



Utah Division of
Arts & Museums

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.



JUROR CHRISTINE GASPAR

EXECUTIVE DIRECTOR
CENTER FOR URBAN PEDAGOGY
NEW YORK, NY

Christine Gaspar is executive director of the Center for Urban Pedagogy (CUP), a New York-based nonprofit whose mission is to use the power of design and art to increase meaningful civic engagement. She partners with designers and community organizations to create visually-based educational tools that help demystify complex issues, from zoning law to sewage infrastructure. The projects are designed with and for advocacy organizations to help increase their capacity to mobilize their constituents on important social justice issues. CUP's print, audio, video, and media projects, along with tactile interactive workshop tools, are in use by dozens of community organizers and tens of thousands of individuals in New York City and beyond. The projects have been featured in art and design contexts such as the *Cooper-Hewitt Museum's National Design Triennial*, *PS-1*, and the *Venice Biennale*, and recognized with a *Cooper Hewitt National Design Award for Institutional Achievement*, the *Curry Stone Design Prize*, and the *National Arts and Humanities Youth Program Award*.

Christine has over fifteen years of experience in community design. Prior to joining CUP, she was assistant director of the Gulf Coast Community Design Studio in Biloxi, Mississippi, where she provided architectural design and community-planning services to low-income communities of color recovering from Hurricane Katrina. She holds masters’ degrees in architecture and in city planning from MIT, and a bachelor of arts from Brown University. In 2012, she was identified as one of the “Public Interest Design 100.”

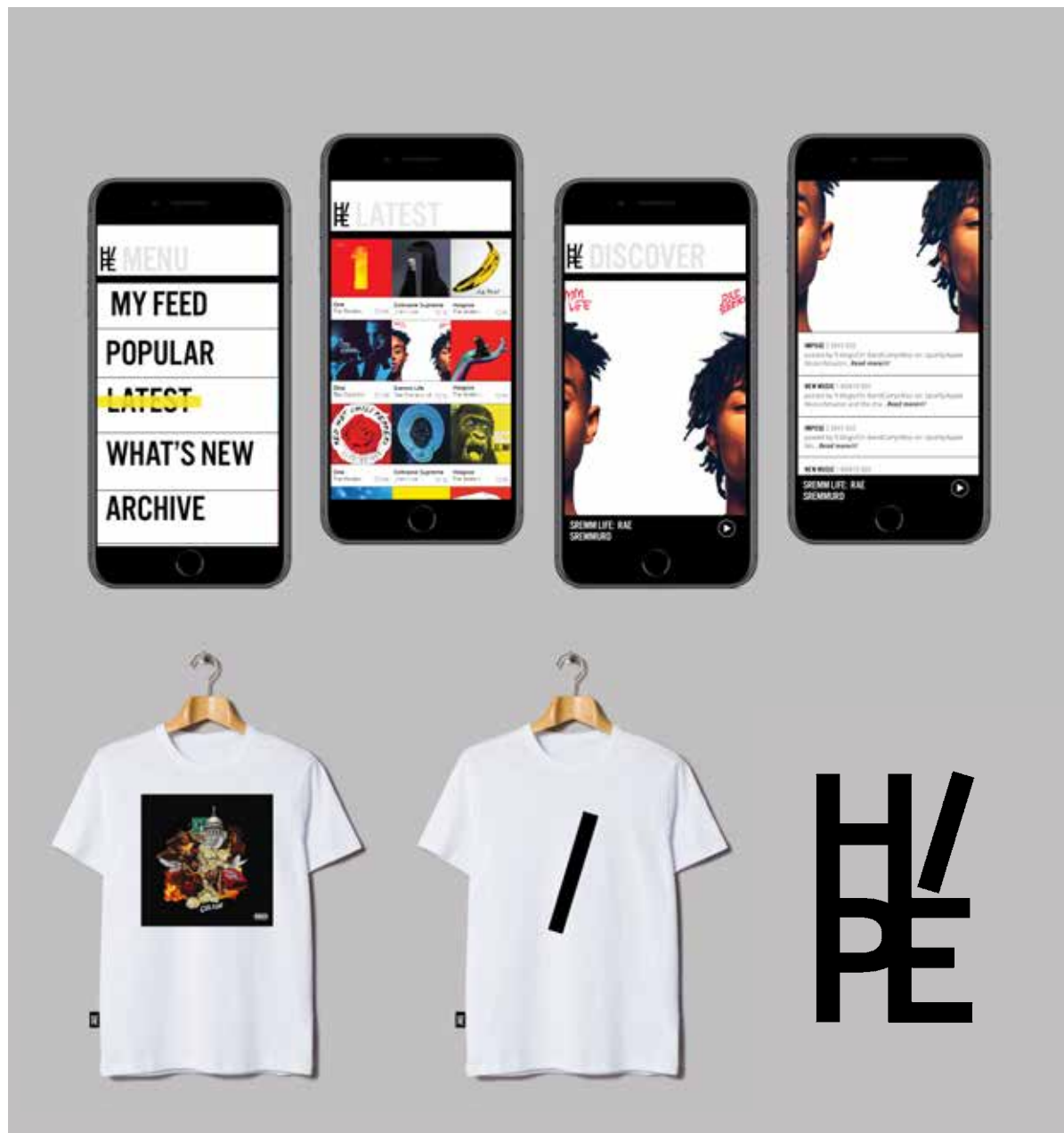
WHAT MAKES DESIGN GOOD?

