



DESIGN
ARTS UTAH

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MISSION:

The Utah Division of Arts & Museum's Design Arts Program is dedicated to the promotion of excellence in the diverse fields of design in Utah. We strive to help the citizens of Utah see, experience, use and value the art of design that surrounds us daily.



UTAH ARTS COUNCIL BOARD

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DESIGN ARTS PROGRAM

Utah Division of Arts and Museums
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visualarts.utah.gov
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801-245-7271

The Design Arts offices are located in the historic Rio Grande Depot at 300 South Rio Grande in Salt Lake City, Utah.

PARTNERS





JUROR // Jim Childress

I am honored with the opportunity to serve as juror for this program. It was a treat to look at the variety of design going on in Utah. I grew up in Castle Rock, Colorado and went east to the Rhode Island School of Design. At the time, it was an accepted norm that you had to go to the east or west coast to learn about design - 'not much was happening in between'. Of course that was nonsense then, and is even more so now. Design excellence is everywhere. Influences are universal, in all media, and at all scales.

I have been tasked with selecting three projects, two student awards and one professional. I am very cognizant of being only one voice. However, what I can offer are my observations of things I find to be key elements of great design. These threads run through all of the work I looked at. In the end I selected the ones that I felt best illustrated these universal ideas.

I AM GRATEFUL FOR ALL OF THE DESIGNERS WHO SHARED THEIR WORK. IT IS IMPOSSIBLE TO SAY ONE PROJECT IS BETTER THAN ANOTHER. WHAT I DO KNOW IS THAT ALL GOOD DESIGNERS CONSTANTLY STRIVE TO BE BETTER. DESIGN EXCELLENCE IS MORE ABOUT THAT CONSISTENT PURSUIT THAN ONE ACHIEVEMENT. ALWAYS IMPROVE, NEVER GIVE UP.

Jim Childress
Centerbrook, Connecticut

COLLABORATION // Scientific advances seldom come from one person, same goes for design. That said, it is very hard to design as a group and not create a mess. However, I found the **Cedar Hall** project in Bluff, Utah, that was designed, and built, by a team of students to be a great example. They took a one room meeting house and made it special with simple, yet elegant, responses to the problem at hand. The wood clad box inflects on one side to make a covered entry, the other side steps in to create a shaded porch. The flat roof and parapet provide an outdoor terrace above - the special part is the top of the parapet slopes to provide more privacy on one side, and to make the front elevation softer. The box interior is equally simple with one special bay window for sitting in. As a group they found a way to keep the good ideas, discard the bad ones, to assure the end result is simple and elegant.

SOLVES A PROBLEM // Great design solves a problem AND is beautiful. I was intrigued by the numerous projects that articulated a problem, analyzed it, and then solved it in a creative and elegant way. I found the best illustration of this to be the collection of projects by Jun Li and collaborators - including Coal Powder, Star Cloud, Richmond Retreat, and Urban Farm. Their fifth project, **Not Standard**, typifies the elegance of each project. The designers articulate a problem, then the forms and details emerge from analysis, not a preconceived notion of what shapes would look cool. However, like an iPhone, they have the skill to take something that works really well and make it look cool by including beauty, the intangible human touch. This is student work, drawings of a built thing. I hope they find a way to make real things, and not lose the magic.

TELLS A STORY // Design can, and should, elicit an emotional response. Jim Williams's graphic projects told a personal story, and his images made me reflect on my own memories of growing up. I felt the most illustrative and compelling group of projects in this regard was the work by the lighting designs by **Jessica Greenberg**. They are in the theater business, story telling. I was intrigued by how effective the lighting alone could be in triggering a variety of emotions. Each image they presented took me to a different place. I don't know the performances, but the images of Cannibal spooked me, Gluten had the harsh glare of a science experiment, Surrenderella grabbed me - suspiciously, and the Pusher reminded me of a drug induced haze. I don't know if I have the stories right, but I certainly want to attend and find out.

HUMORS AND DELIGHTS // This makes design inviting. Enough of life is serious, design should add joy, even make you laugh. After reviewing the submissions, I especially remember the volume dial player on the wall, the salt and pepper shakers, wild skis, a redwood scarf, tumbleweed lights, origami bowls, coffee bean graphics, and a small playful pattern cut out of steel plate. I wish I had a fourth award to select one. They all put a smile on face, and that makes me take the designer's work seriously.

JUROR'S AWARD WINNER

Jessica Greenberg

Team members: Choreography by Stephen Brown, Co-Directed by Winnie Wood, Lighting by Jessica Greenberg, Video by Liz Ferguson, Projection by Alex Thedell

LIGHTING / SET DESIGN
OGDEN

THE PUSHERS

Greenberg is the resident lighting designer with SB Dance based in Salt Lake City, and recently presented a devised piece in connection with Pride week. The designer and choreographer partnered with the Human Rights Campaign, the largest LGBT advocacy group in the US. The show tackled many issues, including the sensitive issue of same-sex marriage in Utah with a real sense of humor, athletic dance, and short scenes and monologues. The team drew from personal experiences from members of the cast for the short stories woven in to the athletic movement. Greenberg used bold saturate color washes and bursts of white light, to match the high energy and humor of the piece. The team played with the blending of live actors and projected bodies on stage and the interaction as well as transformation of virtual and live characters. This project won the Salt Lake City ARTY Award for The Best Multi Media Performance of the year. Photograph by John Brandon.

CANNIBAL

Cannibal, a noir jazz musical, with a three piece band- a piano, cello, and bass. A thriller detective story. Greenberg borrowed from classic film noir iconography, with hazy beams of light, strong key back light, high contrast between light and shadow. Photograph by John Brandon.

