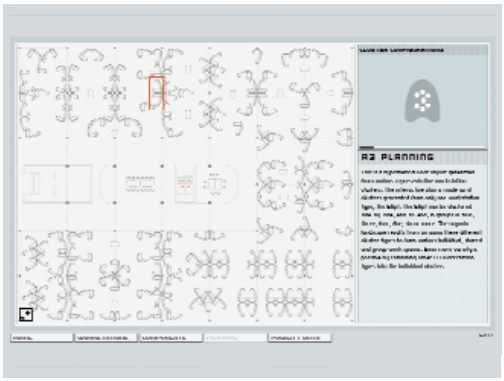
Website

This website is the seal on a hermetic world created by Hani Rashid and Lise Anne Couture of Asymptote for their A3 line of office furniture for Knoll. The furniture, the identity, and the interactive environment in which they are presented all reinforce a fascination with technology, novelty, and manufacturing processes. The site sustains multiple levels of information: For each element of the furniture system, for example, there are drawings, details, specifications, application notes, and a rotating 3D animation. Additionally, the site enables users to select one of six workstation types, add screens, tables, storage components, accessories, and lighting, and then use the floor-planning tool to envisage a new workspace. Lloyd commended the site's clean execution and transparency. "Even though it's an unfamiliar interface, you're never guessing what you're supposed to do," he said.



Client: Knoll, East Greenville, PA
Design firm: Asymptote, New York
Designers: Hani Rashid, Lise Anne Couture
Web designers: Joshua Hirsch, Brandon Padron, Noboru Ota
Software: Adobe Photoshop, Alias Maya, Macromedia Flash,

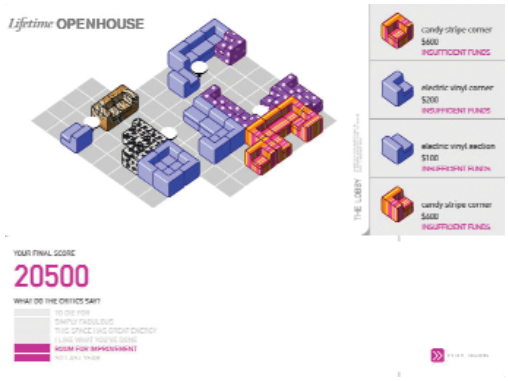
Interface

The MIT Media Lab's Tangible Media Group developed the SandScape prototype to improve the landscape design process by allowing designers to interact with physical and digital forms of representation simultaneously. Manipulating glass beads in a sandbox enables users to create a particular terrain. Arranging the countersunk blocks around the edge of the box provides an opportunity for investigating typology and morphology, as well as factors such as water flow and surface elevation. How does this work? The surface geometry of the sand is captured by a customized sensing mechanism and then analyzed in real time. The results are projected back onto the surface of the sand model. According to the designers, this project demonstrates "an alternative form of computer interface (a Tangible User Interface), one that takes advantage of our natural ability to manipulate physical forms while harnessing the power of computational simulation." The jurors were thoroughly convinced by what they called a new form of "intuitive interactivity." Richmond was especially enamored of the "cool" top- and bottom-lit glass beads.

Client: MIT Media Lab, Cambridge, MA
Design firm: Tangible Media Group, MIT Media Lab, Cambridge
Designers: Ben Piper, Carlo Ratti, Yao Wang, Assaf Biderman, Hiroshi Ishii
Software: Custom software running in Win32 environment (the surface reconstruction and landscape analysis algorithms were initially developed in MatLab environment, the final program was written in C++ with Win32 API and OpenGL, and CorelDraw and Maya were used for the design of the table).

Online Game

The New York–based game designers at Pop & Company claim they have occasionally found themselves "lying awake in the middle of the night thinking, 'You know, maybe if we move the table and try the side chairs by the window, *House & Garden* would call.'" Open House, a game for the Lifetime TV website, captures the compulsive urge to achieve a state of decorative perfection. The principle of this Tetris-like game, in which players score points by purchasing sections of luridly patterned couches and piecing them together in various combinations, is simple; but, as the jurors unanimously found, such a well-executed game is alarmingly addictive.



Client: Lifetime Television, New York
Design firm: Pop & Company, New York
Creative director: Vincent Lavava, Pop & Company
Game designer: Frank Lantz, Pop & Company
Art director: Leslie Karavil
Sound designer: Michael Sweet
Producer: Demetri Detsaridis
Programmer: Veronique Brossier
Software: Adobe Illustrator, Macromedia Flash