

DESIGN ARTS



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 everyone experience, use, and value the art of design that surrounds us.

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JUROR GAIL ANDERSON



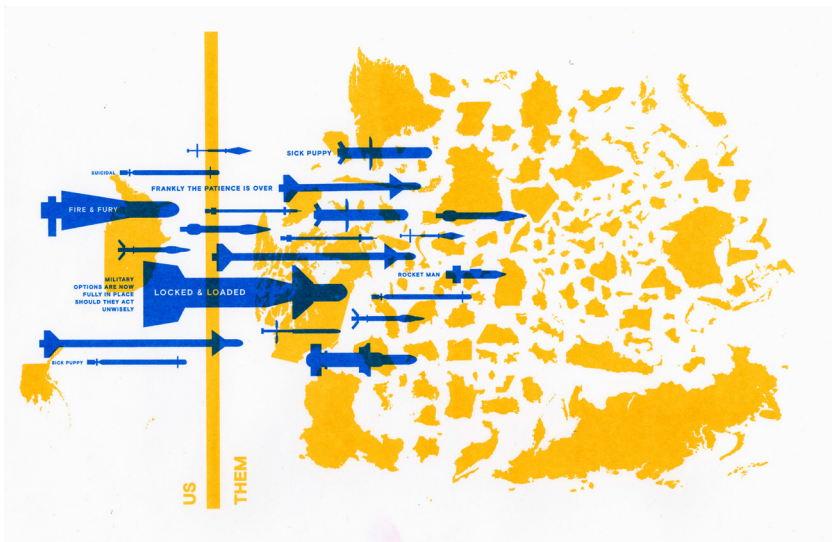
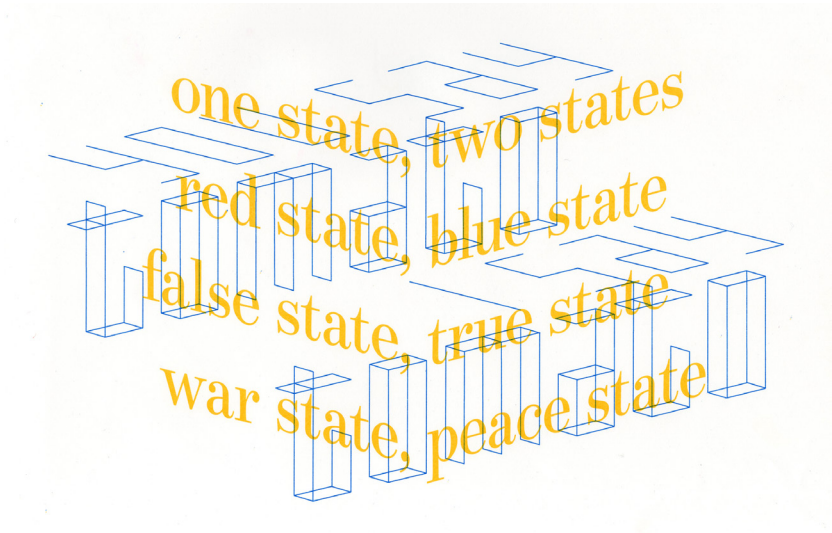
Portrait By: Declan Van Welie

Gail Anderson is the creative director of Visual Arts Press at the School of Visual Arts, where she has taught for close to thirty years. In fall 2019, Gail will become chair of BFA Advertising and BFA Design at the College. Gail is coauthor with Steven Heller of sixteen books on design, typography, and popular culture, and she is the recipient of the 2018 Cooper Hewitt National Design Award for Lifetime Achievement and the 2008 AIGA Medal. Gail serves on the Citizens' Stamp Advisory Committee for the United States Postal Service and is on the board of Poster House, the new poster museum in NYC.

“Judging this show came at a pretty stressful time in my life—during the beginnings of taking on an enormous (to the point of overwhelming) new role at the School of Visual Arts. But as I slowly chipped away at the entries each night after work, I was struck by the **DIVERSITY** of the professional submissions and the **WONDERFUL ENERGY** of the student ones. Reviewing my final selections one last time before hitting SEND, I’m pleased to say that there’s some **PRETTY GREAT STUFF COMING OUT OF UTAH**. Kudos to all!”

Gail Anderson

JUROR AWARD: PROFESSIONAL CATEGORY



UNITY & DIVISION

C502 Press

Team: Linda Reynolds, Eric Gillett, Brent Barson, Douglas Thomas

Professional: Communication

Provo, UT

Unity & Division is a response to heated rhetoric and divisive actions in society today—led (or misled) by politicians and charged by hyper-targeted messages in social media. As both citizens and designers, the team felt a unique obligation to engage in the debates that enflame our communities and news feeds. Each individual work explores an idea centered on the theme of unity and division, and the process of creating the show embodies the theme itself. Each designer created their own messages, some made to stand alone, others only finding life when combined with others. Single color designs overlay each other to form new juxtapositions, often combining opposing views on the same subject. The diversity of messages were unified by aesthetic constraints: only three colors, four typefaces, and one size format. Like the work itself, the design team invites you to consider how messages of unity and division are created, weaponized, and remixed in popular culture, so that we can all contribute to greater understanding and unity.



IN YOUR DREAMS

Audrey Hancock
Faculty Advisor: Doug Thomas
Student: Communication
Provo, UT

This is a rotoscope video based on a dream the designer had in the past. Normally she has stress dreams every night, but this was different. Her phone fell out of her hands and onto the ground. When it landed, the earth beneath her feet began to crack. The next day, she cracked her phone while on campus. Created on Adobe Photoshop. Song by Zack Villere.

JUROR AWARD: STUDENT CATEGORY



DIVIDING COLORS: WAR & RIGHTS

UVU Art & Design Department

Faculty Advisor: Brandon T. Truscott

Team: Travis Lovell: Art Director, Howard Fullmer: Creative Director
(see publication for full list of student designers)

Student: Communication
Orem, UT

Dividing Colors: War & Rights is a collaborative production of the students and faculty within Utah Valley University's Art & Design department. Last year the professors and students traveled from New Orleans to Gettysburg, Pennsylvania, documenting aspects of the Civil War and the subsequent fight for Civil Rights. The full color, hard bound, book was printed in Salt Lake City, Utah.