Does it solve a problem? Even if only for a single person? Does it reflect a clear understanding of who that person is (or people are)? Has it worked with them to understand their needs and create something that really addresses them or transforms them in a meaningful way? The projects I found most compelling were the ones that did those things.

There's the knitting walk that, while seemingly impractical, would delight at least one person I know. There are the projects that aim to inspire and engage — in a range of unexpected ways — residents of a small town around imagining its future. There are the architectural projects whose forms and plans reflect careful thought about the people who will engage with them, both inside and out.

✱ On the flip side, several projects that almost made the cut got parts of the equation right. Perhaps they looked good, but on closer inspection seemed more driven by form than by ideas related to how they might be used in the world, or seemed untethered from a clear understanding of whom they were for and therefore what problems they should really be solving. ✱

The projects selected here — buildings, experiences, a webcomic, a roadside sign, a toy that teaches, an exhibit, a rebranding — all show how design can solve problems. It can tell a story, can facilitate civic engagement, can make places better, can bring dignity to difficult circumstances. Works of design don't need to be grand to make an impact. Or to be good. **CHRISTINE GASPAR**



JUROR AWARD

HYPE MACHINE

Hype Machine is a music blog aggregator. The designer spoke with multiple users of this music app, and worked with them to create a design that flows cleanly, as well as better pleases the eye of the users.

CAMRIE DANCE

COMMUNICATION DESIGN

STUDENT

BOUNTIFUL, UT

JUROR AWARD
✱

KODA FARMS REBRAND

Koda Farms is a family-run business in Southern California that produces traditional Japanese rice products. Seeing a need to better convey the traditional and organic traits of this brand, the designer worked on a new packaging concept that better represents Koda Farms. This new system is inspired by traditional Japanese packaging and labeling. The front labels are photographs from both California and Japan collaged together, symbolizing the fusion of Eastern & Western cultures into one product. The tubes are dyed with a light gradient, mimicking the subtle gradients used in original Japanese prints.

McCALL KELLER

FACULTY ADVISOR: ADRIAN PULFER

COMMUNICATION DESIGN

STUDENT

PROVO, UT





JUROR AWARD

TATLER
MAGAZINE

Tatler is a British magazine published by Condé Nast Publications focusing on fashion, lifestyle, and politics of high society. Its readership is the wealthiest of all Condé Nast's publications. With the readership of this publication in mind, the designer's goal was to create a design that was inviting and feminine, but also secretive and enticing — something that spoke to the high-society gossip held within its pages.

CAMRIE DANCE

COMMUNICATION DESIGN

STUDENT

BOUNTIFUL, UT

JUROR AWARD

ALLAY SERIES

These characters were created to give the child a visual cue in determining the length of a seizure. In his book, “The Laws of Simplicity,” John Maeda speaks of the anxiety caused by waiting. One of the studies he cites centered on the web page loading bar. When a loading bar is present, the perception of time passing seems quicker. The Allay series was created to show that passage of time physically. As you twist the figure's head and legs, a timer engages to return the character back to a normal state. This time correlates to specific portions of a seizure. The head timer lasts for 2 minutes, a typical length of a seizure. The legs time out to 3 minutes, indicating the duration of a phase called “automatisms.” In this iteration the designer used square forms that distorted the figure further when twisted. This was metaphorical to the “distortion” he saw his mother go through when experiencing a seizure.