SURRENDERELLA

Surrenderella was inspired by the work of poet and performance artist Bob Flanagan. This piece was edgy and a little dangerous, and the team made great use of a large rig of moving lights and atmospherics. Greenberg explored isolation, extreme angles, and color with interruptions of white, to support the dissonance of the piece. Photograph by John Brandon.

GLUTEN!

Gluten by Stephen Kaliski, presented by The Adjusted Realists is a world premiere the designer lit this fall, off-broadway at S9E59. The world of Gluten is a peculiar future world that lampoons to the extreme our modern society. Greenberg was tasked with creating a very contained, very sanitized futuristic living space. The sound designer and Greenberg collaborated closely on making the fully automated apartment come to life with hidden LED, set mounted fixtures, carefully timed lighting and music and voice over sequences. The low ceiling in this alley set was a fun challenge. The space was a contained rectangular box that made it tricky to get light on stage in conventional positions. Greenberg used a ceiling mounted track light system, as well as four other hidden set mounted fixtures to help light the space. As the characters find their way from the cold sanitized safe world back to their own messy humanity, the designer shifted from a cold sterile white to a warmer softer white. Photograph by Russ Rowland.



JUROR'S AWARD WINNER - STUDENT CATEGORY

DesignBuildBLUFF

Team: Gonzalo Calquin, Wei Chen, Dani Giannone, Whitney Hatfield, Sam Hunt, Colby Kalian, Nancy Kole, Baylee Lambourne, Taylor Reardon, Connor Stephens, Tanner Stout, Portia Strahan, Max Wood.

ARCHITECTURE DESIGN

SALT LAKE CITY

STUDENT CATEGORY

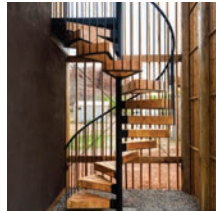
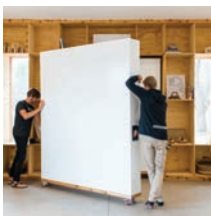
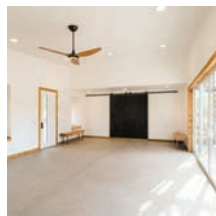
FACULTY ADVISOR: JOSE GALARZA

CEDAR HALL

The town of Bluff's geographical location limits its resources, oftentimes forcing these students to find innovation in the process of "making do". After twelve years of trying to accommodate a meeting space, classroom, office, gallery, and more into the historic property, called the Scorup House, it was time to create something new. The design team wanted a space that would not only allow a clearly identifiable workroom, but also a building that would offer a connection to the Bluff community. Thus, **Cedar Hall** was born.

The moniker is derived from the high grade durable timber that adorns and wraps up the walls and over the roof, coated in a marine grade finish. The idea was to create a portal that brings the energy of outsiders into the campus, which is why the North exterior wall is faceted with a natural plaster finish to enhance the funneling effect. The South face on the other end is extruded, into a trellis system. Blending with the landscape the trellis attracts visitors towards the inner workings of the campus. The plan overall was tasked with being a simple and elegant solution for a flexible assembly space of no more than 850 sq. Ft.

An open floor plan and white walls provide a blank slate for multi-use. In addition it was requested that the building perform the pedagogical function of teaching about self-sufficient utility systems. So, a water-catchment system was designed into the trellis. Additionally a custom spiral staircase with salvaged glulam treads leads visitors of all ages up the roof deck to view the PV solar panel array. Approximately 70% of framing is recycled material that came from a deconstructed house in Park City, Utah. As well numerous other salvaged elements were upcycled into windows and furniture.



JUROR'S AWARD WINNER - STUDENT CATEGORY

Jun Li

Faculty advisors: Andrew Atwood, Renee Chow, Ron Real, Mark Anderson

ARCHITECTURE
SALT LAKE CITY
STUDENT CATEGORY

NOT STANDARD

This project is based on the website interface to involve the public in the architecture design process. The process of refining the interface in order to get efficient feedback is the most essential part. This project collects 317 world-wide results from the public, and strongly questions the accuracy and necessity of architectural standards.

URBAN FARM

The **Urban Farm** project is mixed use architecture including farm land, light industrial factory, food market, food distribution center, and residential apartment. The design process involves a lot of studies about Harvest System, Day Light Analysis, Water Treatment System, Structural System, Circulation System and so on.

DUST TO DUST

This is a material research based studio. The project starts from looking for the environmental potential of coal powder, and thinking of how to develop the coal powder into an architectural element, and finally, to utilize this "architecture" to benefit the local environment.

RICHMOND RETREAT

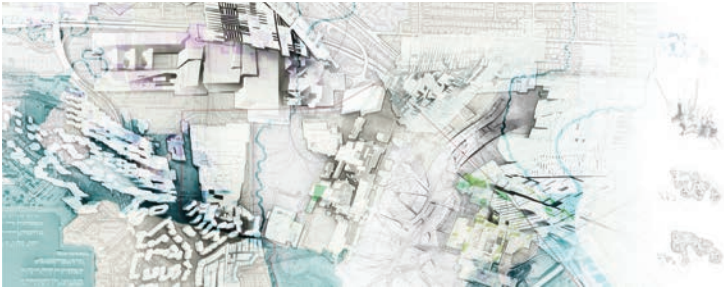
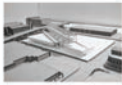
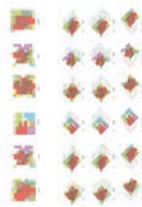
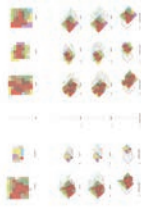
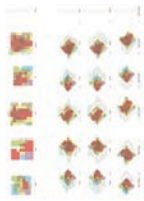
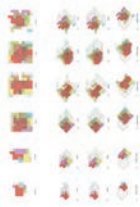
Team member: Kent Wilson

This project starts from small scale (Oxford shirt structure), and applies the structural logic into city scale, and then back to architectural scale (putting the logics into practice). The process requires strong logic relationships between each step, and the digital ways (java scripts) to visualize the logic translations.

