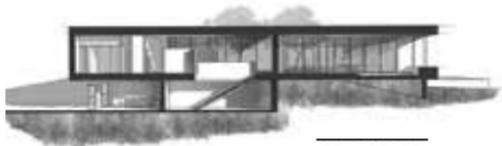
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DESIGN IS ALIVE AND WELL IN UTAH

*Randy J. Hunt*  
*{juror}*

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## **RANDY J. HUNT**

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Randy J. Hunt is Creative Director at Etsy, where he leads a team of designers creating the end-to-end experience, both online and off. Etsy is a global commerce platform empowering independent creative business in nearly every country in the world. In 2013, Etsy enabled over \$1.3 billion dollars in sales by the Etsy community. Etsy was honored with the National Design Award in 2014. Hunt feels strongly that designers must be able to build what they design, a perspective that fits naturally with Etsy's culture of making and the love of craftsmanship. Hunt cofounded Supermarket, a curated design marketplace. Previously, he founded Citizen Scholar Inc. and worked at Milton Glaser Inc. and Number 17. He writes and lectures about design and has been a visiting designer and critic at many colleges and universities. Hunt received his MFA in Design from the School of Visual Arts.



**STATEMENT** → *As a juror, you're often perceived as being in a role of special taste or influence. While this is true in part, the majority of the experience of judging this competition is an overwhelming sense of humility and appreciation. The ingenuity and creativity that come from a designer's mind always impress, and this year's selections are no exception. In choosing noteworthy submissions, a range of qualities – and their relationship to each other – were considered. First, relevance of the problem being solved. Is it culturally important? Impactful? Timely? Second, functionality. Does the work fulfill its intended use well? Third, aesthetics. Is the work a resolved design that is balanced, well-crafted, and showing skill in craftsmanship. And finally, clarity of presentation? It is understood what the intent, outcome, and point-of-view is? The selections embody a range of those qualities, and they do so with finesse and delight.*

**PHOTO** → Sara Kerens

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## EPICENTER

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“This Is Green River” is a collection of stories about the town of Green River; personal stories, public stories, and historical stories, each one connected to the objects and photos displayed in the art gallery of the John Wesley Powell River History Museum in Green River, Utah, from June through October of 2015.

### TEAM MEMBERS →

*Maria Sykes - Steph Crabtree - Nicole Lavelle  
Taryn Cowart - Pete Collard - Alice Masters*

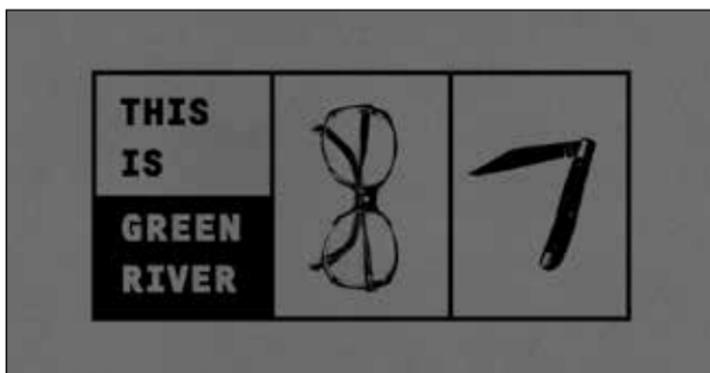
Green River has a long history of industry-oriented booms and busts—railroad, uranium, Air Force missiles, Interstate-70, melon farming—and its acute sense of self is palpable. This publication gather fragments of nuance specific to Green River for a dual audience—the people of Green River and its neighboring towns, and the wider public interested in issues of the American West. This publication project aimed to produce a portrait of place, via text and image narratives created with, by, and about town residents. The Green River Magazine contains contributions from local residents of all ages, as well as members from Epicenter’s network of Frontier Fellows and other visitors for whom Green River has become a source of interest. The magazine is a collection of articles, photographs, interviews, visual art, fiction, archival content, and more. Together the pieces examine the past, present, and future of this place, creating a portrait of a small western desert town in the twenty-first century.