BEN EVJEN

COMMUNICATION / PRODUCT DESIGN

PROFESSIONAL

OREM, UT





ALLAY **SERIES** **PACKAGING**

High contrast woods, maple and walnut, were used to house the two characters that have the same stylization. The Allay Series timers should be housed in a container that holds as much value as the item within. Packaging should be something precious and worth keeping.

BEN EVJEN

COMMUNICATION / PRODUCT DESIGN

PROFESSIONAL

OREM, UT

LES MISÉRABLES **BOOK COVERS**

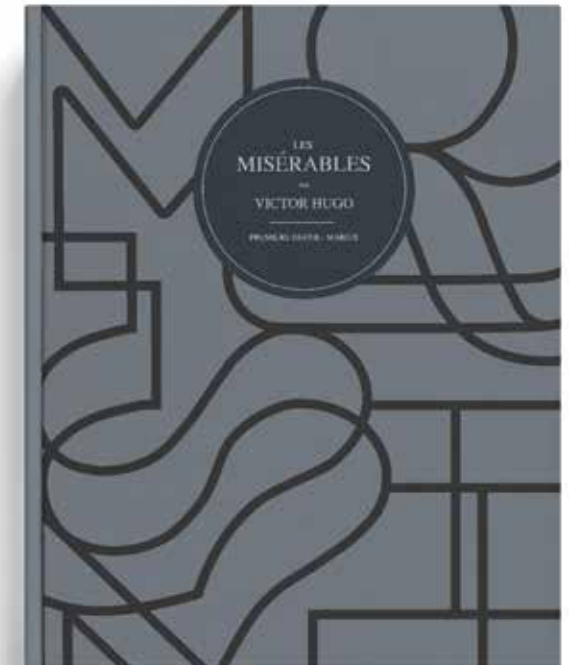
Les Misérables is considered one of the greatest novels of the 19th century. The designer explains these book covers are meant to reflect the historical value of this story along with a contemporary twist. The tipon label draws back to the original book cover, with a contemporary design of each character behind each book.

CAMRIE DANCE

COMMUNICATION DESIGN

STUDENT

BOUNTIFUL, UT





AVANDEN WEBCOMIC

These are excerpts from the first chapter of a webcomic the designer started in early 2016. Done entirely digitally (Photoshop/Clip Studio Paint), he wanted the design of the pages to reflect his influences and inspirations, such as Japanese manga, the art of Mike Mignola, and various 18th- and 20th-century painters.

BENJAMIN GROVE

COMMUNICATION DESIGN

PROFESSIONAL

SALT LAKE CITY, UT

HOMELESS RESOURCE CENTERS

First and foremost, the project vision for the Resource Centers places emphasis on design(s) that provide a humane and dignified environment for their users. Aside from the need for a humane approach, the designers have also identified seven additional core principles to guide the design team in their efforts. Those visioning principles are summarized by the following terms: connected, safety, durability, sustainability, trauma-informed design, flexibility, and contextuality — each principle adding to a design that aims to promote the highest level of safety without feeling like an institutional facility. These facilities will by nature of use need to be as flexible as possible. As part of a large collaborative effort, the cities of Salt Lake and South Salt Lake have come together to construct three new Homeless Resource Centers (HRCs). These facilities will replace the current Road Home Facility located in downtown Salt Lake City. The homeless population using the facility are required to leave to access other needed services, such as medical care, housing placement, food, etc. The HRC model is designed to provide all the needed resources on site within the actual facility. The facilities will provide services to the population experiencing homelessness, with different facilities serving different portions of the population. These populations include a men’s-only location in South Salt Lake, a women’s-only shelter on 700 South in Salt Lake City, and a men’s and women’s center on Paramount Avenue in Salt Lake.

AJC ARCHITECTS

TEAM: STEVE SIMMONS, HEBER SLABBERT,
DIJANA ALICKOVIC, CONNOR STEPHENS,
RACHEL MORGAN, ANTHONY LARSEN

ARCHITECTURE DESIGN
PROFESSIONAL
SALT LAKE CITY, UT



RUSTYS REBRAND

After purchasing his first motorbike, the designer began using Rustys in Provo, Utah for any necessary repairs. The designer explains Rustys is an exceptional garage that is honest, fair, and educational (they will help customers understand each issue and how to potentially fix it themselves). When asked to update their website, the designer took this as an opportunity to give Rustys a much-needed rebrand. He began with a new custom logotype which was then integrated into product and web. The logotype is inspired by bold English type used by classic motorcycle brands such as Norton and Excelsior.