STAR CLOUD

Team members: Yuxing Chen, Yina Dong

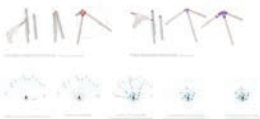
This is a project for the Suckahville Competition. As a physical transformation of a star atlas in the sky, the form of the structure embodies the Suckah's tradition of laying inside, looking up into the sky. Bamboo is used as the structure to permit natural air and light into the Suckah and generates the form according to the apparent magnitude of the stars.



Star Cloud

Architect: [unreadable]
Location: [unreadable]
Year: [unreadable]

[unreadable text]



Carol Sogard

Design team partner: Rob Sogard

SUSTAINABILITY DESIGN

SALT LAKE CITY

WISDOM CHAIR & STOUBLE

The **Wisdom Chair** was built using a basic template for a sling back folding beach chair. This form was selected because it is a symbol of the beaches on which we find so much plastic debris. Using it as the basis for the textile for the sling itself is what makes it unique. Through deconstructing a brown plastic grocery bag and weaving it through plastic mesh, the resulting textile takes on the quality of a naturally woven fiber. Through manipulation of the form and context, its tactile qualities are revealed, while symbolically challenging one to question its original intent.

The accompanying **Stooble** is also inspired by the traditional craft of weaving & basket making, yet with materials that are considered consumer debris – often used once and then discarded. Using a reclaimed Home Depot bucket as the foundation for the design, it is a functional table/stool design that serves as a functional counterpart to the wisdom chair.



David Morgan

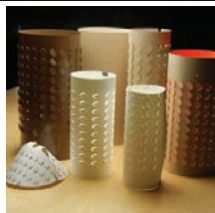
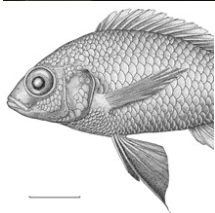
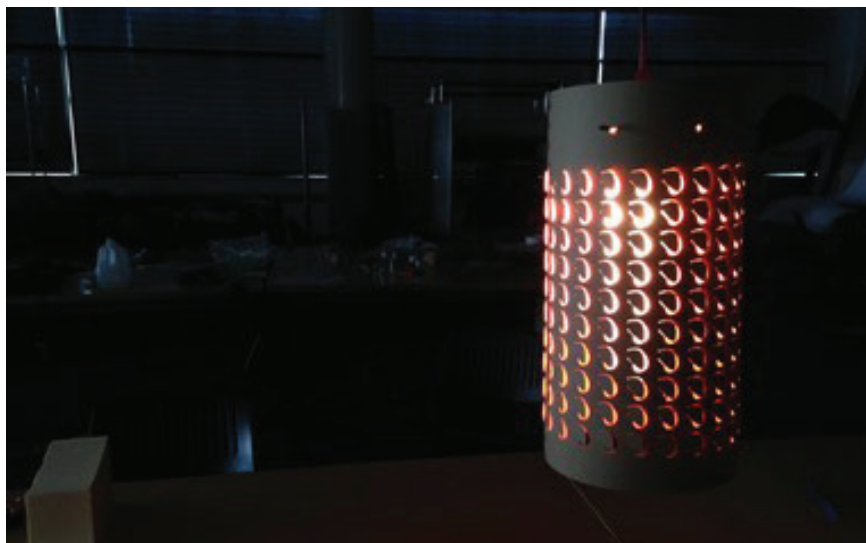
ENVIRONMENTAL AND INDUSTRIAL DESIGN
PROVO

PESCE LAMP

The **Pesce Lamp** is the result of an investigation into creating texture through tension. Morgan cuts a series of flat sheets with a matrix of cutouts, that when formed into a cylinder produced a scale-like texture of alternating lappets and openings. The lamp exploits this phenomenon to project a unique quality of light. This technique could become an efficient form of production for a variety of products.

COMPOSITE BOWL

This collection of bowls was created by saturating thick folded paper with resin to create a simple composite product. The pattern is a modified version of the well-known sunflower. The bowl is a handmade post-digital response to current making trends.



DEAN Illustration
Garrick Dean

COMMUNICATION DESIGN
SALT LAKE CITY

THEORY BRAND AGENCY THANK YOU GIFT

Theory Brand Agency and DEAN Illustration came together to design a thank you gift for existing clients. The design was created exclusively for this promotional item.

24OZ NIGHT



*Liberty does not accept responsibility for any design related issues discovered after a digital proof or physical one-off has been approved. As with all natural products, variations in grain pattern.



Devin Soisson

CONSUMER PRODUCT DESIGN
SALT LAKE CITY

4FRNT SKIS

4FRNT KYE 120

The **Kye 120**, **KYE 110** and **KYE 95** ski graphics were inspired by the Pacific Northwest Haida Native peoples artwork. These series of skis were designed for the ski to be worn on either foot and still make a single image. It was screen printed with a matte overprint.