SLCC WESTPOINTE CAREER AND EDUCATION CENTER

ajc architects

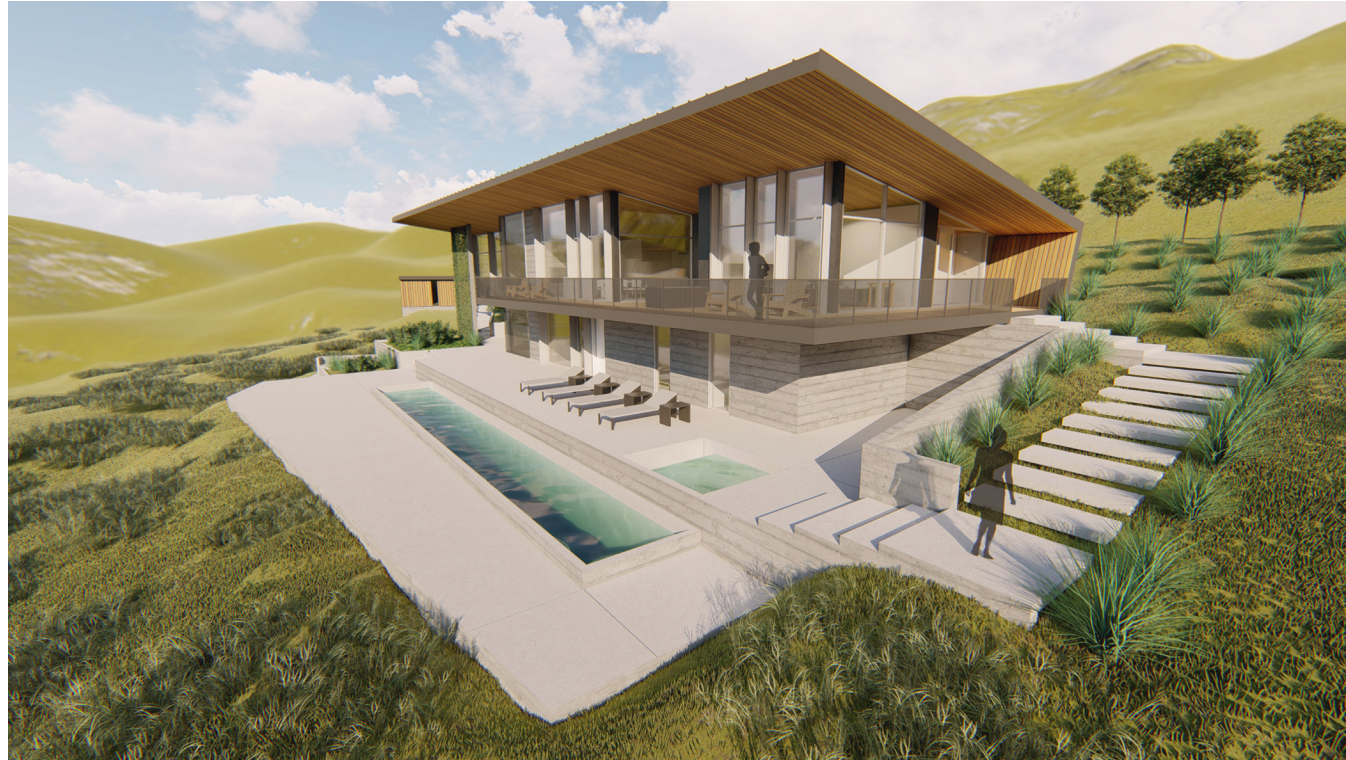
Team: Jill Jones, Steve Simmons, Heber Slabbert, Dijana Alickovic, Connor Stephens, Anthony Larsen, Trent Smith, SRG

Professional: Architecture

Salt Lake City, UT

This facility is strategically located in Salt Lake City's industrial Northwest Quadrant. Salt Lake Community College's Westpointe Workforce Training and Education Center is integral to the Wasatch Front's long-term economic vitality. This vibrant new facility supports the community's training needs in a flexible, high quality space that benefits business, industry and the surrounding community and allows SLCC to fulfill its mission as Salt Lake County's primary post-secondary provider of workforce education. The 121,000 square foot building provides space for collaboration with industry partners in multiple fields and provides students interested in technical careers with a one of a kind, one stop education center. Students benefit from the intentional clustering of related skill-based disciplines: diesel, advanced manufacturing, machining, composites technology, welding and solar technology, grouped nearby to foster collaboration and replicate actual work environments. SLCC has worked closely with local business and industry to design a facility that provides lab, classroom and shop space based on real world working environments. This ensures that students receive training to meet the ongoing demands of Utah's high growth in STEM based industries. During the design process, an emphasis was placed on sustainability. A 3,520 panel, roof mounted solar array provides much of the facility's electrical needs. In addition to harvesting the sun's energy, 28 skylights and continuous clerestory in the high bay shop space provides natural light into the building, reducing the demand for electricity. These and other steps have been made with a goal for this project to be net-zero electricity usage. Another focus of the design team was breaking up the mass for this long, large building. This building is over 600' long, however the massing and interior spaces are broken up in to achieve a pedestrian and perception-friendly environment for the students and faculty.





EMIGRATION HOUSE

ajc architects

Team: Jill Jones, Steve Simmons, Alan Taylor

Professional: Architecture

Salt Lake City, UT

Emigration House is located just off a ridge in the midst of the northern Wasatch, minutes away from Salt Lake City, yet far enough into the mountains to be considered a residential retreat. The steep, challenging site features spectacular views of Emigration Canyon and the surrounding mountains. The project is comprised of a single-family home and an accessory dwelling unit. Both structures are nestled into the hillside and utilize a folding roof / wall structure that closes off views to / from the street and focuses all of the attention towards the surrounding mountain landscape. Expansive glazing and carefully sculpted exterior space dissolve the barrier between the interior and exterior spaces. A simple material pallet was used to blend into the surrounding landscape that the site presented. A dark standing seam metal shell was used to separate the private interior of the house from the more public street front. Textured board form concrete walls were used to bridge the built environment to the natural environment. Warm wood planks wrap the inside of the fold, extending seamlessly from inside to outside.



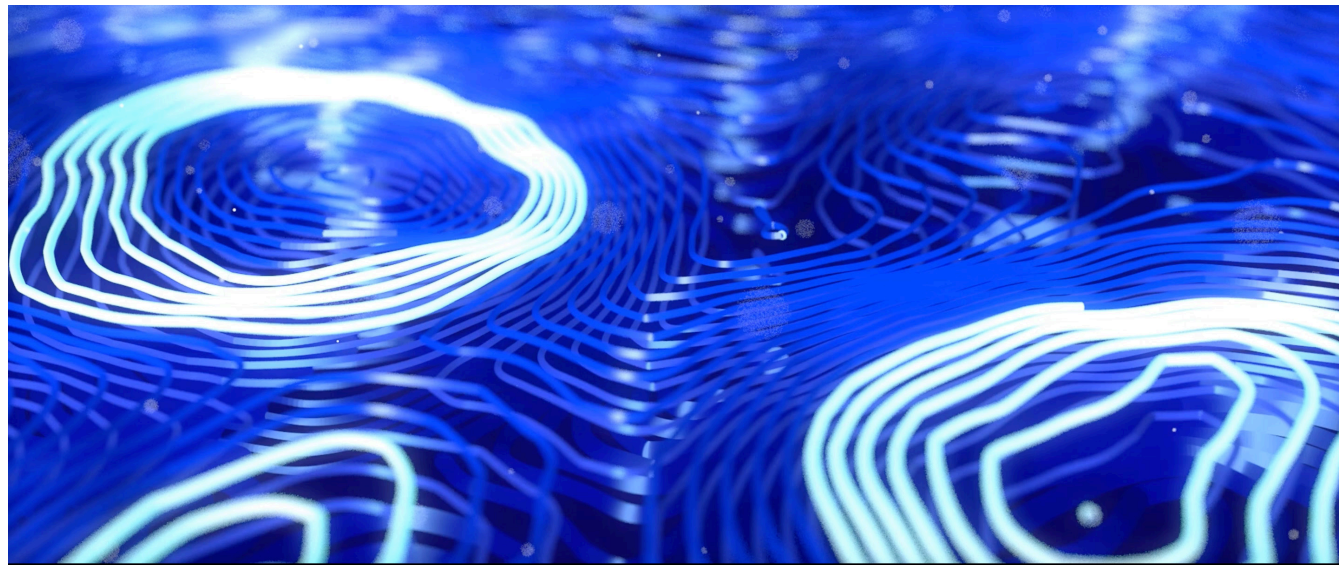


CHOICES PUBLICATION

Alexis Witkowski
 Faculty Advisor: Ben Evjen
 Student: Communication
 Orem, UT

Choices is a publication that focuses on the choices of each person and how it affects the people around them. This old 70's design is based off the style of the vintage photography used. Because this is a documentation of real people and real lives the typewriter font with no solid binding was intentional to give it that unfinished and manila folder feel.





