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DesignArts Utah 2014

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I was impressed with the range and quality of work, which include everything from a high-end store interior to music packaging for an indie band. Works submitted encompass architecture, interiors, product design, graphic design, and exhibition design. Projects reflecting the unique community of Utah include a branding system for the Church of Jesus Christ of Latter-Day Saint's Relief Society and a series of lively graphics for skis. Other projects explore national and global issues and ideas, from a house built with a passive energy system (a technology developed in Germany) to widespread interest among graphic designers in creating custom lettering for brands, posters, and environmental applications. Sustainability is a recurring theme throughout the entries. I was pleased to see so much honor and respect accorded to the natural world. Both of my top choices are projects that confront and communicate issues of sustainability. Utah is a beautiful state with a unique and precious landscape; designers here appear committed to preserving it for future generations.



JUROR

Ellen Lupton

Curator of Contemporary Design
at Cooper-Hewitt, National Design
Museum in New York City.

Architecture

Erin Carraher and Jörg Rügemer

CLIENT: Lisa Hardin, Girl Scouts of Utah

CONTRACTOR: Kip Apostol, Euclid Timber

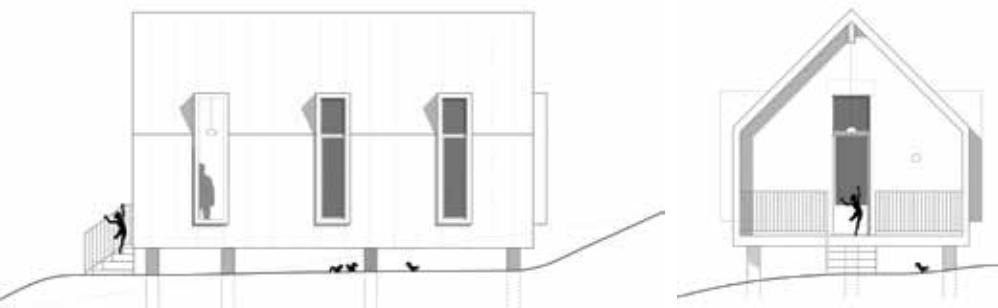
ARCHITECTURE - SALT LAKE CITY -

PROFESSIONAL

ARCHITECTURE is a new partnership between the Girl Scouts of Utah [GSU] and the School of Architecture at the University of Utah to raise awareness of careers in the built environment for women. The inaugural project for this partnership is the design and construction of three cabins for the Girl Scouts' Trefoil Ranch Camp near Provo, Utah. As part of the design project, the authors have hosted a year-long series of outreach events to expose GSU directly to women practitioners, to provide female student mentors in design-related programs, and to offer opportunities to visit architecture firms and construction sites. The regionally rooted typology adopted for the cabins is simple, clearly defining the project as highly sustainable from a design as well as a material standpoint. It is constructed from Interlocking Cross Laminated Timber to incorporate locally sourced wood damaged by pine beetle infestation prevalent in the American West into the assembly of solid wood panels. Utilization of this new material puts the project at the forefront of sustainable construction with findings expected to influence the construction market along the Wasatch Front and beyond. Concrete piers minimize construction disturbances while simultaneously maximizing land use efficiency. The design maximizes site conditions (sun exposure, wind protection, orientation) and preserves environmental quality with the goal to support the local ecosystem through design with nature. The cabins will raise critical awareness of finite resources and management of natural resources for the client community. Within its larger context of the GSU, the project creates a space of communal significance and social value. The collective, integrated design/research/construction process applied by the team consistently included all stakeholders (building authorities, students, scouts, contractors, and trades) to efficiently provide a long-term economic benefit for the users and non-profit GSU.



JUROR'S COMMENT:
This beautiful project provides social benefits on several levels: education and mentorship to girls, creative use of natural materials, service the Girl Scouts organization, exploration of sustainability across multiple dimensions, and a functional, elegant design that goes beyond the expected in its aesthetic solution.





Exploring Sustainability Exhibit

CREATIVE DIRECTOR: Carol Sogard
DESIGN TEAM: Carol Sogard, Jordan Haynie, Adrianna Sandall, Alex Douangdara, Jonathan Gracey, Michelle Hogan, Marianne Neff, Jeff Nelson, Calvin Nguyen, Paul Nguyen, Adrianna Sandall, Kris Sovereign, Sarah Palmer, and Robyn Haynie
ENVIRONMENTAL DESIGN - SALT LAKE CITY - STUDENT

Exploring Sustainability: Perspectives on Sustainable Design Practice is an exhibition of projects created by students in the Graphic Design Program at the University of Utah. These projects explore how principles of ecological sustainability and affiliated design strategies are applied to creative thinking and to the design process. During Sustainable Design Practice, the course in which this work was created, students gained an overview of the environmental impacts of design and production practices and the ecological problems that result from manufacturing processes, consumption and waste disposal. They visited a paper warehouse, a materials recovery facility, and the county landfill and gained knowledge about sustainable forestry, the realities of how we recycle and what happens to our trash. They also learned how designers can make a positive impact on the world by applying this knowledge to the work they create, the messages that they visually communicate, and the clients they choose to support through their work. Through exploring new ways of thinking about design, they discovered how it can be used to create positive social change. The work featured in the exhibition represents the ideas and experiences that resonated most with the students as a result of taking the course. The selected works were chosen because they engaged audience participation, clearly communicated the subject matter, and collaborated with other works in the exhibition in a way that told a unified story about concepts related to sustainable thinking. The exhibition is intended to stimulate further dialogue among the University and local communities about issues related to living more sustainably.



JUROR'S COMMENT:
 Exhibition design is a challenging multidisciplinary field that combines graphic design, interior design, and content development to create user experiences. In this ambitious exhibition design, students were challenged to share their knowledge of sustainability in an accessible and intelligent way. The result is an impressive environment that communicates a range of messages and stories.

THESE
WORDS
ARE
SPECIAL

Fiks Magazine

Landon Larsen

OREM - COMMUNICATION DESIGN - STUDENT

Fiks is a magazine built in a unique, interactive style that integrates simple puzzles/activities with the fresh content that it drives. This makes for a more impactful delivery of information. It's a nifty little publication, and that is where we find the name. The primary vein in my bloodline is from Denmark and therefore I chose to name the publication "fiks," which is danish for "nifty."



JUROR'S COMMENT:
This lovely publication shows the initiative of a graphic designer to engage in publishing and distributing original content. Strong typography and nice production details make this project stand out.

TRUSS Shelf Brackets

Art Kieres

SALT LAKE CITY -

CONSUMER PRODUCT DESIGN - PROFESSIONAL

Inspired by the Pratt Truss that paved the way for metal bridges, TRUSS Shelf Brackets are CNC'd from steel plate and bent to shape. They fully surround a 1" x 8" shelf and can be mounted either in the standard orientation or upside-down where they function as bookends. Brackets are available in a number of finishes including: raw steel, nickel plated, or a variety of powder-coated colors. Brackets measure 4.5" x 9" overall and can be purchased as either complete sets with wooden shelves or as brackets alone.



JUROR'S COMMENT:
This elegant and functional design makes clever use of materials and references the tradition of steel trusses in engineering. The result is surprisingly light and graceful.

1929 Chevrolet "International" 1 Ton Shop Truck

Bonnevillains Speed Shop

SALT LAKE CITY - INDUSTRIAL DESIGN -
PROFESSIONAL

Bonnevillains Speed Shop builds original styling and traditional hot rods and motorcycles. These projects are always for customers but we took the time to build ourselves a shop truck that spoke to our interests in why we build hot rods. We had in our possession, with title, a 1929 Chevrolet International 1 Ton. This truck was originally used in Wyoming as a coal truck, and it was large and had been worked hard. We chopped 6 inches out of the roof, making the windows 10 inches instead of 16. The frame was shortened and lowered so it sits 6 inches off the ground. None of these measurements are too drastic in that we wanted it to be drivable and traditional and relating to post-war 1940's. The engine is an early 1950's GMC 270 cubic inch truck engine. These engines were popular in the early 1950's for hot rods because they were strong and produced a lot of torque compared to most other engines. The intake was custom built to run 3 Carter YH carburetors off a 1954 Corvette. The interior utilizes aluminum race seats and still retains much of the wood structure that holds the cab together, as early Chevys were basically wooden buggies with a metal covering. Even the paint job is done traditional for an early work truck; it's brushed on. This IS our work truck, we drive it all the time and expect toughness, just like it has accomplished ever since 1929.

JUROR'S COMMENT:
This wonderful truck is a labor of love and a real working vehicle that sings with pride in mechanics, craftsmanship, and engineering.



