

Design@ND

inside...

Fall '11/Winter '12 ISSUE NUMBER 13

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NEWS AND NOTES

#Winning The Graphic Design 3 class showed AIGA, the professional association for design, that they knew how to create compelling posters centered



on the theme of unity.

Three weeks spent designing led to 11 semifinalists in the AIGA Poster Clash contest, and three students, **Coleman Collins '11**, **Amanda Jonovski '12** and **Jules Kim '11**, advanced to the

final round. Coleman placed second overall with his message that there is no need to ignore the diversity that surrounds us. Instead, it is important to recognize and embrace the realization that “you are not colorblind.” To see Coleman's poster in its original color, see: <http://al.nd.edu/news/21713-students-honored-in-national-poster-design-contest/>

Lunchtime Lectures Home football game weekends help to lure design program alumni back to campus for the Young Design Alumni Lecture Series, which entailed noontime lectures on Fridays throughout the fall. **Graham Ebetsch '07** of Webb deVlam, **Hugh Monahan '09** of Stellar Jockeys, **Elizabeth Kelly '11** of Laughlin Constable, **Audrey Marier '09** of Acquity Group, and **Erin Prill '06** of MercuryCSC returned to Riley Hall to talk about their careers and to pass along a little of what they've learned since graduating from Notre Dame.

Driving Business with Design Notre Dame alum **Elliot Nelson** (BA, English and Peace Studies '01) and his wife **Megan (Conlon) Nelson** (BA '01) were featured in a MSNBC news piece on the theme of “competition with yourself” that also focused on how business can revitalize or even build a community. The McNellie's Group, founded by Elliot, is the biggest restaurant owner in downtown Tulsa. It started in 2004 with McNellie's Pub, and the group now owns a total of six restaurants in the area. Although these restaurants are all technically competing with one another, Elliot attributes their combined success to the unique feel of each location. Megan, who received her degree from Notre Dame in graphic design, has had a significant role in the branding of these businesses, including designing the signage for the Blue Dome District that surrounds the McNellie's Group locales.



Big City Bonding Design alumni in four major cities connected with fellow residents this summer to welcome the new graduates to their respective homes and spend a little time reminiscing about Riley Hall, a place many of them used to consider home. In the pictures on the front cover of this issue, the various designers in New York, Southern California, Minneapolis, and Washington, D.C. are enjoying dinner and drinks with their fellow alumni, a nice reminder that the Notre Dame design network can be found all across the country.

Perfecting the Portfolio Hank Richardson, president of the The Portfolio Center in Atlanta, visited campus to talk to students about the realities of the current design market and ways to stand out from the competition. His encouraging words come from a man who knows how to help students become successful. During his tenure at The Portfolio Center, his students have garnered more than 5,000 local and national awards, and his graduates are employed in the most highly respected firms and agencies in the world, including And Partners, The Attic, Cartoon Network, CNN, DesGrippes Gobe, Goodby Silverstein, Hornell Anderson, Hallmark, Landor, Leo Burnett, Martha Stewart, Pentagram, MTV, The Richards Group, Sapient, and VSA. Notre Dame design alums **Brian Farrell** (BA '03) and **Caroline Howard** (BA '06) are both graduates of the Center, and their time there helped both to receive internships at Pentagram, where they both worked on Michael Beirut's team.



Sprinting to the Top Three years ago, alumna **Carolin Hubscher** (BFA '07) left her role at the Chicago Tribune to become an Art Director at Euro RSCG on the Sprint account, the agency's largest client. As her client list continues to grow at the agency, Direct Marketing News has placed her on their “30 under 30” to watch list, and she was recently selected as an Emerging Leader by the Chicago Association of Direct Marketing. Carolin attributes her success to her ability to leverage her understanding of the industry's marketing challenges with a solid knowledge of design in order to create award-winning work. Despite her workload, Hubscher continues her commitment to social responsibility by volunteering with several organizations in the Chicago area, including Franciscan Outreach Shelter, Cabrini Green Tutoring Program, and St. Clement Young Adult Community.