TITLE SEQUENCE ARAWAK

Alexis Witkowski
Faculty Advisor: Ben Evjen
Student: Communication
Orem, UT

This video depicts a mysterious alien sci-fi with out of this world graphics. This piece includes stock video and 3D assets made in Cinema 4D



HELEN KELLER

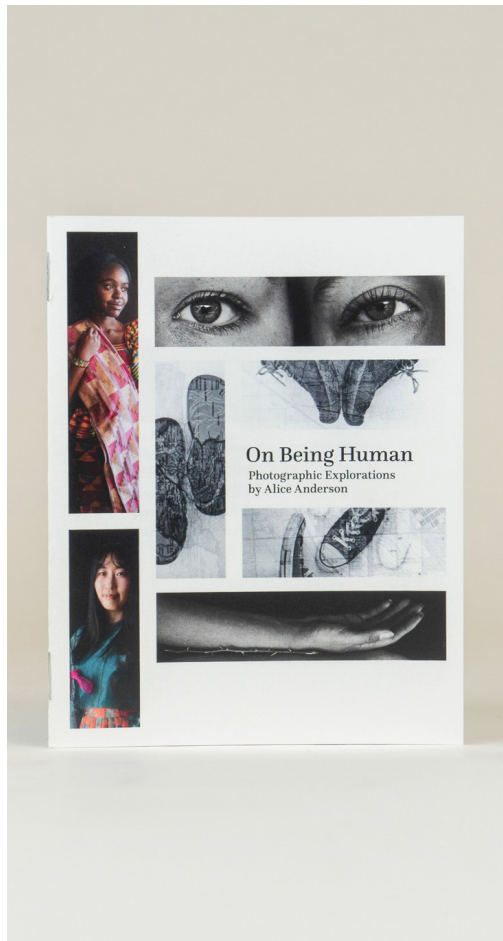
Alexis Witkowski

Faculty Advisor: Ben Evjen

Student: Communication

Orem, UT

Accordion fold brochure with a creative twist and unique typographic design. The Brochure depicts not only braille, but reaches out to the viewer leaving them with a sense of confusion, the same disoriented feeling Helen experienced in her life. As you proceed through the brochure, it gets lighter and less confused much like her life. The designer wanted this brochure to not only look, but feel how it would to be deaf and blind.



“ON BEING HUMAN” PHOTOGRAPHY BOOKLET

Alice Anderson

Faculty Advisor: Meri Page

Student: Consumer Products

Cedar City, UT

This small book is an intimate gallery of conceptual photographs the designer took that explore facets of our humanity. The design is a simple arrangement of text and photographs; the designer entrusted her concept statements to the Questa typeface, which she feels is gentle while holding a sophisticated presentation. She also chose not to add extra embellishments so the feeling of the images themselves emanate in the viewer’s eyes. The designer greatly appreciates the opportunity this project gave her to explore simple design, further reflect on the thought processes of making the images, and the pricelessness of human connection.



“YOU ARE” CALENDAR

Alice Anderson

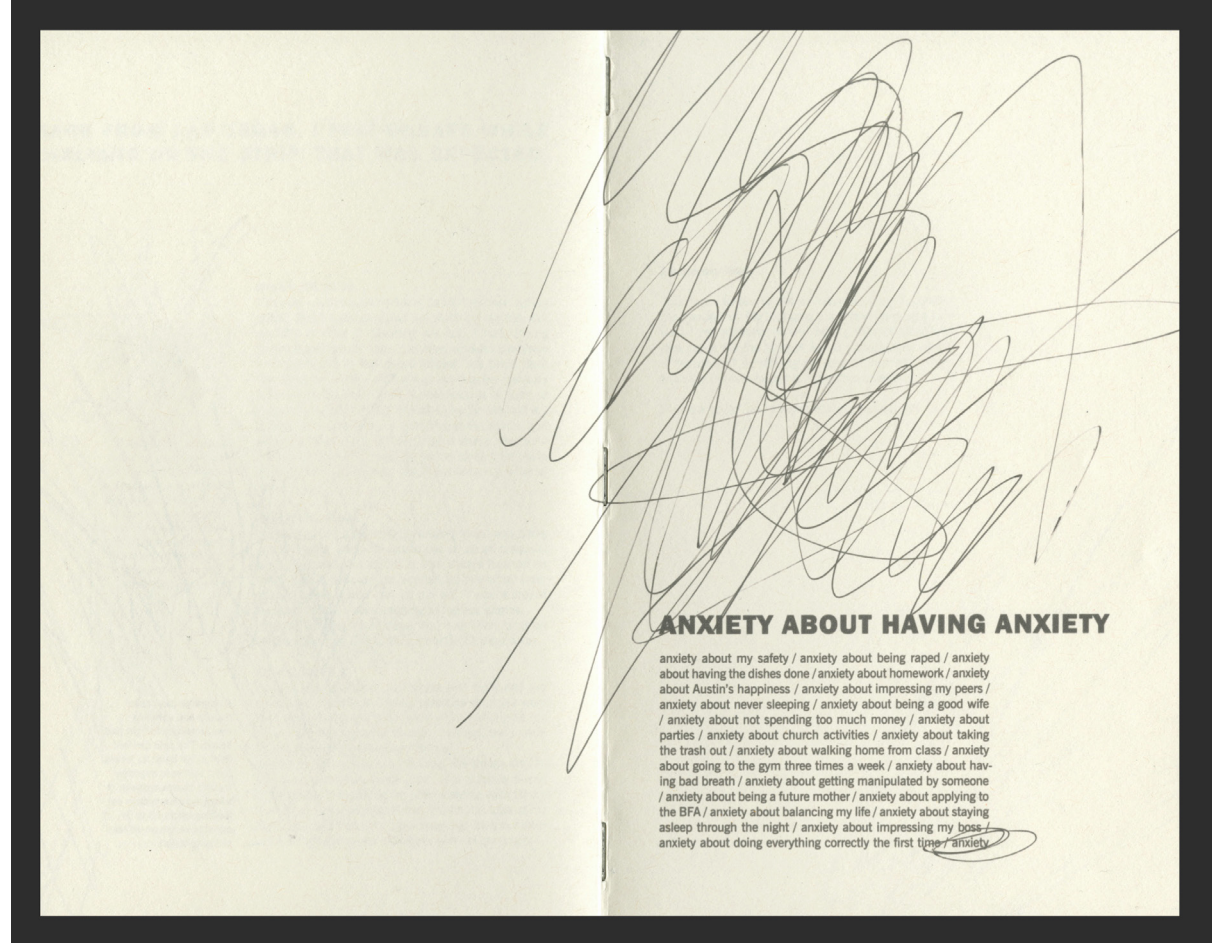
Faculty Advisor: Meri Page

Student: Consumer Products

Cedar City, UT

Since a calendar is something people look at every day, the designer wanted to make one that could encourage someone in their walk with God. It is easy to become worried or discouraged when we have the wrong idea about how someone sees us. The designer wanted to create a calendar featuring some things God has spoken to her that shatter discouraging falsehoods and remind her what He really says about her and everyone He calls into His love. Exploring how to express these statements with text and photos in an uncommon way, the designer made each of her images into a designed arrangement of rectangular lines. Though they are simple shapes, rectangular lines can be powerful and telling with thoughtful arrangement. The designer also decided on a simple presence of color in each month to help describe the featured statement.