Hannah Lutz

COMMUNITY DESIGN
PROVO

Student category
Faculty advisor: David Morgan

SHADE BENCH

Team: Quin Draper

This installation combines modern and historic themes to provide people with an inviting refuge from the harsh Utah sun. The hexagonal pattern and industrial materials were inspired by the Beehive State, its thriving industry, and rustic charm. Like the people who live there, the Corten steel will only grow more beautiful despite the harsh climate, its shade gradually turning to match the vermillion cliffs and canyons of the Southern Utah desert.



Jim Williams

ARCHITECTURE DESIGN
SALT LAKE CITY

2651...HOME AS SELF PORTRAIT

Team: Cara Despain, Mary Toscano

This zine was produced on the occasion of artist and architect Jim Williams's solo exhibition with the Utah Museum of Contemporary Art in the summer of 2016. This exhibition is of Williams's home itself, and to see it is to see a completed retrospective: a self-portrait—a life portrait—that has been decades in the making. The collection seen, here as an installation in situ—that consists of drawings, posters, paintings, collages, assemblages, photographs, found objects, ceramics and textiles— spans years of the artist's work. It has become a self-generating archive, and this is what makes the home as one object unique—both as a museum exhibition and as a presentation of the life's work of an artist now in his mid-70s. After intermittently exhibiting paintings, drawings, and photographs through the 1960s, 70s and 80s, Williams began working in isolation in his Salt Lake City house and studio, constantly and meticulously arranging, collaging, re-processing previous artworks, and staging new work inside. His career was in architecture, and the organizational tendencies that accompany that field certainly translated to his art practice. In fact, many artworks in the home are affixed to or are a designed and built part of the architecture or design detail of the house itself. Taking fragments, images, and pictures of pictures of his early work and the home, and life 'dander' (personal artifacts, family photos, mementos), he creates generational, fractal-like sets that span decades and have infiltrated virtually every corner of his living space and his person. The zine, a complete design work in itself, reflects and documents the home at the time of the exhibition, and simultaneously incorporates the same strategy of fracturing the photographs, artwork, life, and reality into a singular piece. It is color, hand-bound, 72 pages, Ed. 100.

THE BEGINNING OF NOW

Team: Cara Despain, Mary Toscano, TJ Nelson

This hand-made edition of ten artist books are art objects created by Williams in his signature style using collage, photos, fractalized imagery and appropriated materials. In this special edition, each unique box set contains two hand-bound cloth spine books, one containing photographs of the house, the other an essay about Williams and his work and what he had been producing inside his home leading up to that point. Like the house zine, it reflects the psychology of the home as a singular artwork, a life's work, and a life lived.



Project Sunday

Kevin Jateff

Team member: Jordan Omohundro

PRODUCT DESIGN

SALT LAKE CITY

THE MAKORÉ CONSOLE

Console made of solid Makoré wood leftover from the Roman LDS Temple. Measuring 72" x 20" x 18". Open shelving design with asymmetric solid wood drawer.

DADD TABLE

Coffee Table designed with classic woodworking techniques that highlight the joinery through a glass tabletop. 36" Diameter x 18" Height.

ASHBURY TABLE

Walnut coffee table including four drawers. Measuring 48" x 24" x 18" height.



Matthew Bernard

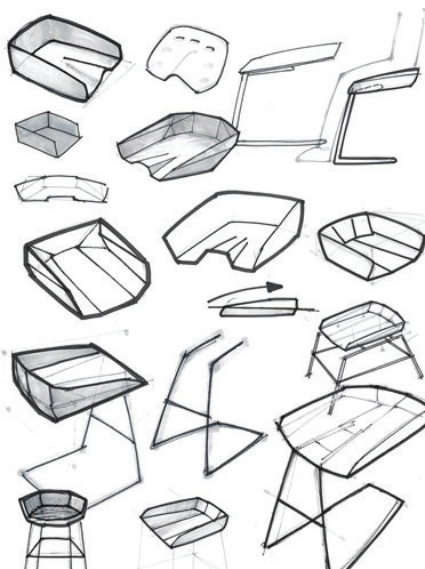
PRODUCT DESIGN
SALT LAKE CITY

Student category
Faculty advisor: Keith Findling

CARBON FIBER STOOL

The **Carbon Fiber Stool** is designed to be sturdy and practical while lending itself to a wide range of contexts. An ergonomic stool that works just as well at a desk as around a table, in a bar or at the office. The combination of materials offers enough structure while still allowing a forgiving bounce. Carbon fiber provides strength without bulk, and steel tubing is elegant without being fragile. The seat pan is molded using a CNC machined positive mold.

Carbon fiber is laid over the mold along with threaded inserts and pressed in a vacuum bag. After curing, the part is trimmed and treated with a satin finish. The resulting shape is rigid enough to offer support, yet flexible to accommodate body movement. Using digital templates and an analog tube bender, the cantilevered frame is bent in a continuous loop from one length of steel tubing. Its smooth radiuses enable the stool to rock forward into different seating positions. Final joinery is welded and silver brazed before powder coating. The two components easily assemble with stainless steel hardware. Dimensions: W 19.0 x D 21.5 x H 26.5 in Materials: Carbon Fiber, DOM Steel Tubing, Powdercoat, Stainless Hardware
Designed and fabricated by Matt Bernard



McKay Nilson

PRODUCT DESIGN
SALT LAKE CITY

Student category
Faculty Advisor: Keith Findling

HIVE POUROVER STAND

This project was inspired by the vibrant coffee culture that is growing in Salt Lake City. For many people, crafting a cup of coffee is an important art of each day. For some, the process can become a meaningful daily ritual or even a form of art. The designer wanted to create something that would make the process even more beautiful. The designer began by tracing the roots of the pour over method of brewing back to Japan. The Japanese have a way of making beautiful ceremonies out of seemingly menial tasks. I used a glass funnel and decanter from Japanese brand Hario as the basis for my design. The final product is a powder coated steel stand that suspends the funnel above the decanter while complementing their forms in a very beautiful way. The design is a marriage of modern manufacturing and art. The stand begins as a flat steel disc with a pattern cut into it by laser. The disc is then stretched vertically using a hydraulic press to create its final form. The result is a functional piece of kitchen equipment that can stand alone as an art piece.