ALUMNI DESIGN CONFERENCE

Graduates from the class of 2001 returned to Riley Hall for last spring's thirteenth annual Alumni Design Conference to share their experiences since graduating ten years ago from Notre Dame's design program. These alumni were invited back to campus to discuss their career paths with current students and to review the state of the program. After the Thursday evening keynote address and Friday morning presentations, alumni met with students to review their portfolios. On Saturday, a social gathering allowed current students the opportunity to talk with the alumni in an informal setting. Alumni ended the weekend by attending the opening reception and awards ceremony for the MFA/BFA show on Sunday in the Snite Museum of Art.

Brian Grunert

*Designer and Founder
White Bicycle, Buffalo
Keynote Speaker, Class of 1992*

Brian returned to the Alumni Design Conference as the keynote speaker and, as he put it, the "token representative of the older generation." Instead of giving advice to the current design students, Brian gave a humorous and insightful account of his own path to a design career, which started long before Notre Dame at the Blue Whale Car Wash around the corner from his childhood home in Buffalo. The subtle irony of the clean car exiting through the whale's backside stuck with Brian over the decades, and looking back now, he credits the ingenuity of the design for his understanding of the importance of clever content in good design. "If I have learned anything in the 'second ten years since graduation,' it's that the instincts that have guided my career—and life in general—were likely formed long before I arrived in South Bend in 1988. And that, in a sense, our career paths choose us. But I hoped that by sharing my experiences it might open some minds to possibilities that hadn't been recognized yet."

His humble account of the second decade of his design career, which has included five Grammy nominations, a 2004 Grammy Award for his album package design of Ani DiFranco's *Evolve*, and the opening of his own studio, White Bicycle, was certainly inspiring to both the current students and the class of 2001. To hear from a successful designer twenty years out that even he spent some time after graduation in his parent's basement, halfheartedly searching for a job, may help frustrated designers everywhere relax just a little.

"In terms of the student work I had the privilege of seeing, I was blown away. The design program has evolved in such a cool way. The work seems at once more personal and focused." When asked for his reaction to the conference, Brian responded, "I guess, more than anything, I was happy."

It will be very interesting to hear about Brian's third decade as a graphic designer at the 2021 Alumni Design Conference.



Grunert's image of the local carwash

Matt Alverson

*Account Director
IA Collaborative, Chicago*

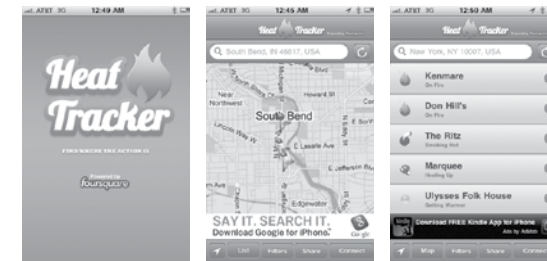
Matt brought a fresh perspective to the conference with his Mendoza College of Business marketing degree. As an account director at IA Collaborative, Matt works with designers to bring innovation to global partners. His path to IA began with the degree in marketing at Notre Dame which landed him a position procuring Super Bowl campaigns in the advertising agency world. Matt is currently working with professors in the Mendoza College of Business to introduce innovation and design thinking into the undergraduate and MBA curriculum—and welcomes design alumni in joining the effort. He's spreading IA's user-centered philosophy by co-leading the MBA's Innovation Studio and by offering semi-regular guest lectures.

Dave Clark

*Creative Director
Draftfc, Laguna Beach*

Dave made an impression at the Alumni Design Conference as the first presenter to deliver a speech via video chat. Caught up in projects at his new Orange County address, Dave shared his stories long distance, discussing his path to Draftfc with the students and other audience members. An undergraduate project about the typeface Meta led him to a meeting with its designer, and once he started in the industry he quickly became a rising star; at 27 he was one of the youngest advertising creative directors in Chicago. He also shared his view of the beach with the audience, making those in South Bend a little jealous. Dave's current work highlights the burgeoning field of technology design and brings attention to the need for new designers in this

area. His strong design foundation enables him to explore emerging technological applications. "What I wanted to stress in my presentation was not so much what I've done since graduation, but more what I've learned: that there are many possibilities to what you can make of a design career, that you should keep your options open, but most importantly that you should stay focused on the parts of your career that you're most passionate about. It's easy for it to become a 'job' so you have to actively shape the direction your career path takes."