ANXIETY

Audrey Hancock

Faculty Advisor: Doug Thomas

Student: Communication

Provo, UT

This zine is about the designer's recent experiences with anxiety. Her therapist instructed her to keep a journal and write out her nightmares and any anxious experiences. The designer used those journal entries for the main text, and the captions in the side columns are facts about anxiety that relate to what was written in the journal entries. In her life, she's most comfortable when there is structure, when there is a plan, and when there are rules. The grid and text she used represent that structure. She used a sans-serif typeface that can be aligned with ease, and the grid keeps everything in its correct place. The scribbles that interact with the text represent anxiety; even when her life is planned out exactly how she wants, anxiety can still interfere. Printed on a Risograph printer.



COMA TOAST

Audrey Hancock
Faculty Advisor: Doug Thomas
Student: Communication
Provo, UT

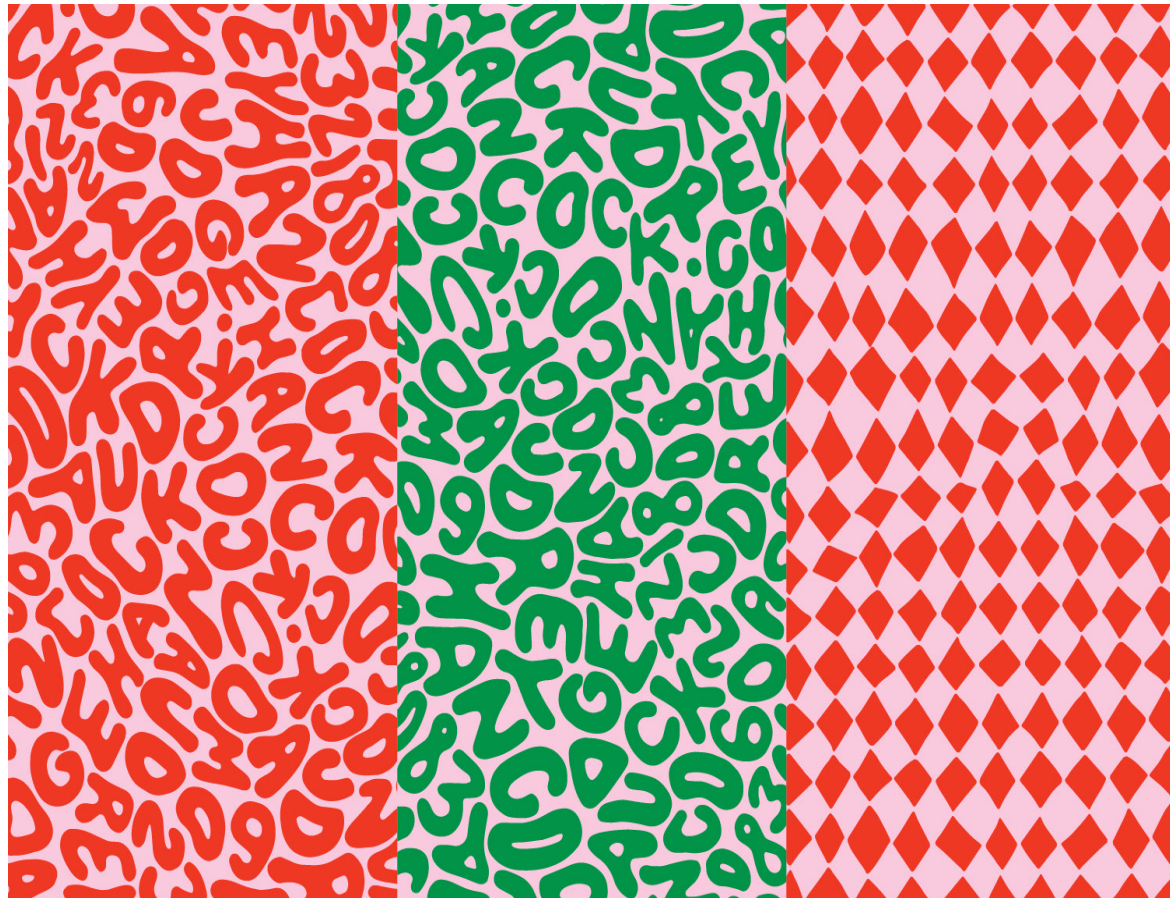
Coma Toast is a local band currently residing in Provo, Utah. Originally, they had no branding or graphics, and approached the designer to create some for them. She wanted to reflect their upbeat songs and fun personalities by using a variety of type, bright colors, and a unique illustration. Created on Adobe Illustrator.



TEXTILE EXPLORATION

Audrey Hancock
 Faculty Advisor: Doug Thomas
 Student: Consumer Product
 Provo, UT

Last semester the designer was given an assignment to create a textile pattern, and then print it out onto different types of fabric. The designer decided to create a pattern using her contact information. She wanted to explore the relationships of individual letters and used hand-drawn type to create the repeating pattern. The third design is a hand-drawn checkered pattern created to match the other patterns. Created by hand and refined on Adobe Illustrator.





THE FOUNDARY

Audrey Hancock

Faculty Advisor: Doug Thomas

Student: Communication

Provo, UT



The Foundary is a thrift store located in Portland, Oregon. Its original branding failed to portray the quality of goods sold there, and didn't represent its origin city. The designer wanted the rebrand to reflect Portland's weirdness, and felt it could be shown through the variation in typography and color. Created on Adobe Illustrator. Printed on a Risograph printer.



AMERICAN CRAFT BREWERY PACKAGE DESIGN

Brody Driscoll

Faculty Advisor: Laura Flores

Student: Communication

Salt Lake City, UT

The designer created the branding, logo, and package design for American Craft Brewery. American Craft Brewery prides themselves on celebrating the accomplishments of the United States. The goal for this project was to convey that pride with the cans for 3 of their brews. Patriot Pale Ale pays homage to the revolutionary soldiers that fought for independence from Great Britain. First Flight celebrates the Wright Brothers and their courage and success of a sustained flight. Finally, Space Race commemorates the landing on the moon by man, which ultimately won the race against Russia. The cans were designed, illustrated, then mocked up in 3D software.



THINK. EVENT POSTERS

Brody Driscoll

Faculty Advisor: Laura Flores

Student: Communication

Salt Lake City, UT

As the President of Collin College's graphic design club, the designer took it upon himself to design the event posters for the Spring semester. Previously, there wasn't much of a system or branding and the posters were designed and posted the week before a meetup. To solve this, the designer created 3 posters far in advance of future meetings and based the type on a grid system. To catch the eyes of students in the busy hall, he used large images/illustrations relating to topics they were discussing during their meetups. The posters then became collector's items at the end of the semester by students in the graphic design club. The medium is distressed digital printing on hand selected vintage looking paper.