McKay Nilson
Team: Swarm Design

PRODUCT DESIGN
SALT LAKE CITY

Student category
Faculty Advisor: Chris Rusay

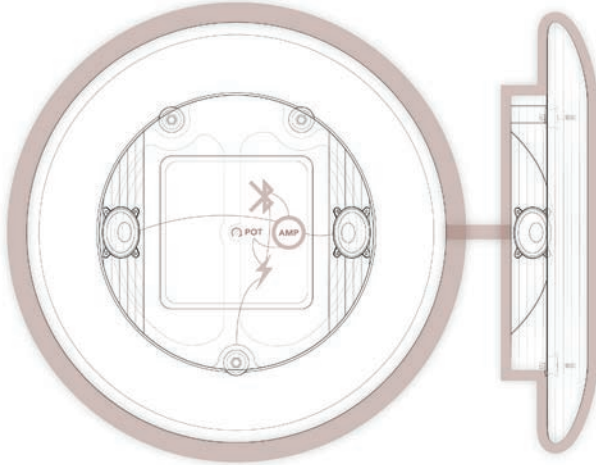
WOODROW STEREO

Listening to music is such a compelling experience. It inspires us to create. It motivates us. It can even change the way that we feel about the world around us. But the way that we interact with the devices that play our music has become more and more lifeless as technology has evolved. That's why the designers set out to create a speaker that would engage users in a more meaningful way than just pressing a button.

The **Woodrow Stereo** is essentially a giant wooden volume dial that mounts to the wall. Its main body is a 28" disc that can be rotated to adjust the volume of the speakers which are concealed behind the disc. Devices connect to the system wirelessly using Bluetooth technology. The current prototype is fully functioning. This design allows users to become involved with the music listening experience on a very physical level. It provides an interaction that is novel and familiar all at the same time, referencing the volume dials that we rarely see on devices anymore. Currently, the speaker is being further developed by Swarm Design to be incorporated into their furniture brand, Woodrow & Co."



WOODROW & CO



Method Studio, Inc.

ARCHITECTURE DESIGN
SALT LAKE CITY

EDGECREEK

Team members: Becky Hawkins, Scott Smith, Valerie Maxfield

EdgeCreek purchased Halestorm Entertainment's vacant film studio located in a warehouse adjacent to their existing offices. The Garage was envisioned to house executive offices for Edgecreek, a fully functioning recording studio, entertainment multi-purpose space, spa, and a showroom to display the owner's collection of exotic cars.

Music was an essential part of their executive team. As such the design concept was developed based on composition of materials – both raw and refined, movement, undulation and weaving the diverse programs into a unified space. Two fully functioning slides were included in the design along with an 18' salt water aquarium, the only of its kind in the country. Full program spaces include executive offices, showroom, spa, recording studio, theater, gourmet kitchen, teen arcade and a children's "treehouse". Understanding that music is a key aspect driving firm leadership, the concept was based on composition of materials and undulating movement as a thread weaving the spaces together. The juxtaposition of refinement with industrial elements, or business and philanthropy with raw fun and "rock 'n roll" was expressed in every detail.

Elements commonly found in historical "garage" spaces such as exposed steel beams, concrete, and lumber contrasted with butt glazed glass walls, natural stone, travertine, teak and the delicate "rain chain" ceiling pendant. This was first articulated in an expansive engineered wood slat wall providing unifying composition from one diverse space to another. Each piece was carefully composed - cut and created on site, much as a piece of music would be, to express music as a driving force throughout the space. The undulating wall extends into the space on both the main and second level providing continuity and strength in its expression. This detailing was also expressed in the custom designed travertine walls in the spa and mirrored in the wood sauna wall, further reinforcing continuity and composition. The glass signage at the lavatories was designed with color changing lighting; blue when unoccupied and red when occupied.

Method Studio, Inc.

ARCHITECTURE DESIGN
SALT LAKE CITY

TRAEGER CORPORATE OFFICES

Team member: Marbe Agee

The goal for the project was to create an office environment that embodied the organization's brand and culture. The space was to be a mash up of office, retail, and hospitality functions with an industrial modern feel that played to the company's product - "The best wood fired grill on the market". Subtle and obvious branded design elements were included within the space. Various metal elements with expressed fasteners used throughout the space speak to the metal grill itself. The wall mounted logo sign at the main entry is laser cut from a 1/4" plate of hot rolled steel. It is mounted over a textured wall created of stacked firewood. The incorporation of reclaimed barn wood tells the story of the brands history - original manufacturing having started in a barn in Mount Angel, Oregon.

The design team sourced the magnificent wood elements used on the reception desk and custom board room table from salvaged material found in Oregon to further tell the story. This custom board room table consists of two walnut and one big tooth maple salvaged tree sections, each measuring 67" x 70". Upcycled furniture pieces were specified to give an authentic vibe. Signage was made from recycled barn wood as well with the characters being branded into the wood to deliver a brand centric solution. The elements of wood, fire, and metal combined with plenty of smoke provided from the demo kitchen and outdoor patio grills allow this space to softly whisper the company's tagline to visitors: "We are Traeger Nation".