### TEAM MEMBERS →

*Maria Sykes - Nicole Lavelle - Sarah Baugh*



**THIS IS GREEN RIVER**



THIS IS GREEN RIVER

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## JUROR'S PRAISE

*“This is Green River” embodies “narrative” in design. It does so quite literally in both magazine and video form. The stories are moving, and the form gives the content the package it needs to be attractive and appealing, without getting in the way. The stories highlighted are local and specific, and yet the themes are universal: struggle to preserve, generational transitions, attraction to the landscape, the ebb and flow of a community, resilience, a connection to a place and the people of that place. In both the publication and documentary video the execution is beautiful, detailed, and yet comfortable. The aesthetic is contemporary but shows the promise of holding up as timeless.*

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## CARTER ZUFELT

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HDPE / MILK STOOL → CONTENTS → 700 plastic bags, 60 plastic milk containers, 3 wooden wedges. Did you know that a plastic bag can take up to 1,000 years to break down? Each year an estimated 1 trillion plastic bags are consumed worldwide. Unfortunately, less than 5% of those plastic grocery bags are recycled in the U.S., which means that roughly 95,000,000,000 plastic bags are floating around the world every single year. My project focuses on recycling waste. Trash constantly surrounds us and infiltrates our daily lives. In a world where our natural resources are being depleted at an alarming rate, I decided to focus my energy on using something that we have excess of; plastic bags, specifically HDPE and LDPE. In an effort to help others see the need for recycling, I created a process where flimsy plastic bags are turned into stable sturdy sculptural pieces. One man's trash really is another man's treasure. Three Goals Achieved: 1. Reduce plastic in the environment. 2. Design and create environmentally friendly products. 3. Enable others to do the same. Müll means TRASH in German. I chose this name because Germany, Austria and Switzerland lead the world in recycling. It'd be nice if we could bridge that gap and adopt some of their practices. In this piece about 700 plastic bags make up the upper portion and about 60 plastic milk jugs make up the lower white portion. The project was a long and arduous one filled with lots of failed experimentation and some successes. It started with various types of plastic and an open flame and slowly evolved till I had a concrete manufacturing system where the plastic behaved how I wanted it to. I eventually found a solution and an end design that I was satisfied with (this being a stool), and went forward in that direction.



MÜLL SERIES

**HDPE 2 / SIDE TABLE → CONTENTS →** 1000 plastic bags, 3 reclaimed redwood fence posts. Similar to the milk stool, this was another design from the same process. Instead of a traditional milk stool, I decided to make a side table to add to the collection. Furniture works well for this idea because it shows the transformation from a weak plastic bag to a sturdy furniture piece. More on this discovery, I found that within a specific temperature range the plastic molecules change and allow bonding with similar molecular structures. Certain types of plastic behave this way, such as HDPE and LDPE. The process involved heating the plastic extensively, pressing it into a form with lots of consistent pressure, letting it cool in the form, and then turning each individual piece on the lathe so they came together as a whole. The plastic turned quite similarly to wood, although it did feel slightly more “buttery” for lack of a better term. Each individual piece was turned, which amounted to a lot of time practicing on the lathe to get it right. Not having spent much time on the lathe, I now feel more comfortable with the tools and want to continue practicing to improve my skills. The long term goal is to help other people see the need for recycling. They might not realize it, but plastic poisons our environment and the consequences will continue to stack up if we don’t do anything about it. Müll means TRASH in German. I chose this name because Germany, Austria and Switzerland lead the world in recycling. It’d be nice if we could bridge that gap and adopt some of their practices.

**FACULTY ADVISOR →**

*David Morgan {Brigham Young University}*

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## JUROR'S PRAISE

*The classic silhouette of both the stool and side table reveal a restraint in the number of pieces and construction. They'd be at home in both contemporary and classic(-ish) environments. The surprising visual detail and variety of colors – a natural expression of the recycled materials – add a liveliness to these pieces that turn waste into usefulness.*

