Their goal is to enhance the effectiveness of existing libraries as sources of information through the integration of new technologies. They stipulate that the Electronic Library of the Future accomplishes this through a system of transportable Design Components. These items can be moved among neighborhoods and communities to provide improved access to the latest technologies.

The components are dispersed throughout a library to create information “smart points.” Their portability allows them to adapt to each facility and enables an endless number of scenarios where different tasks can be performed. The role of the library can be expanded by including events that are based around the access of information.

Award of Merit
http://www.rhrk.uni-kl.de/~motto/bib/

Registrants: Mathias Neumueller, Otto Martin
Category: Student, Univ. of Kaiserslautern, Germany

Their proposal is a scenic depiction of a cybrid library. It focuses on how both the real world and the cyberspace harmonize and extend each other.

In closing, these entries were but a few of the many very high quality submissions that the first ACADIA Competition received. The review panel and the final jury had a very difficult time deciding the winners. All these winners and a list of the top 100 entries can be viewed from the ACADIA website, at http://www.acadia.org.

STUDIO @ CORNELL

Kathleen Gibson, Assistant Professor, Interior Design
Cornell University

Unique to the interior design program at Cornell University is a planned pedagogical approach requiring equal emphasis toward manual and digital graphic communication at the freshman level. Prior to 1998, computer-based instruction only occurred at the junior year of study. Recognizing that cultural and symbolic biases against digital media were formally being instituted by curriculum policy, faculty searched for a new perspective. Central to success was the removal of illogically placed boundaries, both mental and physical. In response, students are now encouraged to cultivate a fluid dexterity between traditional and digital methods, at times using various skills concurrently for design analysis and representation (Figures 1, 2, 3, 4, 5, 6, 7).

Course content for DEA115 ranges from basic orthographic drafting, paraline projection, and perspective drawing to color rendering and composition. Students utilize a full range of media: pencil, ink, marker, pastel, AutoCAD, 3DS/MAX, and Photoshop in this graphics studio. Course meetings total six contact hours per week, constituting a three credit hour class. Assignments are purposefully created to shatter digital myths. For example, instead of a standard, rote drafting exercise, AutoCAD is used to explore design ideas through systemic object manipulation (Figures 8, 9).

Based on faculty observation, student benefits are greater than hypothesized. For example, the speed and accuracy of manual drafting skills noticeably improved after students learned AutoCAD. Likewise, freehand sketches were better proportioned after a short exercise with 3DS/MAX. Similar information transfer or skill reinforcement was not observed in the reverse direction, warranting further study. Evaluation of this curriculum change has received positive comments among students and faculty alike.

Image Credits

Figure 1: Lenissa Strait, hand sketch rendered with Photoshop
Figure 2: Ann Feng, hand sketch rendered with Photoshop
Figure 3: Andrian Pawlak, composition using AutoCAD R14 vector drawings and mixed media
Figure 4: Nolapot Punhiran, composition using manual drawings rendered with Photoshop
Figure 5: Yasha Butler, composition using AutoCAD R14 vector drawings and mixed media
Figure 6: Sharon Kim, composition using manual drawings rendered with Photoshop
Figure 7: Jessica Sheldon, model constructed and rendered using 3DS/MAX
Figure 8: Jung-Eun Kim, manipulations using AutoCAD R14 vector drawings
Figure 9: Alice Ko, manipulations using AutoCAD R14 vector drawings