**100 Church Street
Robert Bissland**

GRAPHIC DESIGN
LOGAN

STAN KENTON JAZZ KICKS BAND CONCERT POSTER

This poster was designed to advertise a concert performed by the Jazz Kicks Band, a band organized by the current band leader Larry Smith. Smith is a professional saxophonist and Professor Emeritus in the Music department at Utah State University. The designers concept for this high energy concert is to use an adaptation of a Baldwin RFIG "Sharknose" diesel engine, albeit a bit of tongue in cheek, swapping out the tuned air horns for trumpets, trombones and a saxophone.

Bissland was attempting a tribute to Mr. Kenton's big brass section bearing down on an audience, flying along in the night, "inducing fervor" all down the tracks. The poster is in two sizes, 11" x 17", and 18" x 30", it was designed on a Mac Mini with Wacom tablet, using the drawing program Freehand MX, the font used is "Glenlake" by Filmotype, and the poster was printed on a digital press.

the legendary

JAZZ KICKS BAND

plays the music of



performance hall
utah state university

7:30 P.M.
tuesday
march 25

\$8.00
tickets at the door
all students free

STAN KENTON

**100 Church Street
Robert Bissland**

GRAPHIC DESIGN
LOGAN

GARDENER'S MARKET POSTER 2016

This poster is widely distributed throughout Northern Utah and is used to promote the weekly Gardener's Market, a venue that specializes in locally grown vegetables, organically grown food, and related crafts. For the design concept for this poster, Bissland chose to highlight Pomona, goddess of agriculture. A fertility goddess, she was associated with the flourishing of gardens, orchards and often shown with a cornucopia. Her harp represents the weekly live music at the market. The watering can symbolizes the need to utilize water conservation in this local semi-arid climate we live in, the snow capped mountains symbolize the local landscape, the abbreviated growing season in this area, and the direct connection with water availability.

The iris not only advertises the fact that there are flower vendors at the market, but also symbolize another goddess, Iris, who provided the link with sky and earth, both of which provide the gardener's yearly cycle. The poster is in two sizes, 11" x 17", and 18" x 30", it was designed on a Mac Mini with Wacom tablet, using the drawing program Freehand MX, the font used is "Workhorse Regular and Rough" by Reid & Borges, and the poster was printed on a digital press.

CACHE VALLEY

GARDENERS MARKET

HISTORIC COURT HOUSE
199 NORTH MAIN
LOGAN, UTAH

food stamps accepted
gardenersmarket.org
saabra.org



MAY 7
TO
OCT 15
SATURDAYS
9:00 A.M. to 1:00 P.M.

FRESH PRODUCE • FOOD • MUSIC



**100 Church Street
Robert Bissland**

GRAPHIC DESIGN
LOGAN

GUARANTEE COFFEE BRANDING CAMPAIGN

The designer's involvement on this design project was comprehensive. Bissland named the brand; "Guarantee Coffee", a name rigorously researched and approved by a trade mark lawyer. Bliss co-wrote the bag copy, designed the logo and logotype, designed a color scheme that required a limited number of inks (the bag is printed rotogravure; a process that requires each color to have its own expensive plate), and designed the new bag and collateral materials. There are 12 different coffees offered, so to make this doable economically for his client, Bissland came up with one bag design, with 12 different labels that could be printed in house on a traditional barcode labeling machine.

While the font menu on this machine was very sparse, he chose one of the machine's utilitarian fonts, and using upper and lower case, all caps and small caps was able to create a template for an easy to read, simple, but thoughtfully designed label for each of the 12 coffees. This label also incorporates growing region and tasting notes. The design was lightly inspired by artwork from Africa and the Middle East, the birthplace of Arabica coffee. The overlapping circle design the designer adapted from a mid-century era balcony railing. The chosen coffee bag is a box bottom, white foil-lined kraft bag with a one way valve and printed by Pacific Bag Inc., Woodinville, WA, rotogravure, in spot 5 colors. The graphics were designed on a Mac Mini with Wacom tablet, using the drawing program Freehand MX, the fonts used are "Profumo" by Rian Hughes/Device Type and "King Wood", by Kevin King/Canada Type.



Photo of the Guarantee Coffee bag shown with coffee variety label



Guarantee Coffee bag, logo(top) and logotype (bottom).

**100 Church Street
Robert Bissland**

GRAPHIC DESIGN
LOGAN

THAD JONES JAZZ KICKS BAND CONCERT POSTER

This poster was designed to advertise a concert performed by the Jazz Kicks Band, a band organized by the current band leader Larry Smith. The core of Thad Jones' many musical styles, compositions and forays was rooted in the fact that he was a phenomenal trumpet player. The designer chose his core talent as a trumpeter, to design the concert poster to represent Jones' many compositions. The simple colorful trumpet filling poster edge "container" represented his musical career, with the poster information designed as being on the verge of exploding out of the bell of the trumpet, almost distorted, but still restrained, in this case readable, mirroring his playing discipline, an attempt at a tribute to this harmonically advanced musical genius. Materials used: The poster is in two sizes, 11" x 17", and 18" x 30", it was designed on a Mac Mini with Wacom tablet, using the drawing program Freehand MX, the font used is "Glenlake" by Filmotype, and the poster was printed on a digital press.