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## MASSIH NILFOROUSHAN

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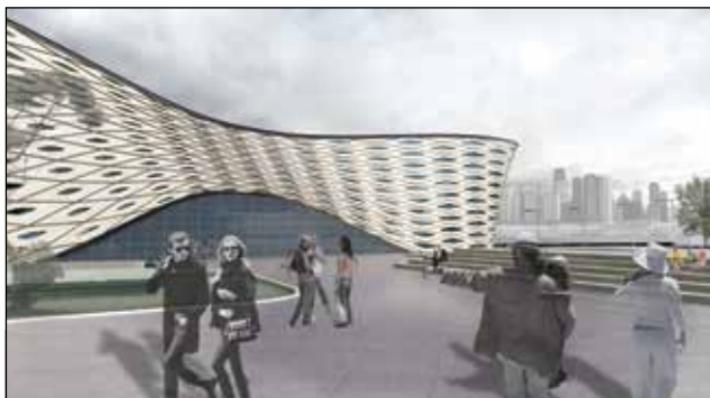
The history of Chicago has been tied to the history of nautical developments. My Master's of Architecture final project was to design a maritime museum for the city of Chicago in a site, next to the Chicago River. The site connects two major districts in the Cermack corridor; China Town and Pilsen. The overall shape of the building and site are designed in a way to respond to major environmental forces within the site, such as: Chicago River, McCormick corridor and Ping Tom Memorial park to ensure vitalization of the neighborhood. In addition the development tries to enhance the connectivity of residential districts while activating the riverfront of Chicago River. The wooden lamella facades, with solar responsive openings, recall traditional methods of wooden boat and ship making using layers of wood and bending techniques. The museum consists of 105,000 sq.ft. of exhibition, educational, restaurants and museum support spaces. The main interior circulation (placed in south wing) passes through history of nautical developments of North America. The ramp brings visitors to a journey of exploring a large steam ship (located in the central void within the ramp) and exhibitions about the age of sailing to modern navy exhibitions.

### FACULTY ADVISOR →

*Joerg Ruegemer {University of Utah}*

### TEAM MEMBERS →

*Zahra Hassanipour*



MARITIME MUSEUM



**MARITIME MUSEUM**

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## JUROR'S PRAISE

*With the Maritime Museum Massih Nilforoushan blends contemporary forms and historical references to maritime themes without being trite or obvious. The structure is situated on the site in a way that both shows a respect for the site itself and creates a compelling interaction with both land and water.*

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## DAN EVANS STUDIO

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The Cinema Cafe set is a perennial installation/stage/event space for one of the primary venues at the Sundance Film Festival in Park City, Utah. The Filmmaker's Lodge (housed in the Elk's Lodge on historic Main Street) is a central meeting place for filmmakers, festival-goers (approx. 45,000 annually), and the general public. Housed inside is the 2000 sq. ft. Cinema Cafe space where panel discussions with live audiences are presented. The primary objective was to re-imagine the way the space had been used in previous years, which amounted to a rented pipe-and-drape system and generic furnishings akin to a low-budget public access cable show. This bland environment in no way reflected the vibrancy and spirit of the festival and the host city. The resulting design transformed the venue into a warmer, more inviting space which capitalized on the existing vernacular of the Elk's Lodge interior. This more "authentic" view of Park City and the festival was especially apparent to the international audience viewing the live online webcasts [youtube.com/sff]. The high-profile panel discussions included Toni Collette, Sarah Silverman, Tig Notaro, Johnny Knoxville, Bobcat Goldthwait, Jared Hess, and Saoirse Ronan. In addition to the design, fabrication, installation, and dressing of the stage, the design team provided direction and consultation to festival staff on the decor and furnishings used throughout the venue. For providing an inviting and inspiring atmosphere in which to engage in discussions about filmmaking and storytelling at the 2015 festival, the project was considered a huge success. Festival directors and audiences expressed high praise during the festival (as well as online via Instagram, Twitter, and You-Tube) for this "major upgrade" to an important venue.

### TEAM MEMBERS →

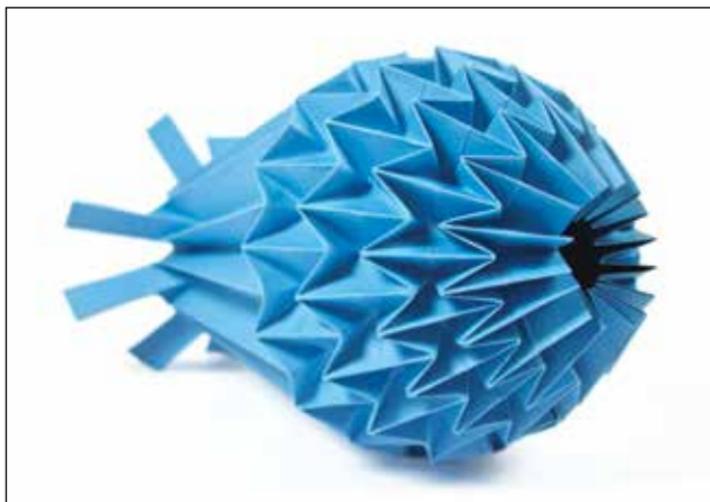
*Dan Evans {lead design/fabrication/set dressing}*

