

**DESIGN
ARTS
UTAH**

2010



MISSION

The Utah Arts Council 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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SELECTED WORK

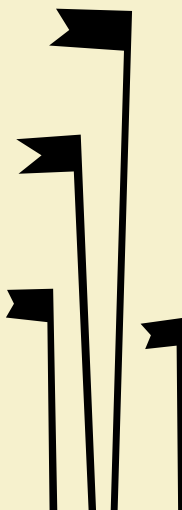
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CATALOG DESIGN

Valerie Jar
valeriejar.com

PRINTER

Printing Resource
printingresource.com



JUROR

BUDD STEINHILBER, FIDSA

Budd Steinhilber began his design apprenticeship with Raymond Loewy Associates in 1942. He then joined the firm of Dohner & Lippincott (which was later to become Lippincott & Margulies). He was part of the L&M team that helped design the famed 1948 Tucker rear-engine automobile. A few years later he was involved in the design and planning of the Crew & Officers' quarters for America's first nuclear submarine, the USS Nautilus.

For seventeen years he was a partner with Read Viemeister, FIDSA, in VIE Design Studios in southwest Ohio. In 1964, he moved to San Francisco to join in partnership with Gene Tepper (Tepper & Steinhilber Assoc.). In 1972, he subsequently formed the Steinhilber & Deutsch design consultancy with graphic design partner Barry Deutsch.

During his more than 65 years as a design consultant, Budd has designed a very diverse range of graphic, exhibit and product designs—ranging from airliner interiors, corporate logos, vacuum cleaners, machine tools, bicycles, software packaging, gas ranges, automobile steering wheels, electronic calculators, computer systems, lasers, backpacks,

videotape editors, retail stores, MRI scanners, aerobatic aircraft—and even Shakespearean Festival stages.

Clients have included: General Motors, General Electric (major appliances), Electronic Arts, Ampex, LeBlond Lathe Co., Intel Corp., JBL Sound Systems, Atari, Grid Systems, The North Face, Christen Industries, Pabst Brewing, Syntex Corp., and Esprit.

Budd has served as a National Officer of the Industrial Designers Society of America (IDSA) during which time he initiated and chaired the IDSA Environmental Responsibility Section. He has been honored to receive the IDSA Personal Recognition Award, an Alumni Achievement Award from his alma mater Pratt Institute, and a \$20,000 "Distinguished Designer Fellowship" grant from the National Endowment for the Arts.

Supposedly "retired," he has spent much of the past decade involved in the designing and prototyping of innovative battery electric vehicles and charging systems.

He lives and works on the Big Island of Hawaii.



STATEMENT

I'm pleased to learn that Utah is one of a handful of State governments that have programs supporting Excellence in the Design Arts. This program provides the public with insights into those design disciplines that apply aesthetic principles to objects of visual communication and functional forms. These are designs which shape and affect our daily lives. It's vitally important now that we consider their long-term impact and recognize the need for conservation of energy and material resources in the context of a sustainable future.

I enjoyed this opportunity to learn about Utah's diverse pool of design talents. Judging the work of other designers is always a difficult enterprise because our decisions often involve a biased viewpoint, and we are seldom party to all of the constraints that guided the end product.

Let me insert a little disclaimer. A sole Juror tasked with judging 60 design entries, from 3400 miles distant, has to be a bit daffy to accept the inherent handicaps. It's not the distance that's a factor. The entries being judged here are based, in great part, on static two-dimensional images. Which may be adequate for graphic design evaluations, but not for 3-dimensional objects and structures. The Juror's handicap is not being able to physically touch, to stroke, to walk completely around, to sit in or lie down on, to unfold, to peer into, to grasp, heft or operate. It's in this sense that my judgments are necessarily limited.

In the final analysis though, it's *your* personal response and opinion that counts.



SELECTIONS



CAFFE IBIS COFFEE BAG + LABEL REDESIGN

GRAPHIC DESIGN / One Hundred Church Street / R.P. Bissland (Logan)

CLIENT / Caffe Ibis Coffee Roasting Company

Caffe Ibis has more than 200 coffees available. Being a small company it was not feasible to have custom bags printed for each type of coffee offered.