Replacing Place

Brigham Young University
DVA Graphic Design

Jessy Agle, Eric Barrett, David Bowman,
Sarah Kay Brimhall, Nicolina Brown,
McKenzie Christensen, Palolo Cockriel,
Hayden Davis, Nate Hardyman, Bryce
Holland, Austin Johnson, Soljee Lee, Bomie
Lee, Chad Lindsay, Chad Losser, Emily
Ludlow, Jeremy Nixon, Blaine Pannell, Linda
Reynolds, Erin Scardena, Michael Sharp,
Hillary Tait, Doug Thomas, Emma Vidmar,
Jeff Wade, Kaeli Wood

PROVO - COMMUNICATION DESIGN - STUDENT

Replacing Place is an exploration of place, placement, displacement, replacement, and places we've all inhabited physically, mentally, and emotionally--past, present, or future. Each spread visits individual students' ideas of place by reinterpreting typography that is typically thought of as "kitsch." Students chose typography that represented their own metaphorical interpretations of the place they explored. These reappropriations seek to move ideas of place from tired to new, from kitsch to avant-garde. Replacing place is printed using alternative printing techniques including silkscreen, letterpress, acetone transfer, cyanotype, and flat stamp. Students designed every spread to be printed using multiple print processes. The book was created as a collaborative project in the 348 Type as Image class taught by Linda Reynolds and Doug Thomas.



JUROR'S COMMENT:
This lovely collaborative publication shows a rich range of individual expression and technique, all circling back at the art of lettering and type.



Bolshoi Theatre

Tyson Cantrell Design

OREM - COMMUNICATION DESIGN - STUDENT

I wanted my brand refresh for the Bolshoi, the State Academic Theatre of Russia, to reflect the grandeur and opulence of Russian opera and ballet. I designed the logotype, in both English and Russian, using the golden mean to hearken to the Neo-Classical architecture and heritage of the theatre. Continuing with the neo-classical theme I illustrated a series of five icons based on ancient Greek and Roman currency. The characters were patterned after Grecian muses, corresponding with the different venues performed at the Bolshoi (Ballet, Opera, Concert and Chamber Concert).



JUROR'S COMMENT:
This rebranding project for the esteemed Bolshoi Ballet takes on the challenge of a bilingual brand in two different alphabets. The strong red and blue tones further separate the two languages, yielding a visual identity that reflects the company's historic roots.

БОЛШОЙ БОЛЬШОЙ



Torqued Bowls

Nichole Cross

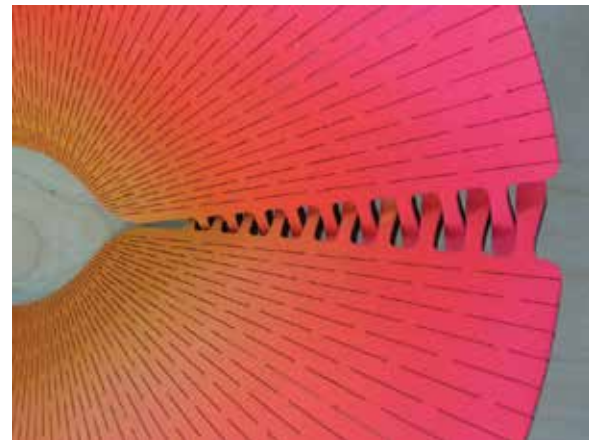
ADVISOR: David Morgan

PROVO - INDUSTRIAL DESIGN - STUDENT

Torqued Bowls are an exploration in multi-directional bending of a material that is traditionally engineered for rigidity (1/4" Baltic birch plywood). The decorative bowls are designed to transition from a two dimensional plane to a three dimensional object and back without plastic deformation allowing them to be stored or shipped flat.



JUROR'S COMMENT:
By perforating a sheet of baltic birch plywood with delicate laser cuts, the designer has made a rigid surface flexible and created three-dimensional form out of a flat sheet.



solRose

Design Build Bluff 2014

Spencer Anderson, Steve Arave, Emily Black, Ray Bryson, Maren Hebdon, Emily Nybo, Matt Pattberg, Talbot Rice, Matthew Reeves, Matt Rogers, Tyson Smith, Nic Tucker

SALT LAKE CITY - ARCHITECTURE - STUDENT

Design Build Bluff is associated with the School of Architecture at the University of Utah. Every year architecture graduate students design and build a home for a deserving family on the Navajo Reservation in Bluff, Utah. The Design Build Bluff team of 2014 is proud to present solRose, completed in April. solRose was designed and executed to meet the needs of our client, Juanita Joe, who is recently adjusting to life in a wheelchair. The project was catered to her accessibility and comfort. Major design forces were the landscape, natural light, and low technology solutions that were regionally and environmentally appropriate. This is realized through the clerestory windows, outdoor living space, and datum line that defines the facade. The exterior is clad in a fiber cement panel rain screen, defined by an aluminum datum line. Natural plaster of locally harvested clay covers the north and south inlets. The interior statement is a 10' high by 12" deep rammed earth wall, also of local clay, adjacent to a ribbon of clerestory windows that flood the space in a soft daylight. solRose features a custom made, highly efficient, wood burning, masonry heater that will keep Juanita comfortable in the cold winter months. The interior is complete with built-in cabinetry and furniture to streamline the 800 square foot floor plan for accessibility. A hand built outdoor clay oven is the centerpiece of the outdoor living space covered by a cedar shade structure, and provides a refuge for Juanita in the summer. Juanita has recently moved in and filled the space with objects and love. We hope that Juanita and her home live a long life full of memories.

JUROR'S COMMENT:
This ambitious project explores many issues essential to the future of design: sustainability, local materials, and universal design/accessibility. The project is beautiful as well as practical, exceeding function to fulfill a higher human purpose.



Weber State University Wildcat Store Interior

Diamond Phillips

**SALT LAKE CITY - ENVIRONMENTAL DESIGN
PROFESSIONAL**

The Wildcat Store is a satellite campus store for Weber State University located in a historic storefront in downtown Ogden. Diamond Phillips was commissioned to provide interiors, furniture, displays, and branding for the Apple Store, café, and university retail areas. Our design goal was to join the spirit of WSU to downtown Ogden while also using Ogden's history to create a contemporary platform for new technology and Weber State's future. The design constantly refers to the history of the building and the region, through the layout, material usage, and furniture choices. We showcase what makes the building unique by exposing the brick of the original structure and looking at how the use of wood can relate to the building's original structure. To build a sense of place throughout the building there are historic photos from WSU's archive over all of the merchandise display racks. Even the merchandise tables and Apple store displays are constructed from antique railroad carts which had been restored and retrofitted to meet Apple's strict requirements while still showing their original character. They act as a way to integrate clean modern design while showing Ogden's roots as a railroad city.



JUROR'S COMMENT:
This college bookstore includes an "Apple Store" with a surprising feel. The big metal wheels and heavy wood elements remind me of an old copper mine rather than the typical Apple interior. Refreshing!

Dare to Wonder

Thy Doan

**SALT LAKE CITY - GRAPHIC DESIGN -
PROFESSIONAL**

The Wonderment came to me looking for custom lettering that was fun and inspiring for their new office in downtown Salt Lake City. Their organization seeks to provide an online social platform for children to safely cultivate their creativity, while also discovering the creativity through the lens of children around the world. Ultimately this piece seeks to be bold, playful and whimsical. Materials included paint and a rolling scaffold, along with almost 50 hours to complete this. The cinder block wall itself is approximately 13.5' x 15.25'.

JUROR'S COMMENT:
It is fun to see the designer's process as this hand lettering comes to life on a concrete wall. The feeling of a chalkboard is captured with simple white paint.

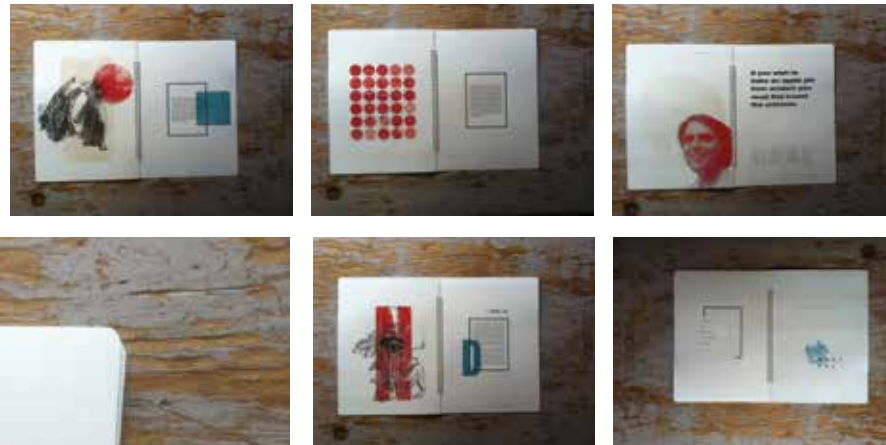


The Loom

Ben Dougal

SALT LAKE CITY - COMMUNICATION DESIGN - STUDENT

The Loom is a large format (11x15") art magazine that finds connections through form concept and contrast. Each spread explores a concept through the glass of a design period in a simplified form.



