

JESSICA HELFAND

WE LOVE DESIGN. WE HATE DESIGN.

We love smart clients. We hate adversarial clients. We love the **editorial** process. We hate the formulas that make most magazines look alike. We love finding new ways of looking at old things. We hate seeing old criteria applied to new media. We love making design function as an integral **strategic** tool. We hate seeing design flounder as a superfluous cosmetic device. We love companies with a clear vision. We hate companies brainwashed by the clichés of the new economy. We love it when the **written** word extends a visual idea. We hate it when design obscures the clarity of a written idea. We love thinking in time-based and **interactive** media. We hate spinning 3D logos with wings. We love rethinking the way design can engage a broad **public**. We hate the way technology can make us feel so alone.

are anti-formula, working to be innovative and thoughtful instead of using the “standard” rules and regulations to turn out similar work. In addition, she was one of the thirty-three signers of the First Things First 200 manifesto, which states that design is not neutral or value-free, and that designers should not just be advertising machines, but instead work on the important environmental, social and cultural works that need their expertise.

Jessica Helfand’s Work

Most of Jessica Helfand’s work strives toward her goals; in other words, she is not all talk. The projects she and Winterhouse choose to work on seem frequently to be based in important issues instead of mere advertising, such as sustainability or literacy campaigns, uniting local farmers with local community, and social change. They are not afraid to dip their toes in political issues, though Helfand also indulges in somewhat quirky personal work, collages and painting.

The Asterisk Project

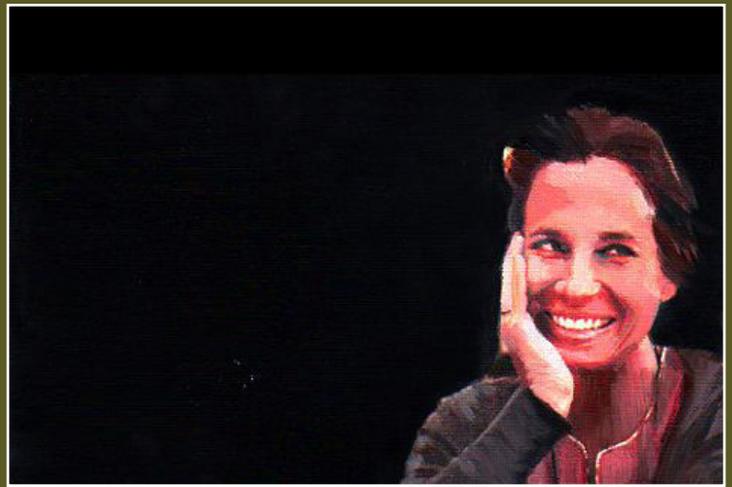
Among the other works outlined at Winterhouse’s website is The Asterisk Project, which is a concept for the National Design Awards based around the basic shape of an asterisk. These works explore the different forms and functions that a simple burst shape can take on. It is interesting to view the variations that have been created from this one basic idea.

Reference Links

- . [Winterhouse](#)
- . [Asterisk Project](#)
- . [Yale Biography](#)
- . [Design Observer](#)
- . [First Things First 2000 Manifesto](#)
- . [Me, the Undersigned, A Manifesto](#)

– *Written by MacKay Wilford*

*Art (c) Jessica Helfand
and/or Winterhouse*



The Heavenly Home Office



In 2010, building needs, built by the creative
Egon Winter on a hillside in Park Springs,
Connecticut, offered more of that spirit of
home and love of work. But that didn't mean
William Swartz and Jessica Palmer had leaving
the property, known as Winterhouse, but
they did and converting it into their residence
and office. The couple, who produce books,
magazines, and websites, were religious from
Manhattan with two young children and numerous
pets. Swartz, essentially responsible for the
building's exterior lines, its trio of 20-foot-high
windows, and its cavernous interior, suitable
for the couple's 750 linear feet of books, "It's a
house," he said cheerfully when asked, "It's a
house," he said cheerfully when asked. "There's
not a lot of Martinis Swartz claims, though the
grounds do have stone walls and rambling paths."

Architect
A grid of custom-fitted metal
panels in the wall above the desk
inspired Swartz and Palmer to
build walls from this couple's
an obsession. The grid extends
on either side of the grid
and is connected with stainless
steel.

Lighting
Natural light is the
primary source of light. Swartz and
Palmer have the ceiling, and a
20-foot-high fluorescent strip
has two rows of recessed panels
with two rows of recessed panels
above of Swartz's desk. "It
was a great design choice," Swartz
says.

Books
Swartz and Palmer have 750
linear feet of books. The books
are arranged in a grid of
panels. The grid is made of
metal and is connected with
stainless steel. The books are
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is connected with stainless steel.

Stairs and Staircase
Swartz and Palmer used
stainless steel for the stairs,
and the stairs are connected
with stainless steel. The stairs
are made of stainless steel and
are connected with stainless
steel. The stairs are made of
stainless steel and are
connected with stainless steel.

Planning
The architects don't want
what they did to make
the beautiful space come
from a light source. "We
came up with a special way
of adding it," Swartz says, with

a double side of the wall. "There
was one side for the main
desk and another side for the
desk."

Swartz and Palmer had
a lot of ideas for the office,
and they wanted to make
sure they were all in one
place. The architects designed
to combine space for Swartz's
office and Palmer's office.



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A spread from Dwell Magazine about one of Winterhouse's architectural endeavors.



A poster by Helfand and Drenttel for a challenge by A Better World by Design



A clock created by Jessica Helfand and Winterhouse for an AIGA project.



A self portrait in gouache created by Helfand while in Rome.



Helfand and Winterhouse's redesign suggestion for the Tony award.



(When One made love to Zero, spheres embraced their arches
and prime numbers caught their breath.)

George Bataille

A piece by Helfand and Winterhouse for a silent auction about numbers to benefit the TDC Scholarship fund