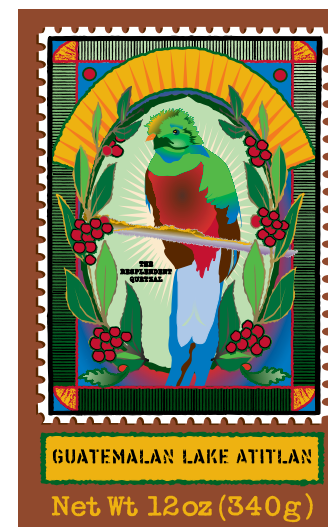
Bissland designed one bag and divided the 200 coffee “types” into seven categories that include both the type of roast and regions where the coffees are grown. Each of the seven categories has its own commercially printed multi color label. The labels are then imprinted in-house per order, with the individual coffee “type” that falls into one of the categories.

The imprinting is accomplished by a machine that also applies the label on to the bag. The color palette of the bag was designed with 2 soft matte colors of green and yellow to provide a simple stage for the Caffe Ibis logo and color labels. The labels were designed as small posters of the categories Africa, Oceania, South America, Central America, Mexico, Blends, and Dark Roasts. If all of the certifications are not present in one coffee type, the bag was designed to be able to have “Double Certified” or Single Certified” labels fit over the three certifications at the bottom of the bag.

The design had to incorporate various state and federal regulations concerning type height and placement including proper open space surrounding the text of the weight of the contents of the bag, all in specified proportion to the company name. The seven labels are also being offered for sale in a series as full-size posters.

JUROR'S COMMENT

A tough challenge and a smart solution. In so many graphic design assignments, the designer's urge to realize a great solution is limited by a client's miniscule budget. But, with ingenuity, it can be accomplished as in this design of a coffee package that accommodates 200 different coffees by using seven basic brightly illustrated label categories.



GRUNEWALD FACILITIES

ARCHITECTURE / AJR Atelier Jöerg Rügemer (Salt Lake City)

CLIENT / Christian Grunewald

The applied design method of morphing is based on two concepts that were defined through intense initial communication with the client to design an extension for the Grunewald Manufacturing Facility in Bocholt, Germany. On one hand, parts for the new Airbus A 380 are produced in the new building; on the other hand the client was involved in the development of sensitive prototypes and parts for the automotive industry, which demands a non-transparent building. The client described his project as a treasure chest with limited accessibility to certain persons only. These requirements define the morphing parents for the further process: the airplane fuselage and the treasure chest.

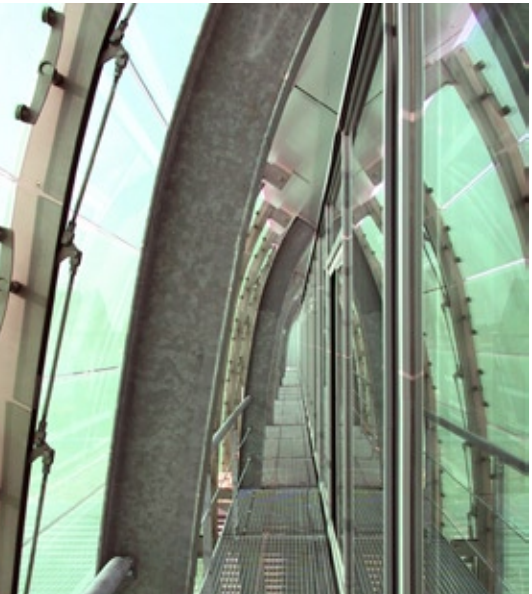
Within Grunewald’s manufacturing procedure, the CAD department plays an essential role in the workflow and all production processes. In the building’s design, this translates into the terminology of the spine. The spine is represented by the office and CAD backbone located at the opposing façade of the existing buildings. The spine is able to grow in line with the design of the future extensions, thus always remaining at the heart of the building complex, allowing for quick communication between the digital developer and the actual manufacturer in a physical sense.

The building’s sustainable concept focuses on passive means of energy savings before technical systems were employed. The envelope is highly airtight and well insulated, reaching an approximate R-value of 50; this is also necessary to avoid the spread of noise from the manufacturing machinery into the residential neighborhood to the north of the complex. Emphasis was on the predominant use of natural daylight throughout the building, including the factory floor, and a natural night cooling strategy that takes advantage of the silent night hours to flush the building with fresh air in the summer time through cross ventilation. Air exchange during the work hours is supported through a simple mechanical air exchange system that is coupled with a heat exchanger for the wintertime, which recovers 90% of the energy in the exhaust air. The thermal balance of the structure is supported through a strong thermal mass in the building’s floor that is exposed to the sun in the wintertime. This thermal mass is heat activated and functions as a radiant floor system. The southwest facing façade includes 110 photovoltaic elements that generate a maximum of 21.7 kWh/yr, which helps to reduce the primary energy dependence of the whole complex. All building systems are interconnected and can be remotely accessed and controlled through the Internet or the client’s cell phone.