*Andrea Beecher {design/set dressing}*

*David Lecheminant {design/fabrication}*



SUNDANCE FILM FESTIVAL CINEMA CAFE



**ORIGAMI EGG DROP**

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## KATHY TRAN

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This Origami Egg Drop project was constructed for a studio class that focused on the relationships between form, function, and material. The goal was to design an object that would protect a raw egg from a three story fall. My inspiration for the final product was a water drop shape. The main body of the egg drop consists of two identical structures, one nestled in the other. Constructed from paper and tape using an origami structure as the main design element. The origami pattern made the paper more rigid to withstand shock. It also enables the overall form to be flexible to absorb and disperse the energy of the fall. Integrated fins help align the egg drop so that the base takes the impact to effectively protect the egg. The egg drop is reload-able, usable, and successfully protected the egg through multiple drops.

**FACULTY ADVISOR →**

*Keith Findling {University of Utah}*

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## IMBUE DESIGN

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Capital Reef Dwelling was completed in 2014 and tucked away in a remote desert location just outside the U.S. Capitol Reef National Park is a plot of land with some of the world's most impressive rock formations. The plot's owners came to Imbue requesting the design of a small campus of structures to occupy the desert landscape. Their objectives were simple: 1. design a residence with guesthouse and studio outbuildings, 2. fill them with intimate nooks and gathering spaces full of light and views, 3. construct the retreat on a considerably modest budget, 4. make it all about the site. The solution came by way of shed roof profiles extruded along 'L' shaped paths. At the ends of the resulting volumes are open glass walls that highlight the two most prominent rock formations, while along their lengths horizontal windows create framed panoramas of everything between. Reflecting the site's red rock megaliths that protrude above the horizontal landscape, the sharp lines of the structures rise above a shroud of twisted junipers and sage. Chosen for aesthetic and zero-maintenance qualities, cedar siding and rusted Corten panels use the same natural aging processes found in the site's rock and trees to naturally form a patina that protects from the harsh desert elements. Under the finishes, walls and roofs are super-insulated well beyond code regulations. Sun angles were calculated to block the summer sun, welcome the winter sun, and maximize natural lighting throughout the year. Strategically placed windows capture wind and induce convection for passive cooling. The concrete floor's thermal mass and radiant heating helps to regulate dramatic desert temperature swings. With LED lighting, smart thermostats, culinary well water, and septic system, the campus is almost entirely off the grid. Local contractors and artisans crafted the project using local materials where possible.

### TEAM MEMBERS →

*Shen Engineering - Moosman Construction*

**MAIN RESIDENCE** → 1,800 sq.ft. **GUEST HOUSE** → 750 sq.ft.

**STUDIO/GARAGE** → 920 sq.ft.



**CAPITOL REEF DWELLING**

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## PLASTIK BANANA DESIGN WERKSHOP

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The NUR Bench represents an innovation in utilizing digital design technology in the process of furniture making. The project was developed using NURB (Non Uniform Rational B-Spline) modeling. Using this process the bench was digitally fabricated using 5-axis milling technology with traditional boat-building techniques.

### TEAM MEMBERS →

*Bradeson Brinton - Todd Jacobsen*

*Tyler Jette - Massih Nilforoushan*



**NUR BENCH**



ARETHA SKIS

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## 4FRNT SKIS

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The 15/16 Aretha graphic was designed in the Art Deco style of 1920's. This graphic was also designed so that no matter which ski you have on which foot the graphic still works as a single image, a common design challenge for ski graphics. This graphic was created in Adobe Illustrator and screen printed.

### TEAM MEMBERS →

*Devin Soisson {designer}*

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## BYU CREATIVE SERVICES

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Through dance and music, Contemporary Dance Theatre explores the different forms of communication and interactions of all lifestyles with a balance of light-hearted performances and moving choreography. We wanted to express movement of the dancers through various cut pieces of one image across three panels. The creation of one big poster is a metaphor for the various dance choreographies incorporated into one concert.