McCALL KELLER

TEAM: MIA MEREDITH, TYLER WATSON

COMMUNICATION DESIGN

STUDENT

PROVO, UT





OGDEN WEBER APPLIED TECHNOLOGY CENTERS

Housed in the recently upgraded shell of an existing 43,605-square-foot warehouse space, the program for the OWATC Bay 2 improvement called for the integration of the latest high-tech labs with the decades-old structure of wood trusses and columns. The program for Bay 2 includes formal classrooms, informal collaboration spaces, offices, high-tech labs and clean room, large-scale paint booth and grind room, and observation space for local employers, businesses, and students to interact. These spaces serve the College's Composites Program, the NDI (Non-Destructive Inspections) Program, and provide additional Flex Space for the future growth. The Composites has experienced significant growth in recent years and is predicted to grow substantially in the future as the automotive, aviation, and outdoor industries continue to drive demand for composite technologies.

AJC ARCHITECTS

**TEAM: STEVE SIMMONS, HEBER SLABBERT,
DIJANA ALICKOVIC, ANTHONY LARSEN, KYRA BELL**

ARCHITECTURE DESIGN

PROFESSIONAL

OGDEN, UT

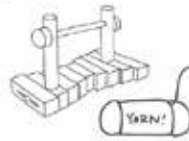




HOW TO WALK AND WEAVE

Preliminary Steps

GATHER MATERIALS



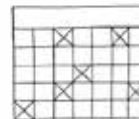
READ INSTRUCTIONS



WIND YARN



SCHEDULE WALKS



LEARN HOW TO ARM KNIT



Going on the walks

PT. I UNWIND

Begin the walks in summer. During the first half of each walk, unwind yarn behind you.



PT. II KNIT

Next, turn around and knit with the yarn you left until you return to your spool.



PT. III REPEAT

Repeat your walks while adding onto the same scarf. By winter, you will be working with a scarf long enough to keep you warm while you walk.



FABRICATE

Despite recent uses as a millennial marketing tool, self-care has important gendered and historical implications. Caring for the self resonates with traditional women's work of caregiving and textile-based labor. These forms of labor, like self-care, share a theme of effort and durability beneath perceptions of weakness and emotional vulnerability. Fabricate aims to bring self-care back to its roots as a painstaking task steeped in self-inquiry, using textile-based labor as an analog. Additionally, the experience is completed while walking, which is typically done as a form of physical and mental self-care. Armed with yarn and a wooden spool, the user begins the walks in summer. During the first half of each walk, the user leaves the spool at their starting location and unwinds yarn behind them while they walk. Next, the user turns around and knits with the yarn left behind them until they return to the spool. The walks are repeated while adding onto the same scarf/blanket/knit piece. By winter, the user is working with a knit piece large enough to warm them while they walk. The spool exists in two states: as a weighted stationary object during the walks, and a portable object between walks. The wooden base, embedded with 1.5 lbs of steel washers for weight, is modeled after the concept of repeating one single stitch to build a larger whole. The two vertical posts that hold up the yarn act as placeholders for the stitches between walks. A slot on the side holds a twelve-page instruction booklet with all necessary information about knitting and completing the walks. Finally, for portability, the entire spool can be dismantled and put back together.

LUCY ALLEN

FACULTY ADVISOR: ELPITHA TSOUTSOUNAKIS

CONSUMER PRODUCT DESIGN

STUDENT

SALT LAKE CITY, UT

GREEN RIVER WELCOME SIGN

Green River has always been a point on the way to another destination for many travelers. But today, with I-70 and gas stations on the edge of town, thousands of people “visit” the town each day without ever seeing the community that exists between exits 160 and 164. As a part of Epicenter’s mission to bolster economic development and facilitate community pride, the design team has started to leave “breadcrumbs” for interstate travelers to show that there is something more interesting going on within town. With this in mind, designer Lisa Ward, custom lighting shop Lite Brite Neon, and Epicenter, through the National Endowment for the Arts Our Town Program, created a neon welcome sign placed in the empty space between the busiest gas stations and downtown Green River. In addition to leading visitors in town to spend money at local businesses and stay a little longer, the sign builds on Green River’s classic neon signs and celebrates the local landscape. The design was created with the help of Green River High School students who were tasked with drawing their own signs. Many of these drawings are almost identical to the final design, which depicts the sun rising over Gunnison Butte on the river. This project has already become a point of pride for Green River residents and a popular attraction for visitors. The city has even graveled the path next to the road to make it easier for the many travelers who stop to take pictures in front of the sign.