Screen captures of Clark's HeatTracker smart phone app

Neil Fitzpatrick

*Associate Product Line Manager
Nike, Inc., Portland*

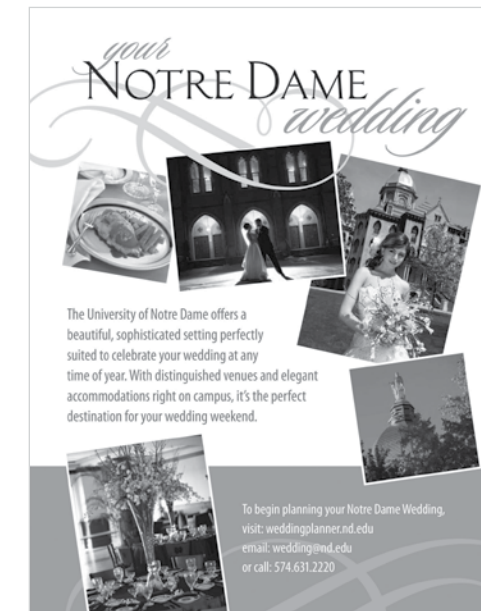
While graduate school for designers often involves an MFA with a recent trend towards the MBA, Neil had a different educational background to discuss. After graduating from Notre Dame, Neil decided to go to law school, and now works as an Associate Product Line Manager at Nike, using his law degree to help negotiate the intricacies of corporate trademarks and licensed apparel. Neil also provided advice about how to find a job you love through persistence, which for him meant accepting a temp job to get a foot in the door and then working hard once there to become invaluable to the team. In the end, this led to a permanent position at Nike, and now Neil is able to travel to the locker rooms of sports teams across

the nation. On his own impressions of the confession, "I thought it was particularly significant that all of the returning alumni were not merely designers, but leaders or managers within the design, creative and/or greater product community. I would guess this is a natural result of Notre Dame's broad curriculum and the talent of students who excel at many subjects and activities beyond just design."

Molly (Moran) Fremeau

*Communications & Marketing Specialist
Notre Dame Food Services*

Molly could be considered the local celebrity of the weekend. As the Communications and Marketing Specialist for Notre Dame Food Services, her work is already featured all over campus, in the signage and print material of Notre Dame's dining halls and various on-campus restaurants. In addition to being mother, chef and chauffeur to her adorable five-year-old daughter Audrey, Molly makes time for freelance work. The focus of Molly's talk was not just about work, but rather about the unforeseeable events that often end up shaping our lives. "What I really wanted to express through my talk was that you should expect the unexpected in your life and career, know that all of your experiences, good and bad, are for your benefit, and just to remain grateful for everything you have." When asked for her response to the student work, Molly said, "I was really impressed by the student work I saw and jealous when I heard about some of the classes that are being offered now that weren't available when I was a student. Overall, I felt really proud to see such a high level of talent representing Notre Dame and our design program."



Fremeau's wedding ad for Notre Dame

Allen Hemberger

*Computer Animation Artist
Pixar Animation Studios, San Francisco*

Only a year after his on-campus visit to discuss the work that went into his team's Academy Award, Allen returned again to participate in the 13th annual Alumni Design Conference. Not only did he help the audience to understand what exactly he does as a "computer graphics artist," but he also provided the students with an inspiring example of the necessity to take risks to pursue their passions. After numerous attempts to gain employment at Pixar, it was the cover letter in which he claimed to be a traveling salesman peddling mice that landed him his dream job. His response to the student work encouraged similar risk-taking. "By far the most interesting projects to me were personal ones, or ones that clearly

expressed that the student was jazzed about doing the work beyond just getting a grade or satisfying class criteria. One student showed me a set of custom icons she'd made just for the hell of it... that was completely awesome! Another had an incredible personal website that she throws personal work on habitually, completely outside of class. I can say with confidence that the people who get the really high-end, competitive jobs are the ones who really live and breath that work." He also emphasized the importance of creating your own opportunities. "The rules of employment are rapidly changing, and the absolute flood of incredibly talented graduating students versus the available jobs for those students is wildly out of proportion, which is going to mean the most successful graduates are ones who will be able to create their own jobs."