STRANGE TRAILS ALBUM DESIGN

Bronwyn Haws
Faculty Advisor: Ben Evjen
Student: Communication
Spanish Fork, UT

The designer chose to create an album cover for the album *Strange Trails* by Lord Huron. In her research, she found that he likes to incorporate both truth and fiction in his songs to keep his anonymity and personal life quiet. Lord Huron's album features the line, "I have seen what the darkness does, so goodbye to who I was." The designer chose to use a personal experience from her own childhood, communicating the idea on how a simple occurrence in our lives can invert the way we see the world. Using both Modernist and Post-Modernist principles, she incorporated the use of white space, asymmetry and sans-serif type while also using a center collaged image for the front. The designer chose a negative color pallet for the image to enhance the concept, keeping it both visceral and reflective to viewers. For construction, she printed the background of the album design separately from the foreground, that was transferred onto a transparent sheet. She folded the opaque print into the sleeve, housing the vinyl record, and constructed the transparent front and back images as an outer covering for the album.

Size: 12"x 12" Materials: Paperboard and Translucent Film.





CHILDREN'S DRAWING PUZZLES

Brynn Josie Thorn
Faculty Advisor: Linda Reynolds
Student: Consumer products
Lehi, UT



Two semesters ago, the designer spent 3 months researching children's drawings. During her research, she found that these drawings can help us better understand a child emotionally, mentally, and socially. With her findings, she created an exhibit where she created three different puzzles each representing one of the three areas we can gain insight to. Each puzzle represents a different drawing test children can take part in.



“LIQUID GOLD” WALLPAPER

Carol Sogard

Professional: Consumer Products

Salt Lake City, UT

Liquid Gold is a custom wallpaper in which the base pattern is digitally assembled and printed custom on demand. Yet unlike other wallpapers there is a hand-painted element that overlays the digital print. The gold drips and splatters relate to the pattern and add a tactile element to the paper. This work examines the delicate balance of species within our environment. Keystone species define the health and survival of entire ecosystems. When a keystone species is removed from a habitat, all other species are affected and may risk extinction. Bees are a keystone species within our ecosystem that face many threats to their existence. Exposure to pesticides containing neonicotinoids (a neurotoxin that affects the bee’s ability to navigate back to their hives) has been shown contribute to colony collapse disorder; death of the hive. Monoculture farming, genetically modified crops, and industrial beekeeping are additional contributors to the decline of bees. This design is inspired by the decorative nature of wallpapers, while also serving as a reminder of the negative effects that man has made on nature.

Medium: archival digital print, acrylic paints, Size: 24” wide panel, custom length



“NEWS OF SPRING” WALLPAPER

Carol Sogard

Professional: Consumer Products

Salt Lake City, UT

This work examines the delicate balance of species within our environment. Keystone species define the health and survival of entire ecosystems. When a keystone species is removed from a habitat, all other species are affected and may risk extinction. Bees are a keystone species within our ecosystem that face many threats to extinction. This design utilizes the principals of symmetry and repetition to visually exhibit a system in balance. It subtly implies that bees keep our natural environments in balance, oftentimes, without notice. When the viewer looks closer they can see that bees are seamlessly embedded into the natural environment.

One cannot exist without the other.

Medium: archival digital print Size: 24” wide panel, custom length



ILLUSTRATIONS FOR TREASURE ISLAND

Daniela Vicente

Faculty Advisor: David Habben

Student: Communication

Provo, UT

From Robert Stevenson's famous novel, *Treasure Island*, Jim Hawkins embarks on a dangerous mission which will put in jeopardy his morals and test his courage. Staged in Colonial Spain in the XVIII, alongside Captain Smollett and Dr. Livesey, Jim is looking for Flint's booty, however, the young boy discovers something way more precious than the treasure itself... his maturity.

Los Papeles del Capitán/ The Captain's Papers, Digital watercolor, 12" x 16" The color red on the pieces states that the pirates/piracy is introduced in the story.

El Tesoro De Flint/ Flint's Treasure, Digital Watercolor, "12 x 16"



LILY TABLES

David Evett

Professional: Consumer Products

Salt Lake City, UT

The Lily table originated from a desire to reduce waste from another manufacturing project. The designer has created and been involved in the manufacturing of loudspeakers. During manufacturing, the cutouts in the baffles produced round discs that were waste material. Rather than discard these, the designer looked for a way to repurpose them into something attractive and functional. Looking to nature for inspiration, he echoed the layered, whimsical feel of lilies on a pond in his design for this piece.