EPICENTER

TEAM: LISA WARD, LITE BRITE NEON,

GREEN RIVER HIGH SCHOOL

COMMUNITY DESIGN / PLANNING

PROFESSIONAL

GREEN RIVER, UT



SIEGFRIED'S DELICATESSEN REBRAND

This project is a proposed rebrand to the local shop, Siegfried's Delicatessen. The current branding they have feels dated, and feels generalized. The potential new designs are carried through to the most immediate materials, such as wrapping paper, menus, business cards, and postcards. The design concept subtly calls out their German ancestry by focusing on the colors of the German flag and using a German typeface. With the muted colors, combined with the hand-drawn patterns, it gives the deli a more warm and inviting feeling. The colors are then carried through to their logo, patterns, and signage.

ESTHER LY

FACULTY ADVISOR: HOLLY JOHNSON

COMMUNICATION DESIGN

STUDENT

SALT LAKE CITY, UT





OUR FUTURES EXHIBIT

“Our Futures” at the ACME Lab at the Utah Museum of Fine Art invites visitors to “time travel” to the year 2039 and experience four potential futures for the residents of Green River. In doing so, visitors, specifically teens and young adults, are asked to consider the role they each play in shaping their own community’s future. They are tasked with voting for one of four possibilities: for the town to disincorporate, become a tourist town, recruit a recycling industry, or host a Mars Now space-colonization facility. All of these futures are based in Green River’s past or another rural community’s reality. After voting, visitors step into the future to 2039. Each possible future affects individual lives in ways that are sometimes positive, sometimes negative, and often complicated. It’s through the diaries of two fictional teens, Mia and Cera, that these outcomes are more fully understood. Best friends who’ve kept journals through their high school years, Mia and Cera become tour guides through these speculative futures, and it’s through the lens of their friendship that visitors glimpse the consequences of their individual votes. Artifacts from Mia and Cera’s lives are on display and bring this speculation to life. Visitors can try on clothing that Mia and Cera wore, appreciate the beauty of Mia’s handmade jewelry, see what Cera made of “old” recycled technology, and learn what a “space valentine” is. There are even stations for smelling and hearing the future. At the end, each visitor will be asked to reflect on and respond to these worlds: What might the future look like in our own town? How can I help create the future I’d most like to see? The space, diaries, artifacts, and sounds were all designed and created by Epicenter with the help of the ACME Lab.

EPICENTER

TEAM: UMFA ACME LAB, BRYAN BROOKS,

RYAN BAXTER

ENVIRONMENTAL DESIGN

PROFESSIONAL

GREEN RIVER, UT





VIRGINIA WOOLF BOOK COVERS

“Virginia Woolf’s novels are highly experimental: a narrative, frequently uneventful and commonplace, is refracted—and sometimes almost dissolved—in the characters’ receptive consciousness. Intense lyricism and stylistic virtuosity fuse to create a world overabundant with auditory and visual impressions.” — Author Bhaskar A. Shukla. The designer explains she loves the way Woolf takes the mundane and can twist and refract it into something so meaningful and relatable, and wanted the way she played with typography to reflect that writing style in ways meaningful to each book.

MAYRA PAYNE

FACULTY ADVISOR: ADRIAN PULFER

PHOTOGRAPHER: JOSHUA LYNCH

COMMUNICATION DESIGN

STUDENT

ALPINE, UT

GREEN RIVER HISTORY & CULTURE FIELD GUIDE

For thousands of years, people have been working their way through the Green River area, taking its measure, being shaped by it, and leaving their mark upon it. Green River is a strong community where families have worked hard to build a life in the desert. Today, an agricultural base and a thriving hospitality industry fuel the town, but there are many layers of history — especially recent history — that are often overlooked. Green River is more than just motels, watermelons, or a blur on the highway. It's a place worth celebrating, listening to, and learning from. While by no means exhaustive, this document looks to provide a snapshot of this small town, the forces that shaped it, and some of its legends and traditions. Through this document, the designers aim to give a better understanding of Green River, encouraging readers to look closer at the town, and maybe stay a little longer. Depending on the audience, this guide may be a celebration of a hometown or small glimpse into the life of this small desert community. Whatever the case, the designers hope this publication provides a well-rounded narrative of the Green River area. The richness of Green River's physical landscape is only rivaled by the richness of the stories that exist within it.