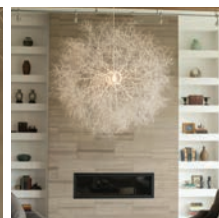
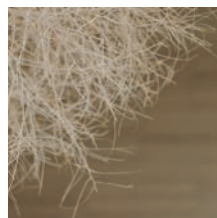
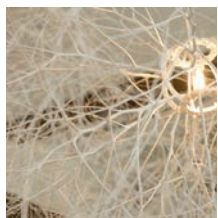


Owen Mortensen Art & Design
Owen Mortensen

LOGAN
ENVIRONMENTAL DESIGN

TUMBLEWEED PENDANT

Actual tumbleweeds are gathered along rural roads near Owen's home in Northern Utah and meticulously assembled to create each hanging light sculpture. The architecture of this particular tumbleweed is ideal as a pendant light sculpture. It is light weight yet extremely durable making it perfect for this application. Each pendant is one-of-a-kind and available in limited quantities.



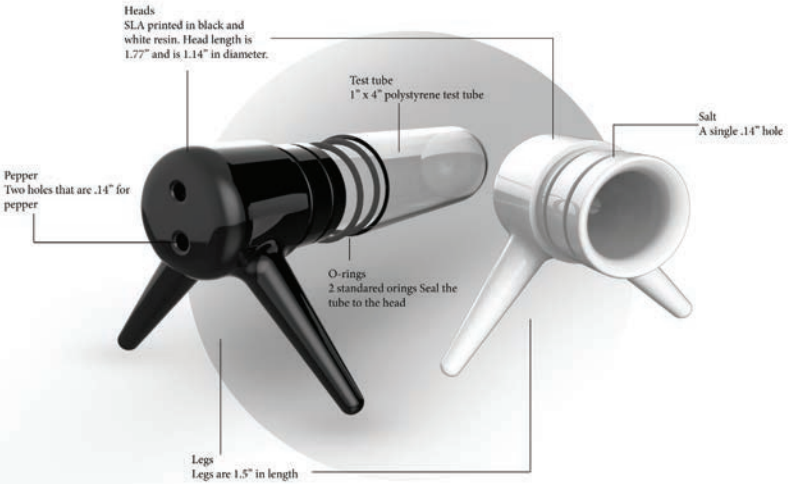
Quinlan Draper

INDUSTRIAL DESIGN
MAPLETON

Student category
Faculty advisor: David Morgan

SALT AND PEPPER

Using products found in a chemistry supply store, the designer asked what form can be designed to both complement the existing product, while also creating a new functional product. In Draper's case a set of salt and pepper shakers were designed.



Sparano + Mooney Architecture

Team members: Anne Mooney, John Sparano, Philip Dimick, Jun Li, Seth Striefel

ARCHITECTURE DESIGN
SALT LAKE CITY

PULSAR HOUSE

The **Pulsar House** was inspired by the client's interest in science fiction and space. The design team began with research about pulsars (short for pulsating radio star), highly magnetized, rotating neutron stars that emit a beam of electromagnetic radiation. Observations of a pulsar in a binary neutron star system were used to indirectly confirm the existence of gravitational radiation.

We analyzed the activity of two specific pulsars and their interaction with the site: the Crab Nebula Pulsar and Vela Pulsar on the date of 8/16/2010 – a day that the client wanted to commemorate in form. The architecture was generated according to the physical relationships between each pulsar trail and the site in Utah. In the study models, each Pulsar trail is represented as the centerline of the negative space, the magnitude of the pulsar defines the lofting boundary of the centerline, and the geological location of the site is shown as the site, consisting of an original 4" x 4" x 4" box.

In the programming phase of the project, the Pulsar acts as a timeline moving through each scene of the client's daily activity. These events are all connected accurately in the architectural plan and section with the Pulsar location at that specific moment. The massing is a combination of TIME (the programming study) and SPACE (the form study). In responding to the site, we positioned the form below the ridgeline, the volume floats above the land as it falls away, and the linear windows on the facades are meticulously designed to create a dramatic projection effect using daylight, which changes continuously according to the time and seasons. We selected a metal as façade finish, which provides a patina of age, sustainability, recycling and adaptive re-use. It is also a metamorphic response to the local climate.

Virginia Catherall

PRODUCT DESIGN
SALT LAKE CITY

BEECH KEYHOLE SCARF

Beech Keyhole Scarf from Identitatum Arborum collection, Hand-knit Wool, 50" long x 7" wide. The Identitatum Arborum collection of knitting patterns was created in conjunction with an art installation made for the Heritage Museums and Gardens in Sandwich, Massachusetts in summer 2016 for the Natural Threads exhibition. In that art installation, identity is explored using trees as a metaphor. The wearable knitted designs patterned after the art installation allow people to adopt a different persona of trees. Does an oak scarf make you as wise as the oak tree? Will you feel as tall and regal as a sequoia in the redwood scarf?

American beech (*Fagus grandifolia*): The smooth thin bark of beech trees allows any variation to stand out in relief from the tree. The horizontal lines are lenticels which allow gas to exchange between the tree and the air. The small bumps are dormant buds called epicormic buds. All the texture in the bark belies the beech's reputation as having a smooth, uninteresting trunk.



Virginia Catherall

PRODUCT DESIGN
SALT LAKE CITY

BLACK LOCUST WRAP

Black Locust Wrap from Identitatum Arborum collection, Hand-knit Wool, 15" tall x 50" wide. The Identitatum Arborum collection of knitting patterns was created in conjunction with an art installation made for the Heritage Museums and Gardens in Sandwich, Massachusetts in summer 2016 for the Natural Threads exhibition. In that art installation identity is explored using trees as a metaphor. The wearable knitted designs patterned after the art installation allow people to adopt a different persona of trees. Does an oak scarf make you as wise as the oak tree? Will you feel as tall and regal as a sequoia in the redwood scarf?