JUROR’S COMMENT

This facility design exemplifies what a factory should be. This structure fully recognizes the need for maximum energy efficiency, smart systems design, expendability, and long-life materials. The double-skin walls as a means of both insulation and isolation is ingenious.



THE DIRECTOR'S OFFICE

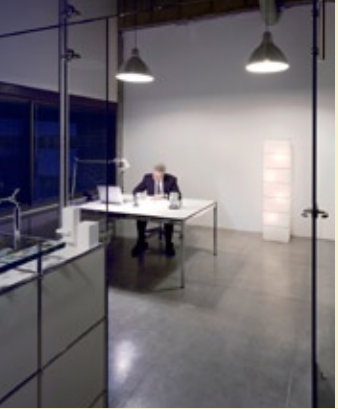
INTERIOR DESIGN / AJR Atelier Jörg Rügemeier (Salt Lake City)

CLIENT / University of Utah, School of Architecture

The architectural concept of the new Director's office at the School of Architecture is based upon three pillars: aesthetics, simplicity, transparency. Seen as an incubator for a comprehensive future remodel of the 1972 building, the design integrates into the fundamental architectural language of the existing 'Béton Brut' structure, yet displaying its own spatial and material character with confidence. During the process of remodeling, several layers of the old structure were revealed and utilized to combine the old with the new. An almost surgical process carefully exposed elements like the ceiling, the concrete floor, and reclaimed the original wooden wall siding above the glass. By refusing any decoration, the project constitutes an honest solution to a complex design challenge. Being centrally located in the studio spaces of the school, the small project is a distinguished example for the young student body to learn from.

Strictly following Mies van der Rohe's principle of "Less is More", the design intervention is reduced to the minimum necessary to create a well-functioning space within the small given footprint. Using a clear architectural language that reflects the modern Zeitgeist, all selected materials and furniture are carefully attuned to one another, reducing the materials to concrete, glass, and steel. Transparent walls separate the spaces acoustically yet spatially they seem to flow into one another. The chairs form a unit with the tables and modular file cabinets; pressed flowers in the assistant's glass countertop are homage to the beauty of the surrounding nature of the Wasatch front.

In a world that is more and more defined by a vociferous, visually overwhelming environment, buildings and their interiors need to be neutral and calm to allow for concentration, contemplation and pleasure. The chosen, partly new, partly retrieved materials offer occupants the opportunity to take over and personalize their space to make them feel comfortable. By avoiding any kind of provision, the spatial neutrality incorporates a high degree of flexibility and functionality; users are supported in their activities rather than limited.



JUROR'S COMMENT

Many architects would use an opportunity to design a Director's Office as a chance to create a lush, over-designed, over-appointed interior. This designer has instead distilled the space to its minimal requirements (the true goal of architecture) yet introduces a sense of elegance through superb detailing. "Simplicity" said Leonardo "is the ultimate form of sophistication."

PICASSO'S GUITAR : CHAIR

FURNITURE DESIGN / Robert L. Bliss (Salt Lake City)

The project is of a lounge chair, designed and made by an architect. Constructed of 1/8" laminated Baltic birch plywood, brass post-bolts and black tennis racquet strings. The chair measures 40" x 20" x 32."

JUROR'S COMMENT

This playful, superbly crafted, bent-birchwood space frame fits its metaphor of a guitar quite beautifully.