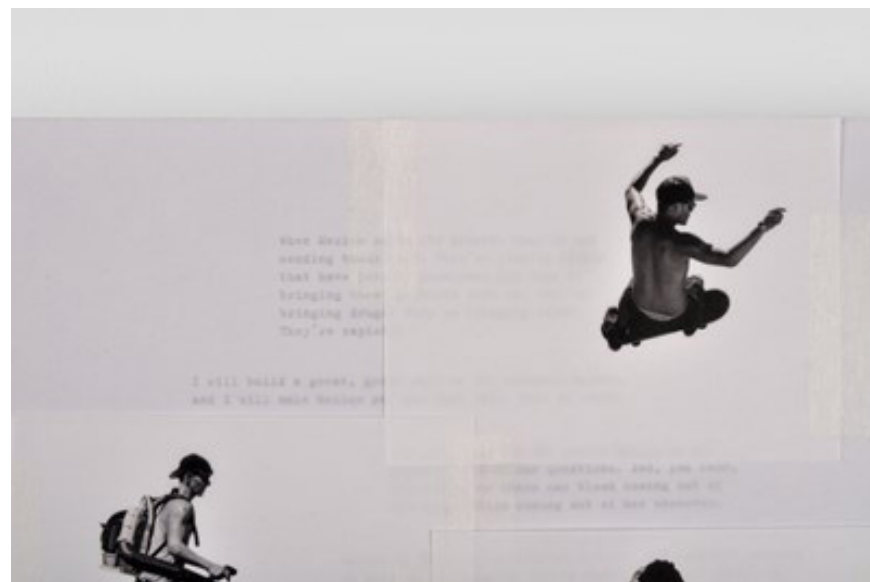


YOU ME

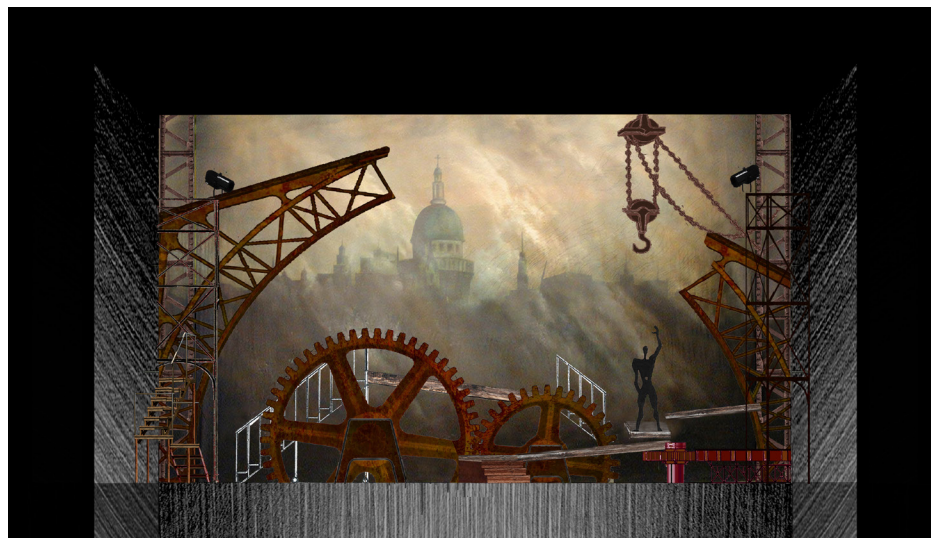
Gareth Fry

Professional: Communication

Orem, UT



The designer is a peacemaker by nature, who doesn't like contention and rarely voices his opinions publicly. But on this occasion, his work has the specific purpose of pushing back against the hurtful rhetoric that has emanated from The White House during the past couple of years. Those barbed soundbites do nothing to build and empower, but rather create a culture of fear and division. The designer's aim, is to produce a visual retort that asserts that we are better together, and that the goodness and strength of ordinary people are ultimately more powerful and enriching than malicious speech. The composition recognizes the reality of that speech, as shown by the text on the base layer. But the images of the people placed on top demonstrate that, together, we can both subdue it and diminish its impact. The layout also includes a personal message literally handwritten onto the artwork that expresses the value the designer feels we all have regardless of how we look, speak, think, vote, believe, love, and live. He believes many others share those feelings.



SWEENEY TODD SCENIC DESIGN

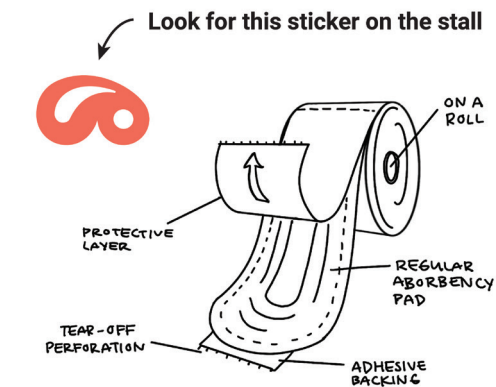
George Maxwell

Team: Karen Azenberg (Director/Choreographer), Brenda Van Der Wiel (Costume Designer),
Paul Miller (Lighting Designer), Amanda French (Hair and Makeup Designer)

Profressional: Environmental

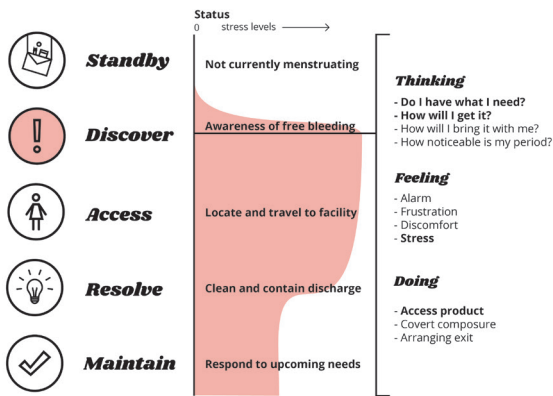
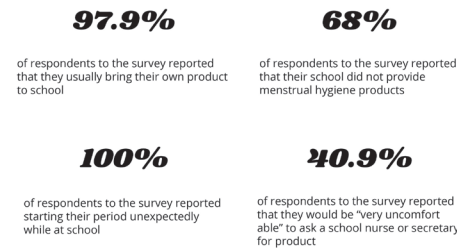
Salt Lake City, UT

Sweeney Todd: The Demon Barber of Fleet Street—Pioneer Theatre Company presented this musical thriller in November 2018. A diabolical, dark tale of vengeance and murder set in Victorian London, leavened with ghoulish humor. The production had a decidedly industrial steampunk presentation.



What is the current user experience for students experiencing menstruation at school?

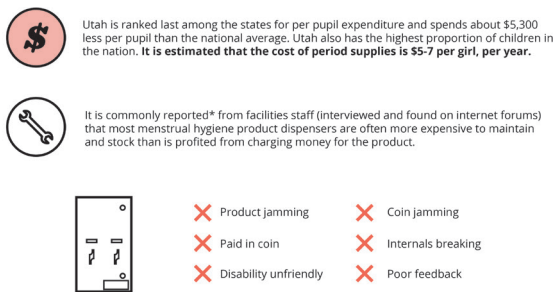
Results of surveys and interviews of 69 students that either are currently attending high school/junior high or had graduated within 5 years.



Barriers to Product Access in the Classroom



Structural Barriers to Providing Product



ENSI

Hannah Lutz

Team: Kenzi Briscoe

Faculty Advisor: David Morgan

Student: Industiral

Springville, UT

Period poverty is prominent in the United States and prevents many students in public schools from equal opportunity in education. In fact, 1 in 5 girls in the US have missed school due to a lack of period supplies. Current services for students and others exist, but are often unreliable, difficult to use, or socially demanding. The designer's project aims to provide students with accessible, free product to reduce the emotional and social stress of periods in school. This project began as a simple attempt to redesign the menstrual hygiene product dispenser. However, as she dove deeper into research, she realized it was like a band-aid on a broken arm. Through surveys, interviews and deep dives into school policies she was able to define and map the experiences of students, janitors, and school administrators. Gathering and organizing all this data helped the designer discover a simple solution that is inclusive to all. Designed as disposable, single use pads on a roll, Ensi is an easily dispensed product that won't jam, is quickly refillable, sanitary, and can reside in the stall alongside toilet paper. The Ensi logo has been made into a sticker to indicate which stall/bathroom has the product. Maximum accessibility to the user is enabled through several features. Pads are the most widely accepted form of period protection among users of all ages and backgrounds. Increased privacy through providing the product within the stall helps this product to be trans-inclusive. The simple tear off design eliminates the need for clunky metal dispensers with knobs or buttons, allowing access to people with limited use of their hands. While this product was designed for use in public schools, the designer hopes that any public or private facility looks to *Ensi* to provide this free and necessary service.

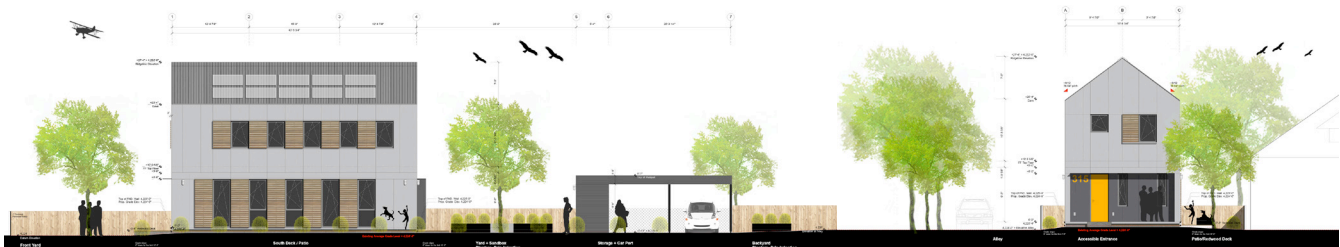
THE SLIM HOUSE

Atelier Jörg Rügemer
Professional: Architecture
Park City, UT

SLIM HOUSE SALT LAKE CITY

DEVELOPMENT AND DESIGN OF A SUPER-EFFICIENT + AFFORDABLE SINGLE-FAMILY RESIDENCE
CLIENT: SALT LAKE CITY CORPORATION, HOUSING AND NEIGHBORHOOD DEVELOPMENT
ANTICIPATED CONSTRUCTION START FALL 2018
LOCATION: SALT LAKE CITY, UTAH @ ELEVATION 4,500'
DESIGN ARCHITECT, PROJECT TEAM LEAD, ENERGY CONSULTANT + SYSTEM DESIGN (ABCC COMPACT CORE)