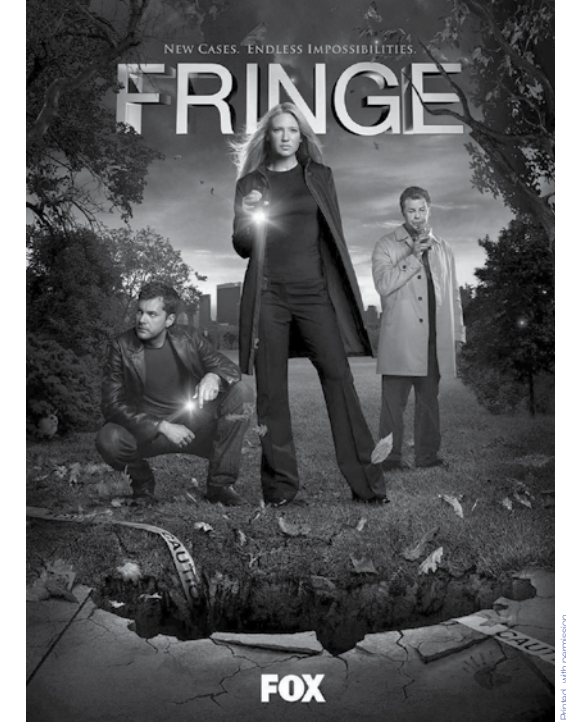


An image of one of Hunt's Venice Biennale exhibitions

David Hunt

*Senior Project Director
CMID, Inc., Indianapolis*

If Allen's advice would be to create a job based around your talents and passions, then David Hunt would be the perfect example of doing just that. After receiving his degree in industrial design, David went on to complete the graduate program in Yacht Design and Naval Architecture at The Landing School in Kennebunkport, Maine. This degree enabled him to become the Senior Designer at the yacht design firm of Luiz de Basto in Miami, Florida. Since leaving the world of luxury yachts for Indianapolis in 2007, Dave has carved out a unique niche in the industrial design field by specializing in project management services for cultural institutions. His day job finds him managing new construction, renovations, and the design, fabrication, and installation of large-scale commissioned artwork. Since 2007, Dave has served his primary client, the Indianapolis Museum of Art, as project director for the design and construction of 100 Acres: The Virginia B. Fairbanks Art & Nature Park and was the lead project manager for the U.S. Pavilion at the 2011 Venice Biennale. Dave attributes his ability to bridge the communication gap between engineers and architects and artists to his undergraduate education. The necessary technical skills can be learned on the job, but the communication skills he developed at Notre Dame have proved to be a great advantage in his new role.



Lang's photo ad for Fox' Network's TV show Fringe

Liz Lang

*Freelance Photo Producer & Art Director
Ohio and Los Angeles*

Liz Lang may have been busy juggling two cell phones that never stopped ringing, but that didn't stop her from delivering a fabulous talk about the work she did for Fox Network as the Photography Department Manager. In addition to sharing her professional experiences, she emphasized "the importance of continuing to follow your own creative path, if even just as a hobby, to keep you from forgetting why you got into this business to begin with." After spending the weekend with the design students and alumni, Liz began to realize that she had been missing a sense of balance between work and home and made the decision to resign from Fox and return to Ohio to focus on family. She is now concentrating on freelance work, mostly in Los Angeles, and is content using just one cell phone these days.