JUROR'S COMMENT:
This lovely book presents typography and illustrations that reference traditional printing processes and historical design languages. The result is confident, inviting, and poetic.

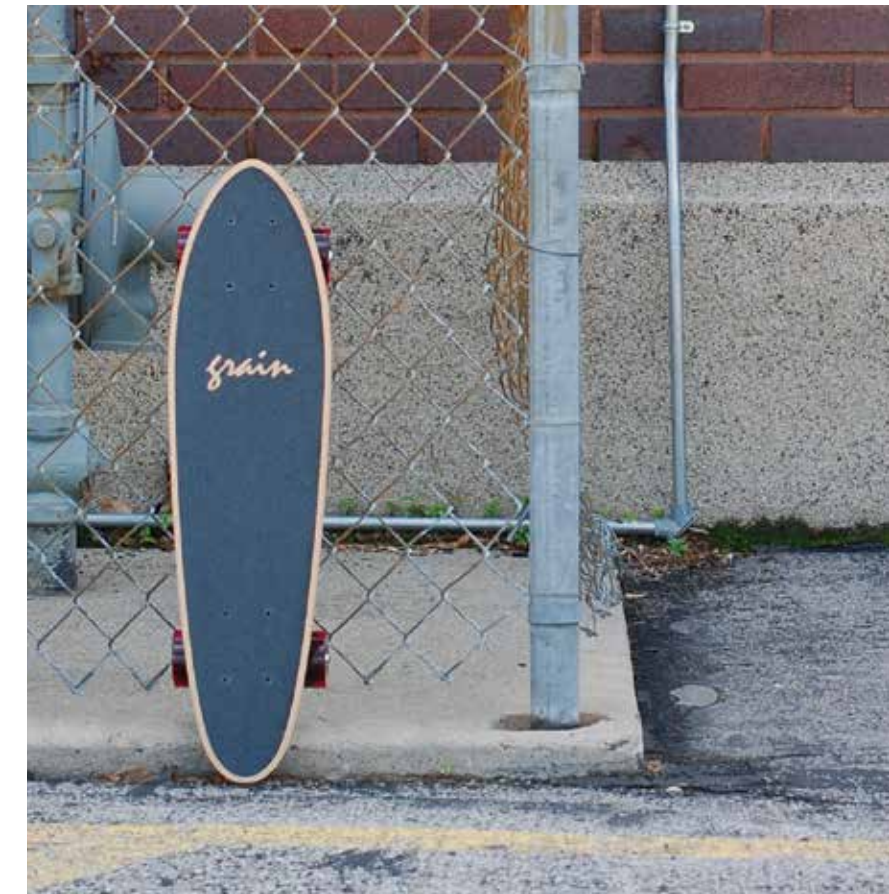
Grain Skateboard

Thomas Bender and Jonny Jensen

FLINT Design Studio

SALT LAKE CITY - CONSUMER PRODUCT DESIGN - PROFESSIONAL

The Grain Skate Project was spawned from our interest with the fun and "carefreeness" of the early skate days. We discussed mini decks, long boards and traditional "trick" boards and after a moment of clarity we thought combining the plastic decks of yester-year with a wooden twist would excite. Hence, the Grain deck was born. Taking the plastic ribbed aesthetic of those early mini decks to a new level, we had it machined out of wood. Not only does this pattern turn heads, it also maintains an incredibly strong surface!



JUROR'S COMMENT:
This innovative product design uses materials in a surprising way to create a fun and functional skateboard. Strength + beauty makes a good product.

Boxes and Bowls

Richard E. Fry

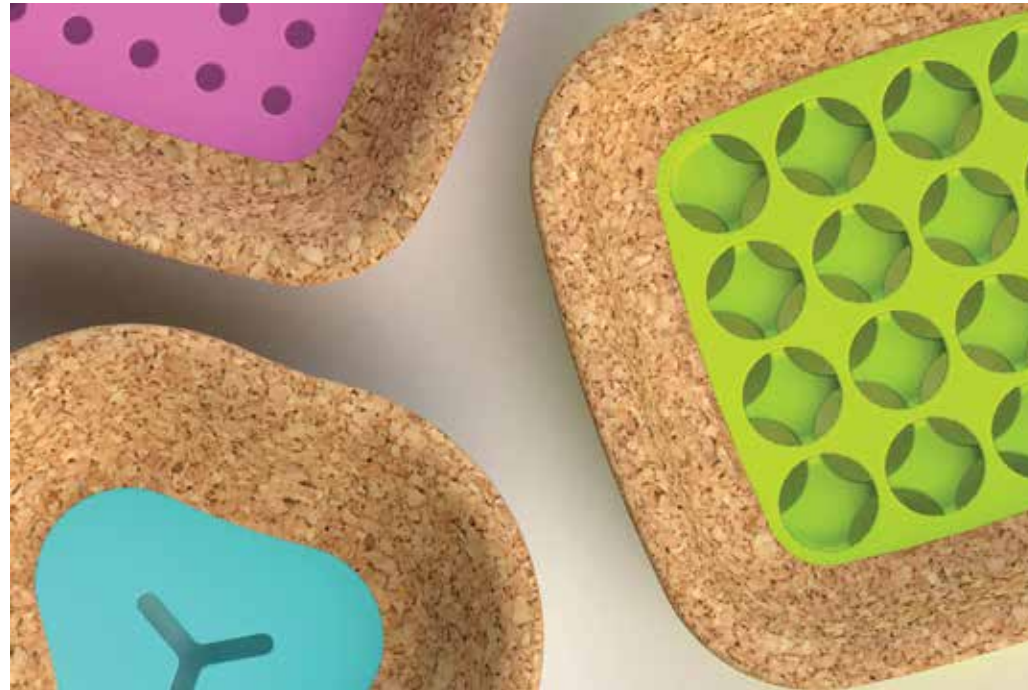
PROVO - CONSUMER PRODUCT DESIGN - PROFESSIONAL

The goal of the project was to create "small, friendly objects with unlimited potential" and work to create an emotional attachment with an object beyond functional necessity. The result was a series of mostly cork/multi-material vessels framed by the following observations about friendship and the resulting aesthetic principles:

- Friends should be strong but not smothering - The objects should appear solid but not heavy. Even with the characteristic of "thickness", the objects should not feel anchored and immovable but encourage touch and engagement.
- Friends need to have a pattern that is familiar - For this project, the bias was always towards soft forms but not random or totally "organic" forms. These objects have an underlying geometric structure that helps mitigate the transition from "one thickness to the next".
- Friends should be interesting, but not overwhelming - Decorative elements were used beyond the modernist tradition of "detail". However, there is an awareness of the damaging complexity that multiple materials, colors, patterns, and symbols can create.
- Friends should have more to them than just what meets the eye. Designers have often worked to separate FORM from CONTENT. However, in this case, appropriate symbolic content is used to provide a link to a background of positive emotional experiences to increase connectedness. The resulting objects are purposefully "cute" without crossing over into caricature.

They are small, with an average size of about 2x5x5 inches. Combined with the soft forms, the cork is surprisingly warm and smooth. It is easy to cut and machine, and adds contrast to the more technical materials of aluminum and polyurethane resin. They are curiously touchable, and seem to successfully promote attraction and attachment.

JUROR'S COMMENT:
These charming vessels explore materials and emotions to create objects that are as approachable and familiar as your friends—but each with a surprising twist that comes from the rich colors and bold combinations of materials and forms.



The Michel Chair

Hayden Harvey

PROVO - ENVIRONMENTAL DESIGN - STUDENT

The designer is a native of New Zealand studying in Utah for a few short years. He has noticed his unique accent stands out in a lot of situations but before anyone hears his accent he is as anonymous as any other person in the crowd. Once revealed, his accent often generates an "interrogation" from those around. The designer wanted to take this experience and create a product that offered others the same experience with the resulting Michel chair. It looks like an anonymous chair until you sit on it and then you discover the secret of the chair.