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THREE

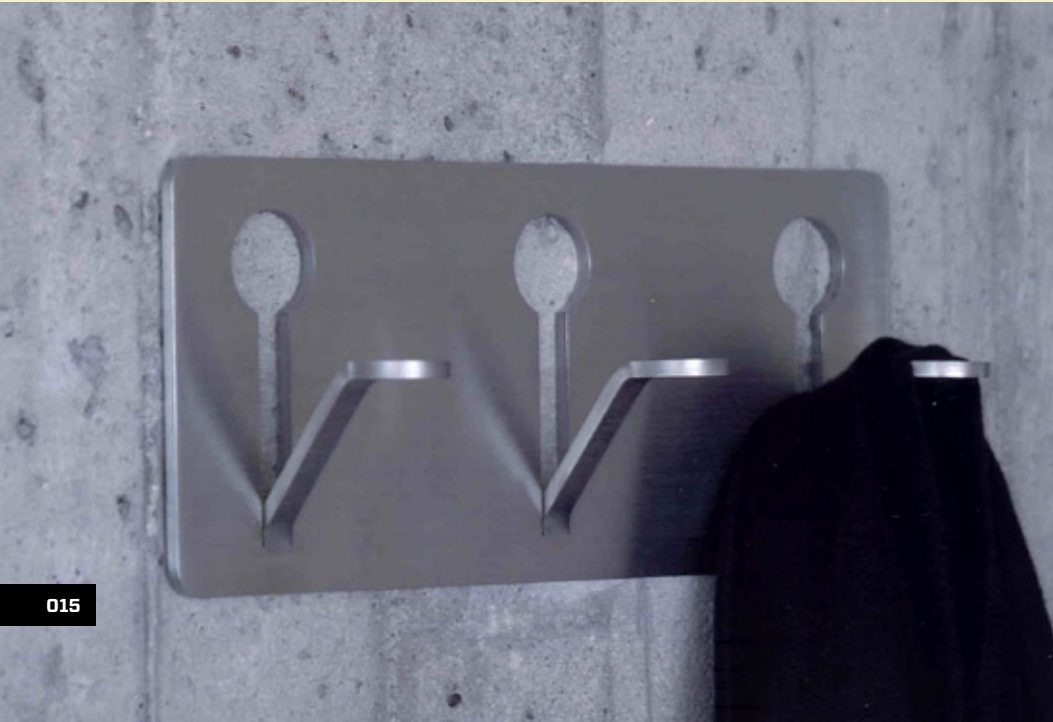
PRODUCT DESIGN / Keith Findling (Salt Lake City)

CLIENT / University of Utah, College of Architecture + Planning

Coat hooks are often seen as dull. They are generally overlooked in interior design. It is these small, unnoticed objects that the designer finds the most interesting to design. In order to create a simple design that was not sterile, the designer placed multiple coat hooks in a single unified form. The technical hurdle in this design was finding an elegant way of hiding the fasteners. Findling trusts he has succeeded in giving this inanimate object some personality.

JUROR'S COMMENT

This simple wall-mount coat hook is a great example of getting the most out of a single piece of flat material.



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BUDDHIST RETREAT

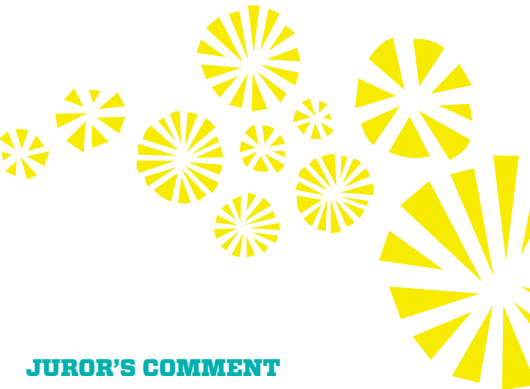
ARCHITECTURE / Imbue Design (Salt Lake City)
 Christopher J. Talvy, Hunter Gundersen, Matt Swindel
CLIENT / Marci Miligan

The Buddhist Retreat is sited on a ridgeline in Grover Valley, Utah. The architecture is absorbed through a series of moments, hiding then revealing the surrounding environment. The living and bedroom spaces focus on the views of Grover Valley and Castle Rock formations in Capital Reef National Park.

Gabion cage walls of wire and native stone are the base form of construction for the residence creating thermal mass rainscreen and uniting the architecture to the surroundings. The volcanic stone is exposed on the interior and allows filtered light to fill the space.

The open floor plan of the small dwelling responds to the client’s requirements for space void of unnecessary partitions and doors. The upper story includes a library, office and east facing platform for morning prayer prostration.

The construction materials are 98.66% locally acquired, utilizes passive cooling, radiant floors and localized heating, solar panels, solar water heating, and an on-site water well.



JUROR'S COMMENT

The brief for this unusual retreat is quite challenging. The architects have conceived a fascinating design in keeping with Buddhist teachings, choosing to utilize natural on-site materials for construction.