Black locust (*Robinia pseudoacacia*): One of the heaviest and hardest woods in North America, black locust is a powerhouse of a tree. Early American settlers used black locust to build Jamestown because it is resistant to rot. It burns even when wet and tolerates pollution so well that it is planted along streets and parks in large cities. Although its bark and leaves are toxic, its seeds and pods are edible. Ironically the thoroughly un-American name 'locust' was given by Jesuit missionaries, who fancied that this was the tree that supported St. John in the wilderness, despite it being native only to North America.



Virginia Catherall

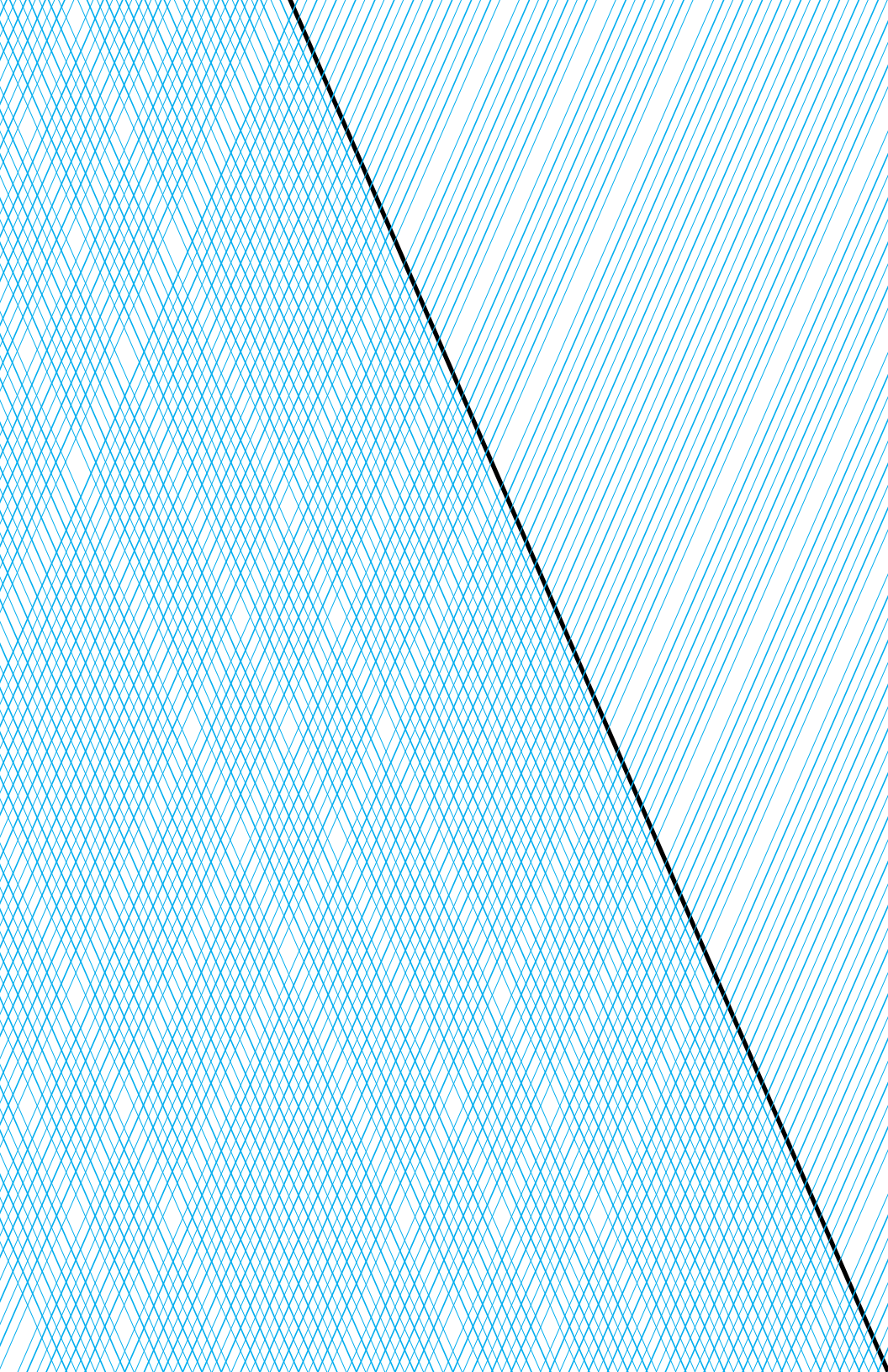
PRODUCT DESIGN
SALT LAKE CITY

REDWOOD SCARF

Redwood Scarf from Identitatum Arborum collection, Hand-knit Wool, 60" long x 7.5" wide. The Identitatum Arborum collection of knitting patterns was created in conjunction with an art installation made for the Heritage Museums and Gardens in Sandwich, Massachusetts in summer 2016 for the Natural Threads exhibition. In that art installation identity is explored using trees as a metaphor. The wearable knitted designs patterned after the art installation allow people to adopt a different persona of trees. Does an oak scarf make you as wise as the oak tree? Will you feel as tall and regal as a sequoia in the redwood scarf?

California redwood (*Sequoia sempervirens*): Growing mainly in Northern California, redwood trees are the largest and tallest trees in the world. They can live thousands of years but are endangered from logging, air pollution, and habitat loss. The tallest living tree is a redwood named Hyperion that lives in Northern California; its location kept a secret to help protect it. The redwood's beautiful orange-red bark changes and shifts in the varying light creating an enigmatically strong yet fragile impression.







DESIGN
ARTS UTAH