GROSS AREA: 1,400 SFT
ANTICIPATED SALES COST: \$220,000
ENERGY COST GOAL PER DAY PER UNIT: \$1.50 (EXCLUDING METER AND WATER FEES)



The Slim House is the winning scheme in Salt Lake City's Housing and Neighborhood Development department's 2017 Housing Innovation Competition. The project is conceived as a collaborative effort to re-imagine the affordable housing typology. During the course of this process the underlying principles of how we live and the types of spaces we need to accommodate these desires were examined. *The Slim House* challenges the contemporary notion that quantity of space supersedes quality of space and design clarity. The project's aim is to provide a high quality of living within an optimized, moderate footprint that is sensitive to both the inhabitants of the building and the local, as well as global environment. To achieve these goals, the building is the synthesis of both modern technology and vernacular principles. Unlike traditional buildings in the modern age, the *Slim House* utilizes what is immediately available from its specific location's environment as the primary energy sources in form of passive winter solar heat gain; it supplements only what cannot be generated onsite to meet modern standards of comfort through technological means. Summer heat gains are considerably cut down through the application of external sunshades throughout the south, east and west facades. Designed to a solar ready home, the remaining energy requirements can be offset through a future PV solar system on the south side of the sloped roof. Traditional ideas of orientation, passive energy design, thermal massing and aspects of daylighting are key elements in the outward expression of the house's massing. This strategy creates not only a highly energy efficient building, it also creates a building with a high resilience factor, thus making the survival in extreme conditions possible without external energy sources - all without increased capital investment. This is also reflected through the idea of supporting a family with its own food supply, by offering the growing of their own produce. As of summer 2019, the project is in its final planning phase, with construction start anticipated in spring 2020.

BRAVO! 2018-2019 SERIES POSTER

Kunstwerk

Team: Nick Mendoza (Art Direction), Douglas Thomas (Designer)

Professional: Communication

Provo, UT

BYU Arts promotes nearly a hundred concerts a year, including local artists and students.

The Bravo series celebrates the best of the performing arts world including musicians, innovative theatre-makers, acclaimed dancers, and filmmakers. The posters have to work with each artists' own photographs and promotional material and unify all of the performances into a cohesive whole. To stand out in a sea of brightly colored student and theatre posters on campus and across town, the designers decided to take a different approach. Rather than full-bleed photographs, each performer is framed in geometric letters and white margins. A cohesive but not rigid grid using a contemporary serif typeface unifies the entire series. The resulting system enabled the designs to cohere as they were recreated in eight different print sizes and four different digital sizes for promotion across a variety of media and in various venues. BYU Arts was delighted with the series, especially with a design that worked across all of their media. The design system unity across media helped drive ticket sales and promote the series instead of merely promoting each event on its own.





ASTROLOGICAL SIGNS

Patrick Wilkey

Professional: Communication

Saratoga Springs, UT

Sagittarius: The Archer and the Shooting Stars

Aries: Moving Forces

Gemini: Dual Natures

Libra: Black Light and Heavy Air

Part of a series of illustrations depicting astrological signs in non-traditional ways.

Medium: digital.



BLACK & WHITE COLLECTION

Richard Fry

Professional: Consumer Products

Provo, UT

This was an exploratory project for a client specializing in limited edition objects for the home that exists at the overlap of the creative craftsman and modern processes and materials – i.e. “Industrial Craft.” One modern process that could be leveraged for Industrial Craft is 3D printing. However, it sits awkwardly between craft and mass production as 3D printed objects are too exact and automated to be considered handcrafted but are too imperfect and individual to be considered truly mass-produced. The question focusing the investigation was, “Can 3D printing be used to create objects that have perceived value similar to handcrafted objects?” The finished collection includes four bowls, a round tray with an optional stand, a square tray, a butter dish, and a large vase. The forms are designed to print consistently in an acceptable timeframe. Strong contrast, pattern, combining multiple parts, and object scale were used to increase the perceived value of the 3D printed objects. The collection is printed using filament derived from fermented plant-based starches such as corn, cassava, sugarcane or sugar beet pulp and the finished objects are “food safe” and can be used safely in the home environment.



NORA ECCLES HARRISON MUSEUM OF ART

Sparano + Mooney Architecture

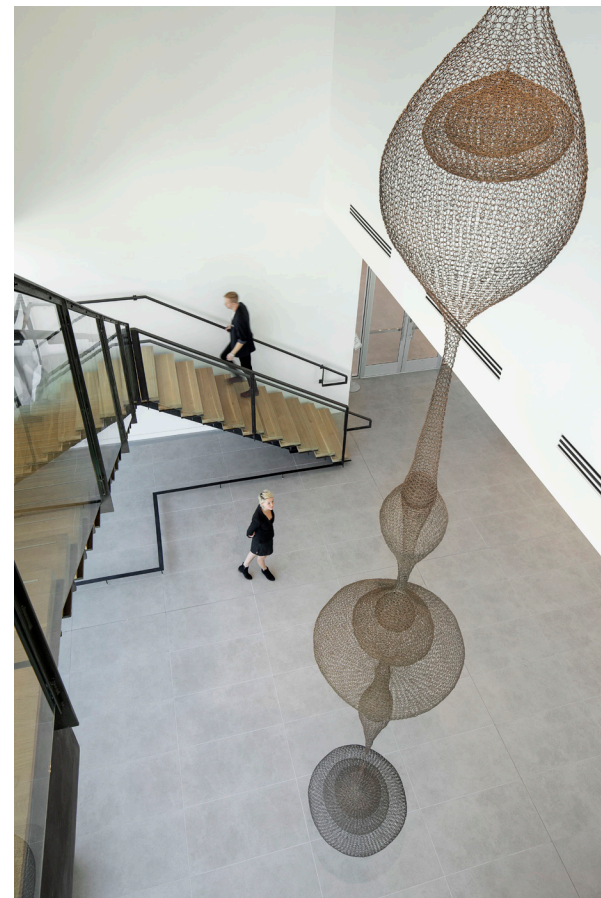
Team: John Sparano, Seth Striefel, Anne Mooney, Nate King, Philip Dimick, Mark James, Jun Li.

Photography: Jeremy Bitterman

Professional: Arhitecture

Salt Lake City, UT

The Nora Eccles Harrison Museum of Art (NEHMA) is an academic art museum located on the campus of Utah State University. NEHMA is one of only three museums fully accredited by the American Alliance of Museums in Utah. The museum is known for an outstanding collection of modern and contemporary art, and serves a broad regional audience with its exhibitions, programs, and events. The project involved a renovation and addition to NEHMA's existing 23,000 square foot building which was designed by prominent American architect Edward Larabee Barnes in 1982, his only work in the state of Utah. The design required a new 3-story, 8,000 SF addition with increased storage to house the permanent collection, now consisting of over 5,000 artworks. Works in the collection span diverse media, including ceramics, paintings, drawings, and sculpture. The expansion's primary goal was to upgrade the museum into an institution that could protect and accommodate its existing collection of world-class artworks, become more adaptable for traveling exhibitions, and to increase visibility and public access to the museum and its programming. This new addition fosters increased interaction with the museum, and enhances the pedestrian experience for this area of campus. The porosity of the museum zinc façade offers the passerby glimpses into the museum, and at night the activity and exhibitions housed within glow through the cladding. Indoor and outdoor spaces are blurred by the perforated zinc screen, allowing the museum's programing and galleries to flow out of the building into the landscaped patios. By separating the screen from the building envelope at the plaza level, the campus traffic can move directly into and through the museum. The façade creates a space of transition and entry along a perforated veil that softly defines the edge of the campus arts node.