ARTIST GALLERY + RESIDENCE

ARCHITECTURE / Jacob Gines (Springville)

CLIENT / Loggins + Miriam Merrill

The architect’s clients are a furniture designer and a 3D artist. The client’s passion is to unlock the hidden beauty of common everyday materials in an expressive and communicative way and created a picture frame series expressing these ideas. This series became the inspiration for the architect’s explorations.

What resulted was the idea of dealing with fenestration as a picture frame. These “picture frames” not only allow for visibility into and out of the home but in some instances challenge the idea of actually occupying the frame and developing the frame as programmatic space.

The exterior material pallet consists of corten steel, white steel, glass, concrete, redwood slats and cement board panels. Each material expresses their own unique relationship to the ideas of hidden beauty and meaning. While the tectonics of each material helps to contrast the others, they also complement each other—resulting in a fusing of material, textures and color.

The main gallery space incorporates an open plan which allows for flexibility and improvisation in the gallery setup. As one interacts with others and the art in the gallery a sort of performance occurs in the performance of the art itself and of everyday life. To encourage this “performance” the main space opens onto an outdoor patio and fire-pit. With this, the threshold between indoor and outdoor virtually melts away, allowing for a fusion between the built and natural environments.

Occupying the upper level is the Master Bedroom Suite and outdoor patio. This geometric volume contains the sleeping area and is cantilevered away from the home, allowing a glimpse of the living space from the front of the home—playing a subtle game of “peek-a-boo.” A large window frames the exterior vegetation and acts as a transition between earth and sky.



JUROR’S COMMENT

The designer has a very facile computer rendering technique. The plan and elevations are promising.

FOLD-UP BOWL

PRODUCT DESIGN / Backflip Workshop / David Morgan (Provo)

Mild steel sheet + rayon flocking / 12.5" x 8"

This product grew out of the designer's interest in folding. Folding is neither an additive nor a subtractive but a transformative process. As a production method it can be very efficient and virtually waste free. Creating fifty plus iterations lead to a simple, versatile form.

JUROR'S COMMENT

This simple, handsome fold-up bowl is another fine example of morphing a flat plane into a three-dimensional, origami-like object. A no-waste concept that lends itself to considerable savings on material and shipping costs.



PLYWOOD STOOL

PRODUCT DESIGN / Backflip Workshop / David Morgan (Provo)

Birch plywood, cast aluminum connections; 17" x 17" diameter

This project was conceived to investigate the concept of design translation. Just as language translation strives to maintain equivalent meaning across different languages, design translation searches for an equivalence that is appropriate for the context, grammar, idiom, etc. of the respective iteration. The goal of design translation is to better understand the essential nature of the concept, meaning and language in question.

This stool from a series of stools explores how material translation affects the basic form of the stool. To that end, the designer decided to hold constant the three-legged radial arrangement with the center connection. He was then able to employ a range of different materials with the intent of allowing those materials to dictate somewhat the design expression.

Through this exercise, the designer now better understands the true nature of this very old form of the three-legged stool. He also have developed greater fluency in the character and expression of the materials I have chosen.



JUROR'S COMMENT

A three-legged stool (tripod) will always find a solid footing while 4-legged stools rarely do, unless absolutely even. I like the honest detailing of this Plywood stool iteration that emphasizes tension members and compression members, for even greater solidity. As a marketable product it also lends itself to shipping flat.

ANGOON AIRPORT EIS : IDENTITY + CAMPAIGN

GRAPHIC DESIGN / Lana Neilson (Salt Lake City)

CLIENT / SWCA

The challenge for the designer was to meet the client’s needs and approval of many people with different perspectives. The client wanted the identity to have the elements and “look” of the Tlingit tribal art forms, but it could not be any of the sacred images or animals, and it also had to visually represent an airport. After much research, a bird image was created as a metaphorical symbol for the airport and the environment using traditional colors of the tribal art. The identity was approved by the elders of the Tlingit tribe and all parties involved with the project. From there further pieces for the campaign were developed to bring public awareness and interest to the project.



ANGOON AIRPORT | Environmental Impact Statement

JUROR'S COMMENT

Wow! Who would have imagined that the Pre-planning and EIS statement for a landing strip airport in a remote tribal community in southwest Alaska would include integrating fine graphic design as an important component. The beautiful, interpretive “bird” symbol serves used as a strong unifying element in all communications—particularly in its campaign website application.