Patrick O'Connell

*Lead Designer
Target Corporation, Minneapolis*

As Lead Designer currently responsible for managing the team developing Target's brands of housewares, Chefmate, Room Essentials, and Target Home, Patrick discussed the importance of empathizing with the potential client to create successful designs in a corporate environment. Patrick believes the conference was just as influential for the speakers as it was for those listening. "Preparing a talk for the students gave me the opportunity to reflect on my career and the professional lessons I have learned over the past ten years. More importantly, the weekend itself gave me an opportunity to reflect on my life. As I visited campus and attended mass, I was able to consider the aspects faith and family that are not a daily part of my corporate experience." Ten years after graduation, he realizes Notre Dame remains a place for personal growth.



O'Connell's patio furniture design for Target

STUDENT EXHIBITIONS

Each spring the MFA/BFA thesis exhibition displays the culmination of year-long student projects at the Snite Museum on Notre Dame's campus. These projects, each directed by a faculty member, are exhibited as part of the requirements for graduation. Early in the first semester of their final year of study, MFA and BFA students present their thesis proposals to the faculty, who then share a close working relationship with candidates. For MFA candidates, a thesis director and a graduate committee, both selected by the student, guide the student's progress during the final year. After a juried review of the work, both MFA and BFA students present their theses in the annual exhibition. The spring show includes both graphic and industrial design; this past spring there were two MFA candidates, one in industrial and one in graphic design, and five BFA students, including one graphic designer and four industrial designers.



A panel from Huffman's process

Aaron Huffman (MFA, Graphic Design) recognized the potential that a coherent visual communication strategy could have for improving volunteer recruitment and retention in non-profit organizations. Through research, he determined that a strategy aimed at key individuals within contemporary social networks and connected to multiple networks could be more effective than the traditional method of broad targeting. "These influential individuals then become advocates for the organization and foster stronger, longer-lasting connections between the organization and its volunteers. By making this method accessible to non-profit organizations, this graphic design strategy has the potential to transform volunteer recruitment, which in turn will help non-profits continue to improve our world."

Charlotte Lux (MFA, Industrial Design) concentrated on improving the breast examination experience for patients by designing a digital imaging mechanism that inherently improved patient mammogram experience while simultaneously incorporating the needs of a lab technician and doctor. Her thoughtful analysis of both a machine and the overall environment has the potential to change an intimidating medical procedure into a more

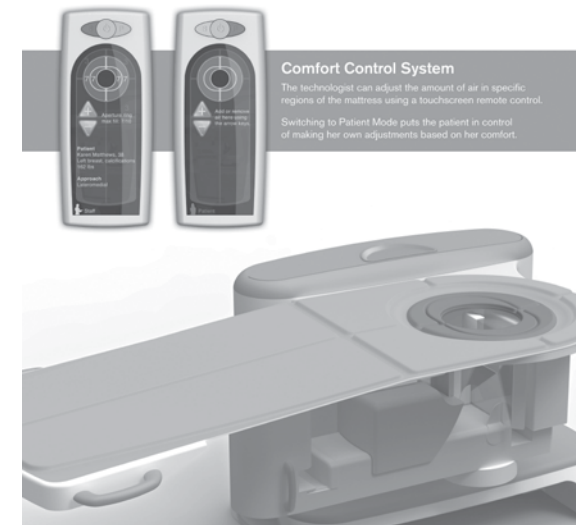
relaxed examination process. Charlotte identified three major issues: the intimidating sight of the needle and sound of the machine; breast exposure made patients feel vulnerable and exposed; and the machine was often difficult for the patient to mount and itself caused discomfort. The solution to all these issues resulted in a new machine that made the patient experience more comfortable and a gown that lessened exposure to only what was necessary. By lessening the apprehension of a regularly scheduled mammogram, Charlotte's design could play a key role in increasing early detection, an important factor in the fight against breast cancer.