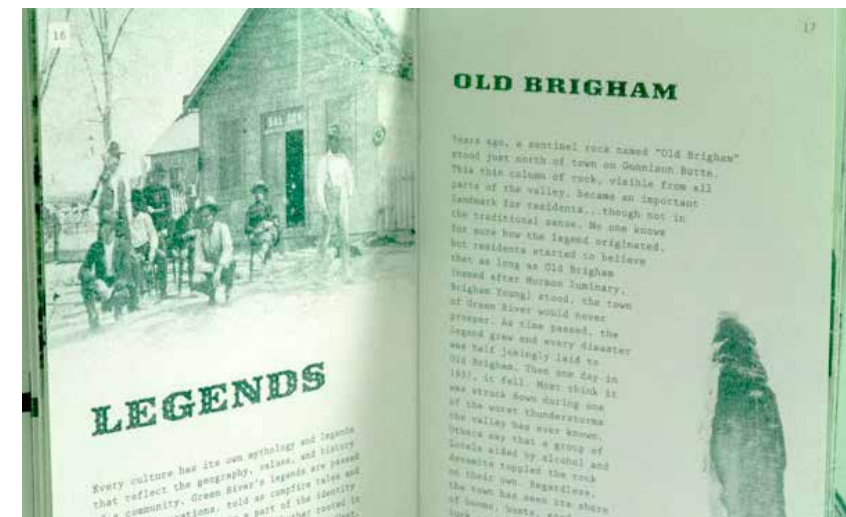
EPICENTER

TEAM: JO ANNE CHANDLER, UNWORK STUDIO

COMMUNICATION DESIGN

PROFESSIONAL

GREEN RIVER, UT



FIELD OF DREAMS ECOCOMMUNITY

The collaborative, interdisciplinary community project: Field of Dreams EcoCommunity (FOD) in Kearns, UT came into life when Prof. Jörg Rügemer (AJR) teamed up with client Salt Lake Valley Habitat for Humanity (SLVHFH) to develop and design better-performing buildings for Habitat's clientele. During the early project development, it was agreed that FOD offers the opportunity to design and develop an outstanding case study of build comfort and performance for the affordable market segment, with the opportunity to pull the project into the classroom at the School of Architecture, University of Utah, to have students observe the process and see the buildings growing during construction.

As a long-term vision, AJR was also able to win SLVHFH as a project partner for his new Design +Build Salt Lake program for the school. As a clear, impactful, and innovative contribution to sustainability, the goal for FOD became to showcase that resilient, sustainable, and affordable buildings could be developed at an affordable budget and within a micro-neighborhood.

The project became an exploration of new means of density in an existing part of the township — AJR's initial concept proposed a zoning change, allowing twice as many units on the property, thus saving each unit about \$20,000 — money that was then utilized for a higher energy performance. As a result thereof, twenty 1,500 square-foot, three-bedroom, two-story units in 10 duplexes are being erected on the land, which includes a large community space located between the privately-owned houses, to offer social space for gatherings and activities, as well as small community garden patches to allow future occupants to grow their own produce. With a sales price of \$150,000, each unit will use \$1.50 per day in energy for heating/cooling, offering a resilient, healthy, and livable environment for its occupants, which are families with a 40-60% Area Median Income. The goals have been successfully met as of summer 2018. The first units are under construction as of January 2018, with the first two units being only weeks away from their dedication. FOD won the prestigious University of Utah 2018 Alta Sustainability Leadership Community Partnership Award.

ATELIER JÖRG RÜGEMER

ARCHITECTURE DESIGN

PROFESSIONAL

KEARNS, UT



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DESIGN ARTS PROGRAM Jim Glenn / Lisa Greenhalgh
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CATALOG DESIGN Carol Sogard

TYPEFACES Vulf Mono, National

PRINTING UCI Print Shop, Salt Lake City, Utah



In 1972, the legendary industrial designer Henry Dreyfuss published *The Symbol Sourcebook*, *A Comprehensive Guide to International Graphic Symbols*; a visual database that includes over 20,000 symbols still widely used by designers today. The symbols featured in this catalog are sourced from this book and represent the design methods utilized by the awarded designers.