FEMALE CHAIR URINAL

PRODUCT DESIGN / Eugene Olguin (Ogden)

This design was conceived to add another level of self-sufficiency to individuals confined to a wheelchair. The Female Chair Urinal helps reduce the pain and struggle for some individuals when using commodes and bed pan systems currently available by providing a compact and convenient alternative. The urinal allows the user to remain fully seated in the wheelchair, traps odors in a sealable bottle and provides the user with the dignity and convenience of self reliance.

The Female Chair Urinal can be used in a chair, wheelchair or in an automobile seat. The urinal can be placed under the body by using the angled handle without requiring the user to lift her body or leave the chair. The designed shape and rounded edges aid in comfort. The metal screen guards against splashing while the tube attachment serves as a drain into the sealable bottle.

JUROR'S COMMENT

I've included this design in the exhibition because it's an excellent example of a thoughtful invention that speaks honestly and openly to the basic human process of elimination and its constraints.



NOORDA THEATRE

ARCHITECT / Axis Architects / Pierre O. Languet AIA (Salt Lake City)

CLIENT / Utah Valley University + State of Utah

The design for Utah Valley University’s Noorda Theatre provided flexibility through innovation. The 45 foot high theater allows a myriad of options for audience, scene and stage layout. This new black box theatre includes a flexible seating system that can be arranged with the actors in the center with seating on two, three or four sides or as a traditional proscenium. The main theatre has black walls, ceiling and floor. Spectators are much closer to the actors since there is no formal stage and plays can be set quickly. Instead of a traditional catwalk, the team designed a state-of-the-art walk-on ceiling grid made of woven stainless steel cables. It allows technicians to adjust lights rapidly and safely above the 17 foot high “net”.

The program includes a new black box theater with necessary supporting elements including green rooms, pre-function spaces, and mechanical and storage capabilities. Also included in the program are ticketing and waiting areas, restrooms, and supporting offices.

The site is located on the southeast corner of Utah Valley University adjacent to several large parking areas. The obvious approach to the site is from the northeast. The site itself is a landscaped field which slopes down from the level of the existing parking area to the loading dock.



JUROR'S COMMENT

I wish I could have seen images of the Noorda Theater's finished interior. The most exciting aspect of this plan is the moveable audience seating-modules that permit re-arrangement for both thrust, arena, and proscenium staging.

COMPLETE SPEECH : PALATOMETER

PRODUCT DESIGN / Rocketship, Inc. (Provo)

Michael Horito, John Omdahl, Lee Croy, Mark Schulte, Bryan Sparks

CLIENT / Complete Speech: Andy May

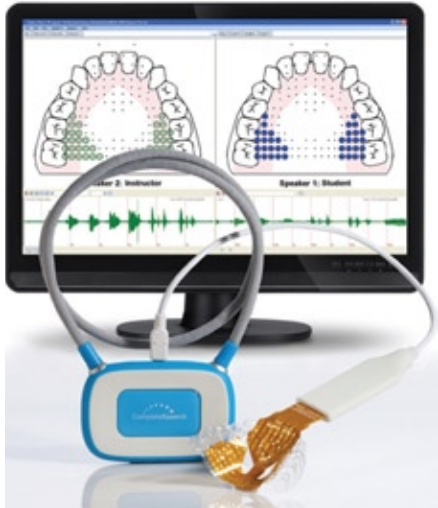
The ability to see what a person’s tongue is doing while speaking has been the goal of speech professionals (SP) for decades. The Palatometer allows the S.P. to see real-time continuous and isolated speech production. The Palatometer gives the S.P. the ability to model what the correct tongue-to-palate contact should be. The ability to see these contacts in real-time has proven highly effective in teaching and training individuals with speech disorders.

The Palatometer is designed to be light weight and easy to use, allowing users and speech therapists to improve mis-articulations and speech issues caused by hearing impairments. Users or clients work side by side with a speech therapists who visually review persistent speech issues by wearing the Palatometer. The Palatometer maps the movement of the tongue when speaking. This information is displayed on screen via proprietary software.

Once the clients mis-articulation patterns are identified, the speech therapists, who also wears a Palatometer, demonstrates correct tongue placement. This information is also displayed visually on a computer screen. Working side by side and in real-time, the therapist demonstrates how to use the tongue to create the correct sound and the client mimics the pattern displayed on screen to train the tongue and thereby create the desired sound.

JUROR’S COMMENT

The inventor of this speech-therapy device spent 30 years perfecting this breakthrough system. Testimony to what it sometimes takes to conceive, create, and design a working solution. How much it must mean to speech therapists, as well as students, to be able to “see” the interface between tongue and palate displayed in real-time. An incredible teaching tool.