JUROR'S COMMENT:
This complex project engages users in an interaction with the chair, revealing a surprising function or feature. The chair is a self-portrait of the designer as well as an ambitious work of design and making.

2014 Summer Reading Program

Salt Lake City Public Library

Andrew Shaw, Manager of Communications;
Derek Braeden, Communications Specialist/
Copywriter/Translator; Lauren Huber,
Graphic Designer

SALT LAKE CITY - COMMUNICATION DESIGN -
PROFESSIONAL

The Salt Lake Public Library's Summer Reading Program consists of reading, activity challenges and a series of events that support the program theme. While summer reading programs traditionally focus on children, The City Library's program involves all ages: toddlers, kids, teens, and adults. The design for the 2014 Summer Reading Program materials incorporates this year's science theme and supports a unified approach across all collateral while featuring distinguishing characteristics for each age group. The Library's Communications team produced four 4.25 x 5.5 inch booklets that are comfortable for both big and small hands, maximize standard paper sizes, and represent a traditional book format. The reading challenges' tracking devices were incorporated in the Kid and Teen booklets through a 17 inch-long, accordion-folded sheet bound with saddle-stitching. Each booklet's look is unified by consistent formatting, hierarchy, use of simple science graphics, and by consistent use of the Library's branding colors and house typeface—Trade Gothic—in sub-headers and body text. Additionally, each booklet offers distinct elements that appeal to its designated age group. The Fizz! Boom! Read! identity reflects the energy and playfulness of children through simple shapes interacting with letterforms; the rounded corners of Cubano typeface make the text approachable and provide contrast to the sharp points of starburst graphics. The Teens' Spark a Reaction and Adults' Literary Elements booklets offer a bolder look through higher color contrast and the use of beveled typeface Sullivan. Further print and digital collateral for the Summer Reading Program was designed as a visual extension of the program booklets, creating a consistent visual message to patrons and staff while taking into account each piece's individual application and goals. The design of all materials conveys excitement, summer, and science, and encourages patrons of all ages to participate in the Summer Reading Program.



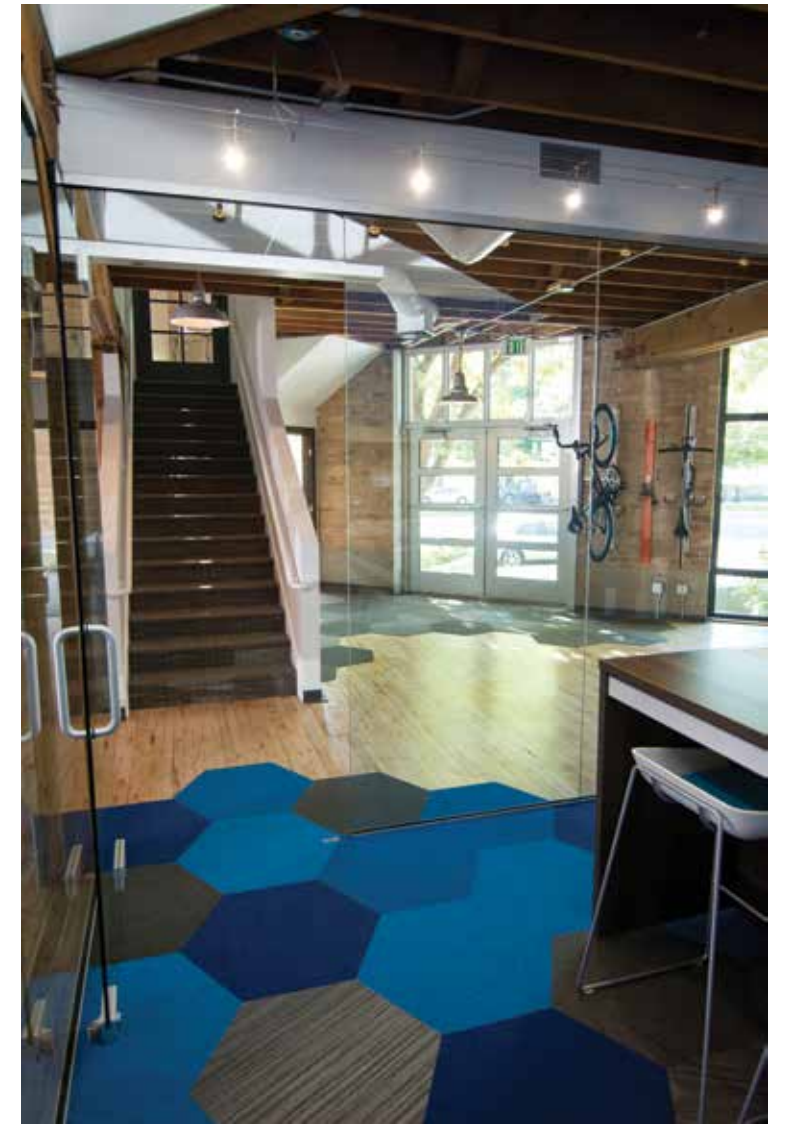
JUROR'S COMMENT:
Designed in-house at the Salt Lake City Public Library, this warm and friendly guide series celebrates reading as an adventure for kids large and small. The pieces make maximum use of minimal resources.

JDHgroup Salt Lake Office Interior

JDHgroup
Cody Creighton

SALT LAKE CITY - ENVIRONMENTAL DESIGN -
PROFESSIONAL

JDHgroup was opening up a new studio in Salt Lake. We purchased an old floral shop and stripped the interior down to the original 105 year old wood floors, beams and joists. We designed the interior space to be visually open from when you first step into the door. Collaboration was key with our interior layout, so a central conference room was necessary. To keep the visual site-lines open the conference room was built entirely of glass. To brand the space we relied heavily on our JDHgroup blue to set the backdrop of the main meeting space. From there the blue carpet tiles lead throughout the space and into the private offices. Collaborative tables and impromptu meeting spaces are scattered throughout, providing private spaces for each of the teams that share the open office.



JUROR'S COMMENT:
JDHgroup has created a state-of-the-art workspace that makes deft use of materials and light to create social spaces for work and collaboration.