### TEAM MEMBERS →

*Nick Mendoza {creative director}*

*Sam Reed {designer}*



CONTEMPORARY DANCE THEATRE POSTERS



**COLLEGE FOOTBALL PLAYOFF NATIONAL CHAMPIONSHIP**

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## INFINITE SCALE

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The biggest achievement in college football just got bigger. With the College Football Playoff, teams had to fight it out in two separate playoff games to earn the right to take the field and win it all. The final game was held in Arlington's AT&T Stadium, one of the largest venues in football, perfectly setting the stage for the national champions.

Infinite Scale was asked to design the look and feel of this landmark inaugural event. Along with creating the environment for the fans and students at the game, Infinite Scale planned on-site with ESPN to ensure the television audience felt the impact of the event. Utilizing a brand new icon, the system focused on the gold of the new trophy against stark black and white backdrops ensuring the gleaming of the gold was where the eye focuses. Player graphics intricate patterns, and team graphics rounded out the strong College Football Playoff National Championships presence.

From the hotels to the airport, streetscapes to the city, the design of event placed the new championship system for the NCAA at the front and center of the venue, the city, and the millions tuning in.

### TEAM MEMBERS →

*Cameron Smith - Amy Lukas - Molly Mazzolini*

*Brian Murphy - Dan Phillips - Erin Stearns*

*Alex Campbell - Gus Engelhardt*

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## **ROCKETSHIP**

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The Ubbi Tweat is an innovative snack container that combines playfulness and functionality making snack time enjoyable for both parents and children. Fitted for a small child's hand, the bird shaped Ubbi Tweat stores and seals snacks to keep them fresh. Cleverly designed, the lid remains attached when open and the weighted base leans and wobbles to prevent the container from tipping over. The Tweat opening has a practical soft spill guard and is large enough for easy snack access.

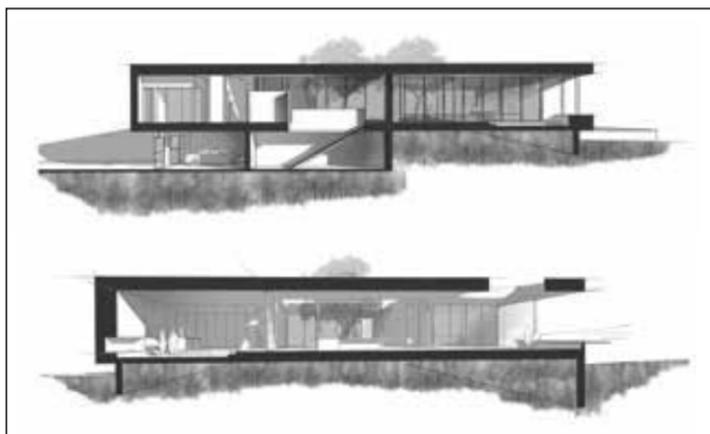
### **TEAM MEMBERS →**

*Michael Horito - John Omdahl*

*Tyler Allen - Mike Andersen*



**UBBI TWEAT SNACK CONTAINER**



GLASHAUSEN

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## SPARANO + MOONEY ARCHITECTURE

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The Glashausen project is located minutes from downtown Salt Lake City in the rocky mountains of Utah. The site comprises 127 acres located at the top of Emigration Canyon, at an elevation of 6,000 ft. above sea level, and surrounded by undevelopable land owned by the US Forest Service and local municipalities. Covered in a mix of natural Gambrel oak, sage, and native grasses the territory spreads from the northeast to southwest across the divide between mountain peaks. The site has been planned for a natural park-like setting, welcoming hikers, mountain bikers and cross-country skiers on trails that run through the site. Wildlife is also welcome as site visitors with natural game paths existing on the site augmented with water and shade for moose, elk, deer, coyote and fox. The purpose of glashausen is to offer a model green home designed for a family where time together is celebrated within glass and concrete volumes integrated into wooded canyon surroundings. The project is guided by the intent of good citizenship, forming a modern retreat from the chaos and hyper speed of information, and to heighten the role of nature in domestic life. The work re-defines responsible development on the edge between the urban and the pristine; offering an escape for families to dwell in the natural amenities of the site with minimal disturbance to the existing conditions. The state-of-the-art modern architecture creates an environmentally respectful home design, targeted for LEED platinum certification, with inspiring and sustainable elements throughout. The designers are developing a battery-charged home that can operate off the grid, inhabiting the site quietly and with minimal impact on the environment. Interior and exterior spaces are connected visually through glass walls and spatial quality is achieved through well-considered materials and details.