SIMPLE GARDEN

PRODUCT DESIGN / Rocketship, Inc. (Provo)

Michael Horito, John Omdahl, Lee Croy, Mark Schulte, Nan Bates, John Wadley, Marvin Page (Fertile Earth: Dave Morton)

The Simple Garden combines the principles of high density gardening with a contemporary designed modular planter, creating a product that's perfect for indoor and outdoor environments. Developed as a kit, the Simple Garden comes complete with a special blend of organic sustainable planting medium, seed packets, a planting template, a planting stick and a starter guide.

The Simple Garden's modular design allows anyone to start a small garden—even indoors. As the garden grows, more planters can be added, decorating your room, porch, deck—anywhere. The Simple Garden planter's unique square design and size allows them to be arranged in any location and configuration, making effective use of available space and sunlight. The Simple Garden's patent pending self draining system helps protect against over watering. Developed as a kit, the Simple Garden comes complete with a special blend of organic sustainable planting medium, seed packets, a planting template, a planting stick and a starter guide. The planting template provides an easy color coded system taking the guesswork out of where to place plants. The color coded planting system is printed on Simple Garden seed packets, reinforcing the planting process. The included Planter Stick works with the planting template to ensure the proper planting depth of your seeds. The planting medium, when combined with water expands 5 to 6 times it's original size to fill the container, creating a lightweight nutri-rich medium. The nutri-rich soil provides a 100% natural eco-friendly growing medium providing all of the nutrients for the garden.

The packaging is an adhesive free, minimalist packaging, created from recycled materials, is design and manufactured in such a way that it holds all of the Simple Garden components securely. The packaging also integrates a plating template, turning the packaging into a useful tool.

JUROR'S COMMENT

For decades gardeners have been instructed to dig a long trench, and plant seeds in a row, 10 to 12 inches apart. Before the seeds even sprout you've got a labor-intensive weed garden in between. High-density gardening, using cluster modules, reduces that long trench to a very compact, weed-free space. The designers have done a great job of integrating the packaging of seeds, templates, medium and instructions in a "high-density" bundle.



GOALØ : SHERPA + ELITE POWER SYSTEMS

PRODUCT DESIGN / Rocketship, Inc. (Provo)

Michael Horito, John Omdahl, Lee Croy

CLIENT / GoalØ: Norm Krantz, Robert Workman

GOALØ delivers a complete power solution based on portability, more power through modularity, sustainability and durability while at the same time utilizing materials that holistically contribute to a better way of life.

GOALØ utilizes lithium iron phosphate batteries and solar technologies to provide renewable power. Lithium iron phosphate batteries are not only environmentally friendly but have a life cycle of 3,000 charges. With solar technologies the power of the sun is utilized to recharge GOALØ power packs.

Designed to work with the Goal Zero power sources, the Tifie Light was designed to be appeal commercially in the US marketplace, while being successful in (and helping to subsidize) its ultimate goal – to provide lighting to Sub-Saharan Africa.

There are strong links between increased quality of life and access to energy. Increased access to energy has a positive correlation to household income-levels. Even modest increases in electricity or lighting services results in much larger improvements in human development.

Long lasting LEDs provide high levels of lighting with low power consumption. They use only a fraction of the energy of incandescent bulbs, last 10-15 times longer and are nearly indestructible. The light design allows for the fixture to sit on a table to provide close lighting for individuals or provide broader lighting for group settings by shining light upwards. The slots in the base allow the base to stand on any flat surface. The light may also be hung to provide area lighting.



JUROR'S COMMENT

I have to give the nod to the modular GOALØ Battery-Pack system. It is perhaps the most important design in the exhibit. We are entering a period in the next three or four decades that will have to measure all economic and social problems in the context of the conservation and efficiency use of ENERGY. Our tools and systems must likewise make the most efficient use of solar input, the only true sustainable source of energy.

Capturing solar energy with photovoltaic panels is not difficult. But as a source for night lighting the difficult part is the storage of that energy. GOALØ's modularized, stacking Sherpa battery-packs, eliminate complex inter-connects while providing easy expansion of circuitry and power levels. The LED light-fixture is a fine example of minimal, versatile and functional design. The expressed hope of bringing power and light to under-served populations must first overcome the inherent high-cost barrier.

