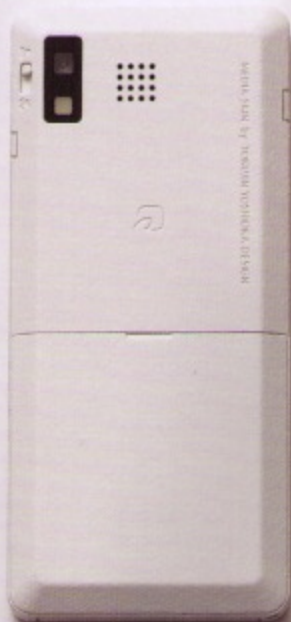


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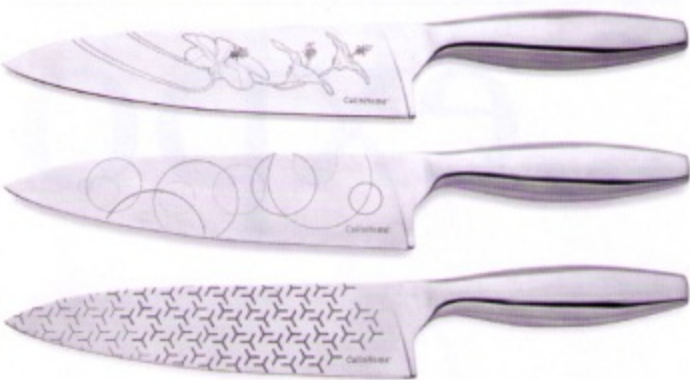
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ON EXHIBIT — LIGHTING FROM THE COLLECTION opens June 1 at the Carnegie Museum of Art, Pittsburgh, PA; www.cmoa.org ... JOSEF HOFFMANN – ADOLF LOOS opens June 3 at the Josef Hoffmann Museum, Brtnice, Czech Republic; www.mak.at ... WATERCITY AMSTERDAM opens June 16 at ARCAM, Amsterdam; arcam.nl ... IDEO SELECTS opens June 22 at the Cooper-Hewitt, National Design Museum, New York; ndm.si.edu ... ZAHA HADID: ARCHITECTURE + DESIGN opens June 29 at Design Museum London; www.designmuseum.org



Rama Chorpash's Décor Knife Collection for CulinHome (2006), part of CCA's centennial exhibition at SFMOMA

One Hundred Years of Attitude CCA puts on a show for its centennial.

Inside San Francisco's Museum of Modern Art, a boomerang-shaped ark protrudes mythically from a second-floor doorway like something out of a Chris Van Allsburg illustration. Designed by Oakland architects A+D, the recycled wood vessel, inset with glass cases, is filled with wondrous things: Yves Béhar's Nest chandelier for Swarovski, steel knives etched with patterns, scale models of buildings evoking sea anemones or molecular lattices. The vessel, which goes by the title "Innovation by Design," is also a birthday gift—one of two SFMOMA exhibitions featuring works by faculty, students, and alumni of California College of the Arts in honor of the school's centennial.

Along with a graphics and architecture show, "Innovation by Design"

reveals CCA's long history of visual novelty. From painters (Robert Bechtel, Squeak Carnwath) and sculptors (Robert Arneson) to filmmakers (Wayne Wang) and industrial designers (Béhar), grads of the San Francisco art school have been notorious trendsetters. SFMOMA curator Henry Urbach attributes the reputation to CCA's parallel focus on concept and craft (though the school recently dropped the word "craft" from its name). "Plus, it's deeply rooted in Bay Area progressivism," he says.

Eric Heiman, an alum who runs the San Francisco graphic design studio Volume Inc., confirms the liberal spirit. "CCA always asked me to consider design in the scope of greater good," he says. Which isn't to rule out commercial interests. Béhar, who chairs the school's industrial design program, notes that innovators like Apple, Pixar, and Virgin funnel in CCA grads to help maintain their freshness. "The Bay Area is one of the most important cultural and social phenomena of the past 50 years," Béhar says. "CCA sits at the intersection of those forces and technological progress." Through August 26.

www.sfmoma.org — COLIN BERRY

Casa Electronica Design takes center stage at a digital media center in Spain.

One glance, and it's not hard to figure out what the LABoral Art and Industrial Creation Center is up to. A museum for new media in the northern Spanish town of Gijón, it encourages artists to step over disciplinary boundaries and make use of emerging technologies, and those lessons begin with the building itself: Originally designed as a university in the 1940s by architect Luis Moya and updated for LABoral by Andrés Diego Llaca, its exterior features an Atari-style gridded entryway, pixelated herringbone facade, and a sign set in a boxy digital font.

Inside, designer and hometown legend Patricia Urquiola has fashioned a café, shop, lobby, and lounge area, their loftiness accentuated by her own low-slung chairs and side tables, while two inaugural shows laid out by the New York architect Thomas Leeser reveal the intersection between art and engineering.

For "Gameworld," which charts

the evolution of gaming from Tetris to virtual reality, Leeser turned a gallery of interactive computer consoles into an electric-blue landscape with the serpentine paths of a pinball machine. He wanted to evoke the two-dimensionality of classic video games, which have a particular wooliness to them. "They're always fairly void of details," says Leeser, who lined the entire room in an edgeless "carpetlike" fabric in order to mimic that look. "When you come close to the material, it fails to come into focus."

The exhibits in "Feedback" are similarly tucked into the folds of a single surface. Its maplike topology was conceived by Leeser partly as a way to isolate art pieces designed to react to sensitive changes in their environments, such as Marie Sester's Threatbox.us, which tracks the presence of any intruders into its space and "attacks" them with a purple spotlight and a piercing noise. But the layout is also meant to help museumgoers navigate the world of emerging responsive technologies—to the extent that the designer believed such a feat possible. "Contemporary work is in the process of writing history," Leeser says. "Only in 20 years will we be able to see how it all fits together." Through June 30.

www.laboral.org — DIANE VADINO