TREEHOUSE

Sparano + Mooney Architecture

Team: John Sparano, Seth Striefel, Anne Mooney, Nate King, Philip Dimick, Mark James, Jun Li, David Kirk
cityhomeCOLLECTIVE

Team: Cody Derrick, Lauren Bald, Rebecca Loosli, Kerri Fukui

Photography: Matt Winkvist and Kerri Fukui

Professional: Architecture

Salt Lake City, UT



Treehouse is a single-family residence located in the urban 9th and 9th neighborhood of Salt Lake City. Its compact footprint includes an open-plan living area, a master suite, and a pool with a guesthouse. The residence was envisioned as a sanctuary from the world – a space that feels simultaneously inviting and protective – while not giving an impression of barriers, or prioritizing seclusion over community in this established walkable neighborhood



LOVE YOURSELF

Shu An Chen
Professional: Communication
Salt Lake City, UT

Self-initiated lettering piece, made as a reminder to have compassion for ourselves.

Medium: Digital



36 DAYS OF TYPE

Shu An Chen
Professional: Communication
Salt Lake City, UT

Self-initiated project for the annual 36 Days of Type call. This prompt features letters A to Z and numbers 0-9. Each piece is created on a holographic foil scratch card. The process begins with a pencil sketch lightly drawn on the card. A fine tipped wooden stylus is used to scratch the crayon layer off the surface to reveal the foil beneath. The designer's goal for this project was to challenge her creativity and explore different styles of typography and illustration. Each piece measures 3.5 x 3.5 inches.



DREAMERS WELCOME

Shu An Chen
Professional: Communication
Salt Lake City, UT

Created for Downtown Salt Lake City and The Blocks. The project initiative was to repurpose the billboard column structures placed throughout Main Street in downtown Salt Lake City as an artist exhibit and an effort to introduce more dialogue, color, and voice into the public realm. The piece, “Dreamers Welcome” is message of support and an invitation for creatives, entrepreneurs, and visionaries in the Salt Lake community to keep pursuing their dreams. Medium: Digital



CHROMA

Sydney Brown
Faculty Advisor: Benjamin Evjen
Student: Communication
Provo, UT

Chroma is an athleisure brand the designer created for her final BFA project. The purpose of the brand was to make workout clothing more playful and less intimidating than many athletic clothing brands are. The designer used abstract shapes and bright colors to create this sense of playfulness. She designed all of the tags, labels, and logos and then used an embroidery machine to add the designs to the clothing. Once the clothing was complete, the designer took pictures and directed women wearing the clothing. Finally, she showcased all of her work for this brand at her final BFA show.



THE PLAGUE DUST JACKET

Tanner Perez
Student: Communication
Sandy, UT

As its coastal town struggles with unstoppable disease and death, *The Plague* brings the reader through acts of cowardice and courage but mostly stays somewhere in between.

The novel's "hero" puts it thus, "Heroism and sanctity don't really appeal to me... What interests me is being a man." To convey the horrible predicament of the novel's characters as well as its carefully optimistic message of humanity, this design contrasts images of human suffering and beauty, represented by vibrant flora. Like the life and death in the story, beauty and ugliness in this design are necessarily opposed and provide context to the story. The figure on the front, while seemingly pained, is filled with life as he gazes upward. On the back, the medical-like quality of the illustration, in combination with the serif font employed elsewhere and the parchment color of the background hint at the seriousness and studiousness of this philosophical novel. And as a relatively well known classic, *The Plague* can afford to forgo a rear plot blurb, allowing the viewer to focus solely on and draw meaning from the imagery.





MUNCHKIN LOVE

Unrivaled
Professional: Enviromental
Ogden, UT

This museum-like experience uses the client's new product line as the designers' medium. The exterior walls protrude in conical fashion with subtle shadows and highlights descending the ten-foot-height. They created this effect by manufacturing a 3D mold of Munchkin's new cup lid and then vacuum-forming 218 high-impact polystyrene tiles. Nearly 7,000 brightly colored die-cut hearts are suspended 13 feet above the entrance. The carpet is cut back from the edge of the product-clad walls exaggerating the length of the exhibit and is printed with child-like sketches to maintain elements found in the client's marketing. The designers added powder-coated floating steel shelves to mirror the stretching lines of the carpet design. Crisp white walls cleverly complete the backdrop to the free-floating landscape of linear shelving and products. The design team accented the shelves with LED halo lighting to create the perfect blank canvas for the vibrant Munchkin products. To boost the museum-like feel they integrated backdrops of varying textures; each carefully curated for specific product categories, and then alternating between colorful lifestyle imagery and dense collections of white-washed product. The cafe experience supports Munchkin's philanthropic wildlife efforts. They designed the bar in the cafe with multi-faceted surfaces resembling that of an iceberg. The static boundaries of the product's artwork were stretched by using life-sized cups cast with projection-mapped animations. Behind each cup is a large-scale diorama which shows the animal's native habitats. The designers backlit these scenes to reveal the depth and multiple layers of artwork used to create them-built from the dielines used in the product's packaging, introducing not only larger-than-life products into the space but larger-than-life interpretations of their retail packaging. The backlighting is then animated and synchronized, shifting from dawn-to-dusk and back again, creating colorful and vibrant transitions that bring dynamic lighting to the entire space.



FLAT KITCHEN STRAINER

Wasatch Design Collective
Professional: Consumer products
Provo, UT

Whether in a tiny apartment or large house, space is at a premium in most kitchens. This flat kitchen strainer functions like a regular strainer but can be stored rolled-up or flat. A sheet of very strong waterproof material is cut with an expandable lattice pattern that transforms into a basket-like form under the weight of the food being rinsed. After the food is clean, the strainer returns to its flat state for storage. The design of the strainer is the result of experimenting with various lattice hinge patterns in different materials, followed by many prototypes and user testing. The flat strainer also reduces material usage, shipping costs, and it's fun to use.



TUMBLEWEEDS FILM FESTIVAL

Will Tuddenham
Professional: Communication
Salt Lake City, UT

This text-based identity for a children's film festival based in Salt Lake City, Utah was built on the theme of playful sophistication. The identity uses variations of stacking squares in primary colors (red and white) to attract and sustain viewers' attention. Another primary color, blue, is introduced to create hierarchy. In order to appropriately use the typeface, Galapagos Semibold Grid, type must follow the grid path made of building blocks. Stacking the blocks in different and unique ways allows the type to follow interesting and unexpected paths. The freedom and flexibility provided by this concept allow the designer implementing the identity to create new shapes for various formats, all while maintaining a consistent look, giving the organization the ability to make each piece of collateral unique and surprising visitors.

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