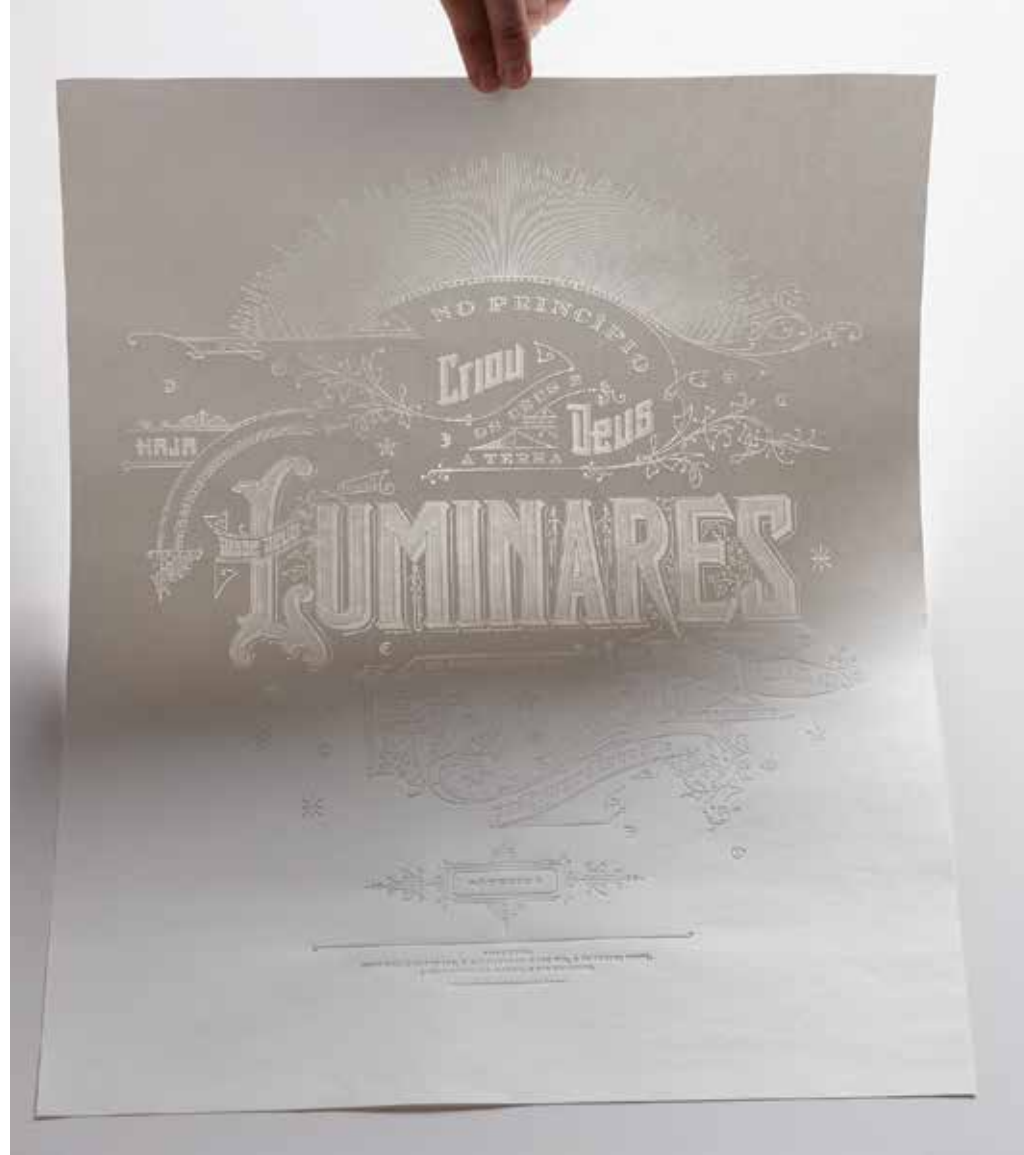
7 Days Poster Series

Kevin Cantrell

TYPE CONSULTANT: Arlo Vance

**MURRAY - COMMUNICATION DESIGN -
PROFESSIONAL**

The 7 Days poster series is an on-going project for Neenah Paper. The text is taken from the first chapter of Genesis in the Bible on the creation, suggesting the infinite possibilities to create using Neenah Paper. There will be a total of seven posters, one for each day of the creation, showing various foil stamping and printing techniques on various Neenah Papers. This submission includes the first 3 posters. Luminaires, or "Let There be Lights" is 1/7 in the 7 Days series. The poster is hot stamped on Gruppo Cordenons Moondream paper, provided by Neenah Paper, which turns translucent upon hot stamping (when backlit or held to the light), reinforcing the concept of light. Águas, "waters and waters" is 2/7 in the 7 Days series. The poster is printed in several foil stamp options on various Plike papers by Neenah Paper, with each technique interpreting the concept of water. Terra, "Earth" is 3/7 in the 7 Days series. The poster is printed in several foil stamp options on various papers by Neenah Paper, including a laser wood etching (total of 14 variations). The implied negative space creates a circle, further reinforcing the concept of earth. The foliage frame spells out "LET THE EARTH BRING FORTH," and represents the seasons. From the top left to the top right corner represents winter to spring, with the lettering slowly beginning to blossom as the viewer moves across the page. From the bottom left to the bottom right corner represents summer to fall, with fruit and vegetation burgeoning and then wilting as fall begins.



JUROR'S COMMENT:

This poster series, based on the seven days of creation, celebrates creativity at every level, from material to cosmic. Extraordinary lettering combined with ambitious printing techniques yields posters that can be appreciated by designers and lay audiences alike.



A Hair Story

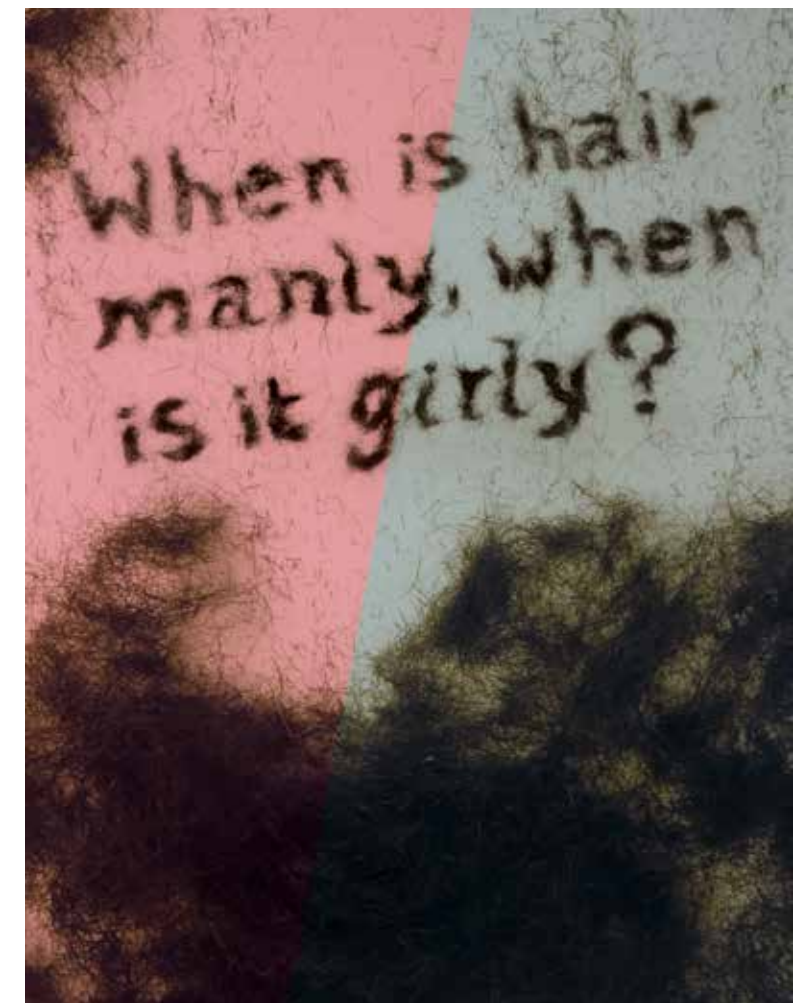
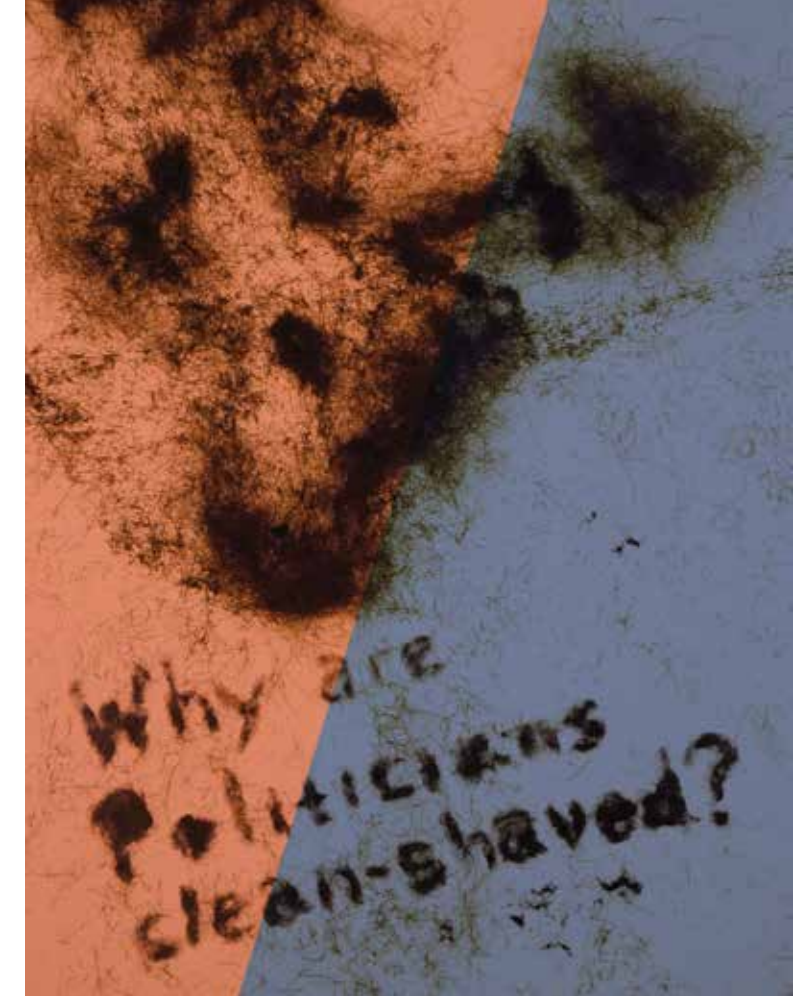
Alex Moya

**SALT LAKE CITY - COMMUNICATION DESIGN -
PROFESSIONAL**

In this project the designer explores performative hand lettering, an intentionally temporary design. The designer grew and "harvested" his body hair to make the video and 2 posters (18"x24") of a series that explore some meanings attached to body hair.