### TEAM MEMBERS →

*John Sparano - Anne Mooney*

*Seth Striefel - Nate King - Colby Kalian*

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## STEFAN LEIMER

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A table, a seat, a night stand or shelving – M3 is all of them. M3 explores the concept of gaining more value for your space and money through modularity. M3 consists of three identical pieces that, depending on their orientation and composition, can become a wide variety of accent furniture. No more storing folding chairs in the cupboard or fussing over fitting fine furniture in a small apartment. Need an end table and coffee table for your living room? No problem! Having guests over for dinner? Redefine them as extra seating. Have a lobby to furnish with seats and matching magazine tables? Look no further! Your needs and imagination are. An M3's geometric form is easily combined with itself to create any number of aesthetic and useful compositions. The negative spaces give one the impression that the individual bands are floating. They also provide shelving for books and periodicals. A lidded cubby, accessible from 2 sides, also allows for additional storage and stowing of the included seat cushion. Best of all, M3 is built for production. With only 4 unique components, all of which are quickly made by hand or CNC, the M3 can be mass produced with extremely little cost in time or labor, allowing for the inclusion of otherwise “unaffordable” materials at a lower price point. The examples you see before you are made using Baltic Birch Ply and Wenge. The M3 brings intelligent design and added value to the masses in a very new way.

### FACULTY ADVISOR →

*Kip Christensen {Brigham Young University}*



M3 - MODULAR FURNITURE

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## JDH GROUP

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The Floral Quarrel Park was designed and built as part of the Downtown Alliance and Salt Lake City's Garden Stroll event. The objective of this design was to embrace the shortcomings of an outdoor installation. Exposure to the elements, water, and abuse from the public can quickly turn a refined installation into a worn and aged one. To mitigate this we intentionally started out with a worn and distressed look indicative of urban decay. Maple plywood was used to create the geometric panels and were then distressed and weathered, providing the unique aesthetic of aged materials contrasting against contemporary structure. The outer skin of the wooden planters were built around an internal skeleton consisting of plywood ribs. This allowed us to create a myriad of shapes, angles, and facets while retaining strength and structure. Gaps between each panel revealed the skeletal structure underneath and allowed the external panels to expand and contract to the changing environmental conditions. The addition of cast concrete further reinforced the tone of urban decay. We then balanced this out with colorful flower arrangements and splashes of vibrant color within the raised platform. For the floral work we teamed up with a local florist to design and deliver the arrangements to fit within our designed themes. To create a playful and fun environment we integrated interactive elements within the space. The flowers moved, talked, and responded to a variety of environmental changes. Sensors within the exhibit triggered a series of verbal responses and exchanges between the flowers. Triggers included light sensors, soil hydration sensors, proximity and motion sensors, and even social media integration through a Twitter account. Hashtags, which were laser etched onto leather tags, were hidden throughout the park, inviting visitors to open a dialogue with the plants.

### TEAM MEMBERS →

*Coty Creighton - Brianna H. Wells*



FLORAL QUARREL PARK

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## SWARM DESIGN STUDIO

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The *Made* integrates the measuring cup and the storage container. Combined measuring and storage makes preparing dry goods easier, cleaner and more efficient. The *Made* eliminates the need to: look for your measuring cups, separate your measuring cup, pour or scoop content into your measuring cup, transfer a full measuring cup of stuff that's a pain to clean up from one place to another, or clean your measuring cup.

### TEAM MEMBERS →

*Chris Witham - Jon Hart - Devin Howells*



**MADE : MEASURING CUP STORAGE**

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## UTAH ARTS COUNCIL BOARD

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*Julie Fisher {executive director}*



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## UTAH DIVISION OF ARTS & MUSEUMS

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*Kirsten Darrington {interim director}*



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## DESIGN ARTS PROGRAM

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*Jim Glenn {manager}*



*visualarts.utah.gov - 801-245-7271*  
*facebook.com / DesignArtsUtah*



*The Design Arts and Public Art Program*  
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*Rio Grande Train Station.*

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**FIELD GUIDE DESIGN** → *Carol Sogard {c.sogard@art.utah.edu}*

**PAPER** → *Neenah Classic Crest Classic Natural White - Veritiv*

**TYPEFACES** → *Century Schoolbook - Champion - Super Clarendon*

**PRINTING** → *UCI Print Shop - Salt Lake City Utah*