JUROR'S COMMENT:

The designer explores the "ick factor" by creating lettering and animation out of body hair. The viewer is challenged to come to terms with notions of masculine and feminine norms as well as our notions of beauty, ugliness, and racial identity. Some of Moya's hairy letterforms are quite beautiful!



Sunworship Product Line

Katy Pierce

SALT LAKE CITY - COMMUNICATION DESIGN - STUDENT

This packaging project was created for a line of sun products — various SPF's and two after-sun care products — in the increasingly-popular plastic pouch packaging. The intended audience was active females, ages -20-35, which allowed the design to be playful in medium (layered watercolor, line drawings and poster-style type) and cheeky in personality.

JUROR'S COMMENT:
This clever branding project pitches sun-care products to young women with strong copy and lightweight packaging.



Relief Society Seals

Rich Poulsen, Pat Gerber, Alan Kay, David Vandivere

LEHI - COMMUNICATION DESIGN - PROFESSIONAL

The Relief Society is a women's organization of the Church of Jesus Christ of Latter day Saints that offers aid throughout the world. A custom monogram and seal was created in languages where the acronym "RS" was not recognized.



JUROR'S COMMENT:
This beautiful seal is interpreted across a range of international writing systems. The core identity remains while the monogram changes. The result is a branding system that is both traditional and modern, with lovingly executed details.

High West Rebrand & Packaging

Tim Praetzel

SALT LAKE CITY - COMMUNICATION DESIGN -
PROFESSIONAL

This was a proposed rebrand and repackage for High West Distillery
- Park City, UT.

JUROR'S COMMENT:
Gorgeous custom lettering brings distinction
to this proposed branding system for a Utah-
based distillery.

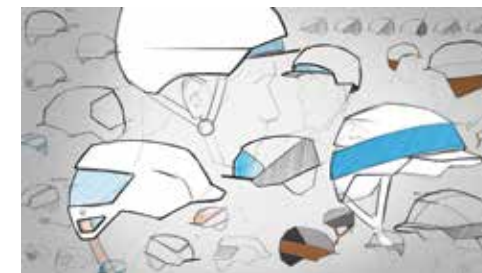


Carter Helmet

Levi Price

PROVO - INDUSTRIAL / PRODUCT DESIGN -
STUDENT

This was a Trek-sponsored project. It is a helmet
designed for classy people.



JUROR'S COMMENT:
I was impressed with the designer's use
of sketching, physical modelling, and 3D
modelling to refine and communicate his
design intentions. Integrating lighting into
the visor is a great idea.

“Bubble Gum” Packaging Design

Spencer Charles, Mary Toscano,
and Andrew Shaw

SALT LAKE CITY - COMMUNICATION DESIGN -
PROFESSIONAL

The packaging design for Color Animal’s “Bubble Gum” is a collaboration between Spencer Charles (NYC), Mary Toscano, and Andrew Shaw (both SLC.) All items in the package are housed in a 5” square translucent plastic sleeve, including a printed transparency sheet, four heavy paper panels, and a compact disc. The transparency sheet features band and album name typography designed by Spencer Charles with a pink circle in the middle of the sheet. Each paper panel has a portrait of a band member on one side, drawn by Mary Toscano; the opposite side houses lyrics, credits, and a comic strip, drawn by Spencer Charles and inspired by album lyrics. The full package is designed to be modular and manipulated—the user can position any portrait behind the transparency, which creates an overlapping image of the band member “blowing a bubble” with gum. The compact disc is designed to be a flood of pink, referencing the perfect circle “bubble” of the front transparency.

This concept makes effective use of Charles and Toscano’s sophisticated aesthetics while instilling the finished piece with a sense of experimentation and humor. The design reflects qualities in Color Animal’s music and performance: fun, refinement, grit, polish, playful nonsense, and curiosity.

While developing the final design, the team kept in mind additional merchandising applications, ensuring the work would easily translate to digital marketplaces, T-shirts, business card flyers, and other materials. The design also takes into account the local band’s limited production budget, short-run distribution plan, and desire for high quality hand-made packaging.

JUROR’S COMMENT:
This playful music packaging combines engaging hand-drawn portraits with fresh graphic elements. Simple interactions engage the user.



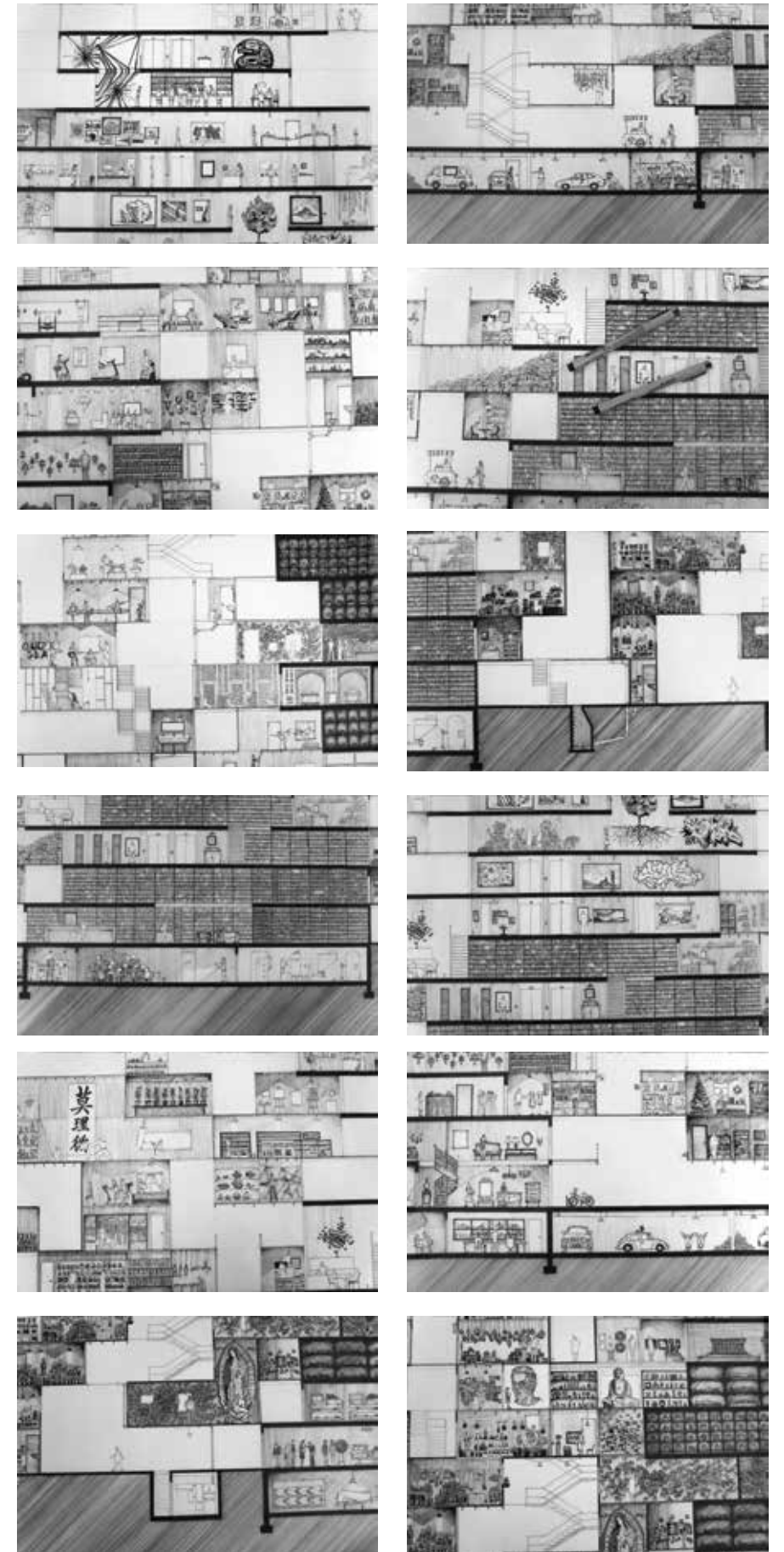
Features

Michael Smith

SALT LAKE CITY - ARCHITECTURE DESIGN -
PROFESSIONAL

Space is political. What design, aesthetics and construction all conspire to produce is the assertive presence of a ‘self’ within an environment. Our buildings oblige us to exist within the protection of our formalized systems of power. This condition is both solace and prison: Solace from the exposed indifference of a blind and unending universe, but also imprisoned by the concrete shaping of a “self” no longer in flux, bound and limited by the spaces we’ve created. Architecture is both the monument of our fear and the evidence of our meaningfulness. Despite all its decorations, it is featureless; sanded down by the influence of the political body (even the most intricate of details are just ripples in the vast, flat ocean of the collective will). This project proposes an architecture that exists in between the political and physical superstructure of power, an expression of the beautiful chaos that we exchange for the comfort of culture. It is both a cautionary and inviting fantasy of the individual handprint. The sectional drawing cuts through a portion of three loosely programmed structures: A mausoleum, a library/museum and a residential/commercial tower. A large, entirely unprogrammed structural grid fills the space between. It proposes an ad-hoc architecture of disparate, totalizing moments that exist just outside the obligations of pre-designed space. In this way, each space becomes a feature in the cultural collage of the informal city.

JUROR’S COMMENT:
This ambitious architectural cross section of a library, mausoleum, and residential tower reads like a graphic novel, inviting us into structures that serve as both “solace and prison.”



4FRNT Skis

Devin Soisson and Eric Hjorleifson (Hoji)

SALT LAKE CITY - CONSUMER PRODUCT

DESIGN - PROFESSIONAL

The 4FRNT 14/15 Hoji ski graphic was based off a photo that Eric Hjorleifson sent the designer for a backcountry ski trip in B.C. Canada. It was a long process of trial and error creating an image using angled shapes in Adobe Illustrator. The designer went back and forth with Eric on ideas to complete this graphic.

The 4FRNT 14/15 Hoji W ski graphic was late coming to the drawing board. Since the designer had completed the Hoji (male version) he decided to base the artwork off the same image and concept. The Hoji W is a women's specific backcountry ski coming out for the 14/15 season. The designer used Adobe Illustrator, and the final art is digitally printed.

The Blondie was intended to be a screen printed graphic with only three colors. The designer wanted to show the wood core of the ski through the top sheet. The Blondie is a female park ski.

4FRNT 14/15 Click is a men's park ski. The designer created the original image with acrylic paint, then used photoshop to change colors, and finally Adobe Illustrator to add typography

4FRNT 14/15 Devastator has two ski graphics. This is the regular version that was designed to be a simple two color screen print with matte black overprint.

JUROR'S COMMENT:

Ski graphics reflect one of Utah's most distinctive pastimes. In the narrow format of a ski, anything is possible. Here, the designer has created a fun and surprising range of graphics to make skis personal.



Topaz Museum and Educational Center

Sparano + Mooney Architecture

Seth Striefel, Darin Mano, Ludwing Juarez, Terese Karpoich

SALT LAKE CITY - ARCHITECTURE DESIGN - PROFESSIONAL

The Topaz Museum, located in Delta, Utah, is an 8000 SF cultural facility that provides information and interpretation regarding the internment of more than 11,000 Japanese Americans that occurred during WWII at the nearby Topaz Internment Camp site. The team was able to deliver this project to the client on a compressed schedule and within a very tight budget (\$135 SF). The Museum includes a 3,700 SF exhibit space that tells the story of Topaz, organized in a chronological time-line of events. The exhibit includes interpretive panels with photography, cutting-edge computer technology installations, and artifacts and art from the Camp. In addition to the exhibit, the Museum provides an Education/Orientation auditorium that includes a film component; a secure curatorial storage area that houses art, crafts, and artifacts from the Camp; and an outdoor courtyard space. One of the primary goals of the project was to provide a secure home for the Topaz Museum collection comprised of over 1,000 artifacts, preserving the collection and securing the evidence as witness of the Camp's existence. The parti for the building involved the linking of (5) key spaces along a single procession of light and dark spaces. The procession begins at the building Entry, with its low dark ceiling and walls of charred cypress cladding; then moves to a Lobby/Reception with high ceilings and bright white walls, flooded with soft northern light. The experience terminates with the outdoor courtyard bathed in natural light and views to the sky. The humble palette of materials for the building includes honed concrete masonry units referencing the relentless grid of the Camp; black-charred cypress wood cladding inspired by the Japanese shou-sugi-ban, and polished concrete flooring. The masonry provides a sense of permanence, while the materials together reference the austere materials used in the original buildings of Topaz.

JUROR'S COMMENT:

The spare intelligence of this museum structure provides a rich visitor experience at a modest cost. The designers have made careful choices about materials and spatial arrangement throughout the project, quietly celebrating the beautiful site and solemn subject matter.



The Steampunk 4.1

Alpha Dominche Ltd.

Tymer Tilton, Khristian Bombeck, Adam Mangold and Jessica Tocci

SALT LAKE CITY - INDUSTRIAL DESIGN - PROFESSIONAL

The Alpha Dominche Steampunk 4.1 is a hand crafted next-generation brewer designed for brewing the best single-cup coffees and teas in the world. This versatile machine offers a new way to brew up to four different single-cup coffees and/or teas simultaneously with the most repeatable consistent brew method to date. The heart of the Steampunk interface is the proprietary 'Mincher' application that runs on a Google Nexus 7 tablet directly connected to the machine. The barista-controlled parameters include volume, exposure time, temperature, agitation, filter type, temperature, extraction, and multiple steeps. Cloud based consistency, via electronically metered temperature and flow control, combined with precise recipe parameters allow users to consistently reproduce complex recipes for a perfect cup and then share them globally on the Steampunk network. Temperature can be set any where from 140 degrees Fahrenheit (60 Celsius) to 210 degrees Fahrenheit (99 Celsius) and individual cup size can be set up to 16 ounces (475 milliliters). Invented by Khristian Bombeck, after realizing the need for a faster system to provide quality cups of coffee to a constant, and fast paced flow of customers in his coffee roastery in Bozeman, Montana. Khristian found a way to hook up an old espresso machine to a siphon brewer and was able to control the pressure in the espresso machine to operate the siphon. In 2011 he paired up with a few engineers to build the first Steampunk prototype. Each machine is designed, manufactured, and hand assembled in the United States using only the highest quality parts and materials. Alpha Dominche does all final production, research and development, engineering, design, and marketing under one roof in Salt Lake City, Utah. The body of the Steampunk 4.1 measures 36 inches wide by 30.5 inches high by 28.5 inches deep and uses a 220V 30AMP single-phase electrical input.



JUROR'S COMMENT:

This impressive piece of design and engineering brings sophistication and transparency to the art of the coffee brew. The look is original and the interface is user-centered. Baristas rejoice!

Fig. 45: Uinta Basin Oil Shale Flow Diagram

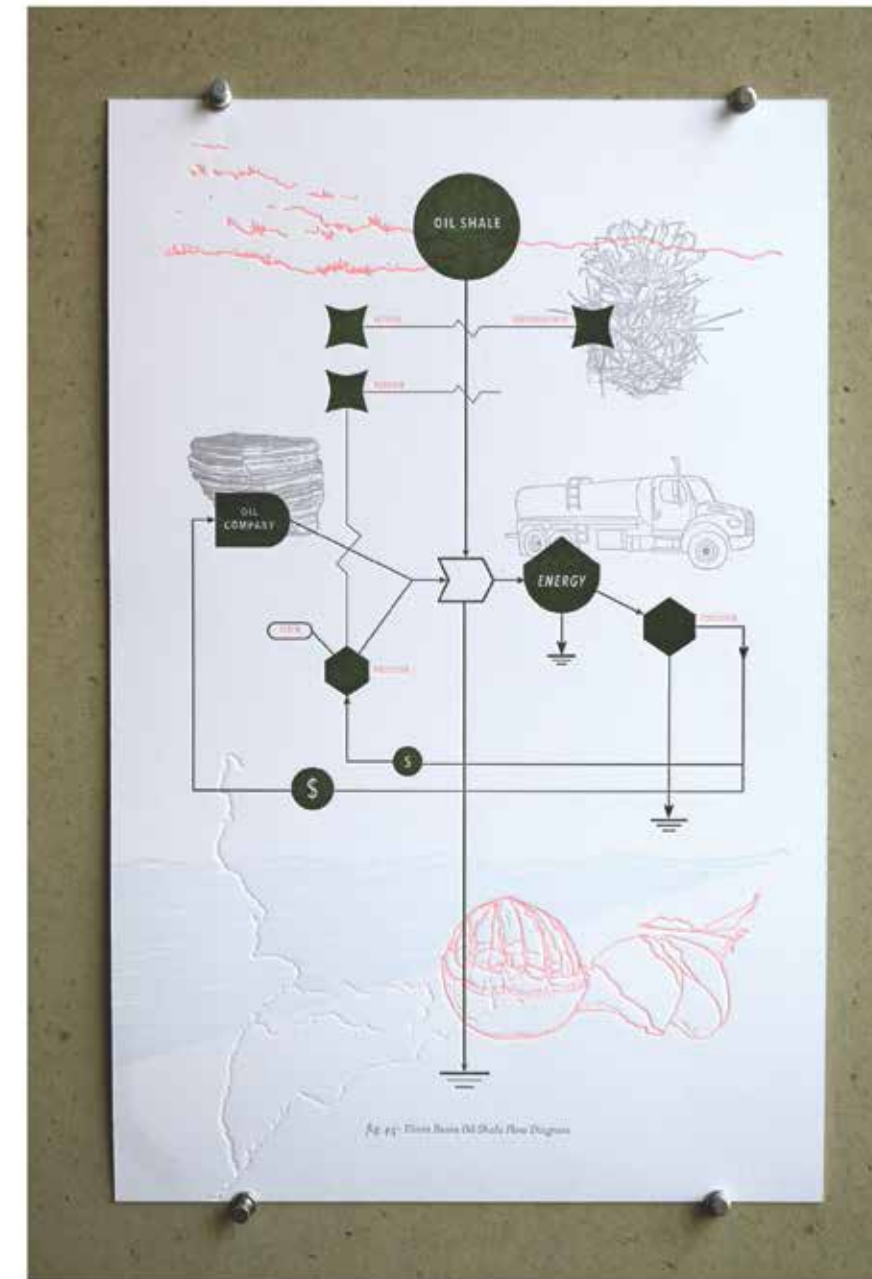
Elpitha Tsoutsounakis, Alex Pastucha and Mary Toscano

SALT LAKE CITY - COMMUNICATION DESIGN PROFESSIONAL

Fig. 45: Uinta Basin Oil Shale Flow Diagram "The US Geological Survey estimates that, if fully exploited, there is enough oil shale in the (Uinta) basin to yield 1.32 trillion barrels of oil." (COLLIER, Utah-Oil.com). On June 25, the Utah Supreme Court dismissed the challenges against US Oil Sands' project on leases of 32,000 acres in the Uinta Basin, giving them access to tap into what is known as 'Utah's Carbon Bomb'. Fig. 45 is a collaborative print project that draws attention to the larger system of the Uinta Basin conflict. The designer is obviously opposed to the extraction, but sensitive to the fact that if she creates works that re-enforce the same old arguments, people might not pay attention. Her interest is in raising awareness of the energy system as a whole; she believes that part of the climate crisis is that people don't think of all of these issues as inter-connected. There is a complex network of interests in the fate of carbon in the Uinta Basin. From the Hookless Cactus, endemic to the basin, to every corner of our warming planet, all are impacted by this issue. Through weekly meetings the designer discussed the relationships and refined iterations. The diagram is inspired by ecological system diagrams found in textbooks and the illustrations were drawn by hand to be combined with digital vectors and type. The final prints were printed on several Vandercook proof presses from photopolymer plates. It was important that this project might inspire action and affect change, however slight. The symbol key to the diagram is printed as a postcard that can be sent to help raise awareness and add to the discussion. The designer printed postcards pre-addressed to the Utah State Governor and Bureau of Land Management in hopes that people will make their opinions heard.

JUROR'S COMMENT:

This thoughtfully researched meditation on fracking in Utah may work better as art than as activism, but it successfully depicts the interconnectedness of energy issues through a spare visual language.



Passive Row House

University of Utah,
School of Architecture [X:14] Team
Jörg Rügemer, Anya Barmina, Mathew Duncan,
Zahra Hassanipour, Ashley Iordanov, Eden
Luna, Massih Nilforoushan, Etinoza Obazee,
Nirman Rajbhandari, Patrick Ramstack,
Xiomara R. Salazar, Milad Sefiddashti,
Rosemary Shkempi, and Minh Tang
SALT LAKE CITY - ARCHITECTURE - STUDENT

The [X:14] Passive Row House 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 design group wanted to challenge the contemporary notion that quantity of space supersedes quality of space and design clarity. The aim of [X:14] is to provide a high quality of living within an optimized, small footprint that is sensitive to both the inhabitants of the building and the local, as well as global environment. The design of [X:14] is the synthesis of both modern technology and vernacular principles. Unlike traditional buildings in the modern age, the building utilizes what is immediately available from its specific location's environment as the primary energy sources; it supplements only what cannot be generated onsite to meet modern standards of comfort through technological means. 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 more energy efficient building, it also creates a building with a high survivability factor, all without increased capital investment. [X:14] is designed to the strict German Passive House standard, allowing the home to consume approximately 85 percent less energy per annum than a typical code standard home in the same location. This is achieved through a highly insulated and extremely airtight enclosure and windows that have been sized and oriented to capture and retain the sun's energy in the winter months and block unwanted heat gain in the summer. This thermal sealing of the house allows for greatly reduced mechanical systems and energy consumption within the unit. For visual comfort and backup heating, the design team proposes a direct-vent natural gas fireplace that is located in the center of the open main floor, to act as a place to gather around. The intent of the overall building is to provide a space that meets the needs of modern life while at the same time reduces our overall consumption of natural resources significantly. Through effective design and application of passive energy design and technologies, people can begin to mitigate their impact on the environment without sacrificing the amenities so integral in the modern age. Following architect Ludwig Mies van de Rohe's precept for minimal design, the [X:14] House serves as an example of how buildings of the future can create much more while using considerably less.



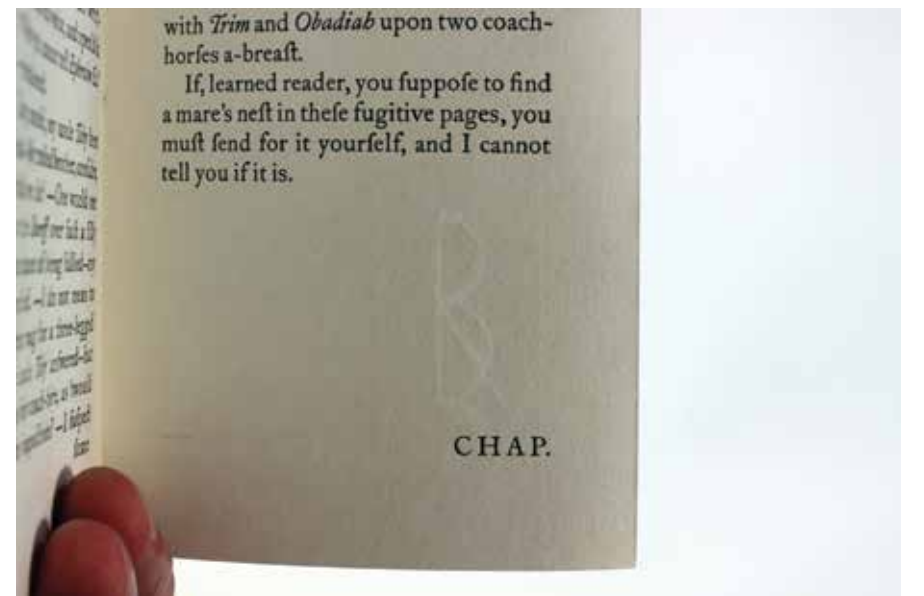
JUROR'S COMMENT:
This innovative design employs the principle of conserving energy in a sealed environment while exploring the benefits of living in a small, well-designed space. The result is modern house that is livable, affordable, and technologically advanced.

Chap. XXIV

David Wolske
SALT LAKE CITY - COMMUNICATION DESIGN - PROFESSIONAL

Chapter XXV of the fourth volume of Laurence Sterne's "The Life and Opinions of Tristram Shandy, Gentleman" opens: "No doubt, Sir,— there is a whole chapter wanting here—and a chasm of ten pages made in the book by it." A jump in pagination confirms Chapter XXIV is missing. Coinciding with the 300th anniversary of Sterne's birth, here is the absent chapter—a single signature designed to fit neatly into the first edition (R&J Dodsley, 1761). Craig Dworkin's interpolated text uses all historically consistent English words in which the letters f and s can be interchanged and result in a legitimate word. Each sentence is based on grammatical constructions found elsewhere in Sterne's novel. The type, ITC Founders Caslon, includes seven pre-existing ligatures and seven bespoke long-s ligatures created by the book designer. The project was letterpress printed from photopolymer plates on handmade paper including a custom Red Butte Press watermark. A typographically illustrated cover utilizes the placement of each dash that appears in the text and externalizes the 18th century typesetters' practice of using any available foundry dashes. The varying dash length and humorous interplay of the letters f and s call attention to potentialities of punctuation, spelling, and meaning.

JUROR'S COMMENT:
This lovely letterpress book contributes to the long history of visual interpretations of the post-modern classic Tristram Shandy. The letterpress printing and period typographic details make this project a stand-out.



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