Kirsten Blazic (BFA, Graphic Design) knew that Pennsylvania is home to the nation's highest concentration of puppy mills. Puppy mills are large-scale breeding facilities that operate on one principle: maximize profit by minimizing living standards. Dogs kept by these breeders are denied adequate food and veterinary care. They are forced to spend their entire lives in cramped cages with wire floors. Many dogs escape these conditions only at the end of their lives when they are shot. Kirsten created *End the Cruelty* in order to give voices to the suffering dogs. Her campaign centered around two goals: to inform Pennsylvania

"By making this method accessible to non-profit organizations, this graphic design strategy has the potential to transform volunteer recruitment, which in turn will help non-profits continue to improve our world." — Aaron Huffman



Blazic's Puppy Mill Chow label



Lux's redesigned mammogram machine

citizens of Lancaster County, a place notorious for its puppy mills, of the animal cruelty taking place in their backyard and to then empower the public to take a stand against the abuse. To reach her target audience, cans of Puppy Mill Chow were distributed in parks, dog walks, and pet store parking lots. Every can was labeled with a photograph of a puppy mill dog accompanied by a fact about the cruel practices at these breeding facilities. To Pennsylvania politicians, including the governor and state senators, Kirsten sent six cans of Puppy Mill Chow and a letter urging them to support stricter breeding laws. The *End the Cruelty* campaign is not an easy fight, but through a thoughtful and focused execution Kirsten hopes to make a difference for the suffering animals.

Childhood has always fascinated **Eileen Hassett (BFA, Industrial Design)** and so she chose to explore one facet of childhood development for her thesis. Co-sleeping, the act of a caretaker sleeping in close proximity to an infant, is a controversial topic. Although there are many positive physical benefits offered by co-sleeping, there is also the danger of a mother unintentionally hurting her child. Eileen set out to design a product that could promote bonding while providing for the infant's safety and eventual independence. *Sprout* is designed to be a transitional sleeper that allows for multiple methods of interaction between a child and parents. Initially, the product is attached to the bed for easy and convenient interaction, later, it easily transforms into a crib for feeding and comforting, *Sprout's* flexibility enables parents to comfort their child in several different ways, yet promotes independence by establishing the child's own space. While the full responsibility of a strong relationship with a child lies with the parents, *Sprout's* design eases the difficulties of child-rearing and allows parents multiple ways to strengthen the bond with their child.



Hassett's Sprout crib

Daniel Jacobs (BFA, Industrial Design) created sensory gloves to promote positive social behavior in children with autism. During a semester abroad in London, while working with kids with learning disabilities, he observed the concentrated efforts of therapists to engage these children in classroom activities. Dan saw the opportunity to devise a toy that could function as a tool for increased social interaction among children with autism. Autism is marked most prominently by the impaired development of social and communicative abilities as well as repetitive and restrictive behavior. Although autism is the fastest growing developmental disorder, only a

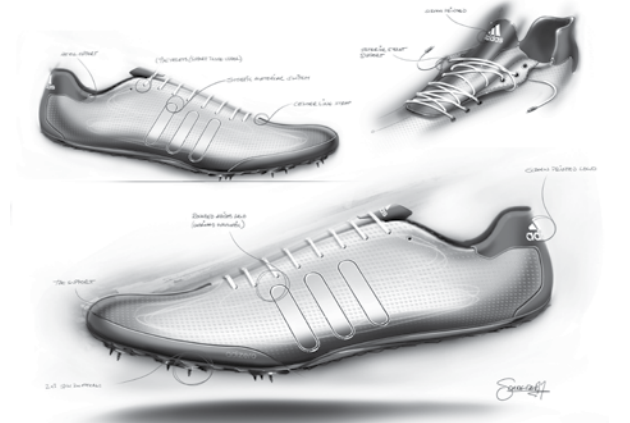


Jacobs' hands+on gloves

small market exists for specialty toys, and reappropriating basic children's toys rarely addresses the primary problem areas. *hands+on* is designed for two-person interaction with sensory gloves augmented by light and sound, and activated by contact in critical touch areas: the fingertips, the front, rear, top, and bottom of each hand. "With this toy, children are taught to work together in order to reach a mutual goal. For them, the game may be as simple as the enjoyment of sensory feedback from the light and sound, but the gloves are simultaneously promoting a social reliance through which the child can experience new levels of interaction." *hands+on* becomes a bridge of communication for those playing as well as a lot of fun.

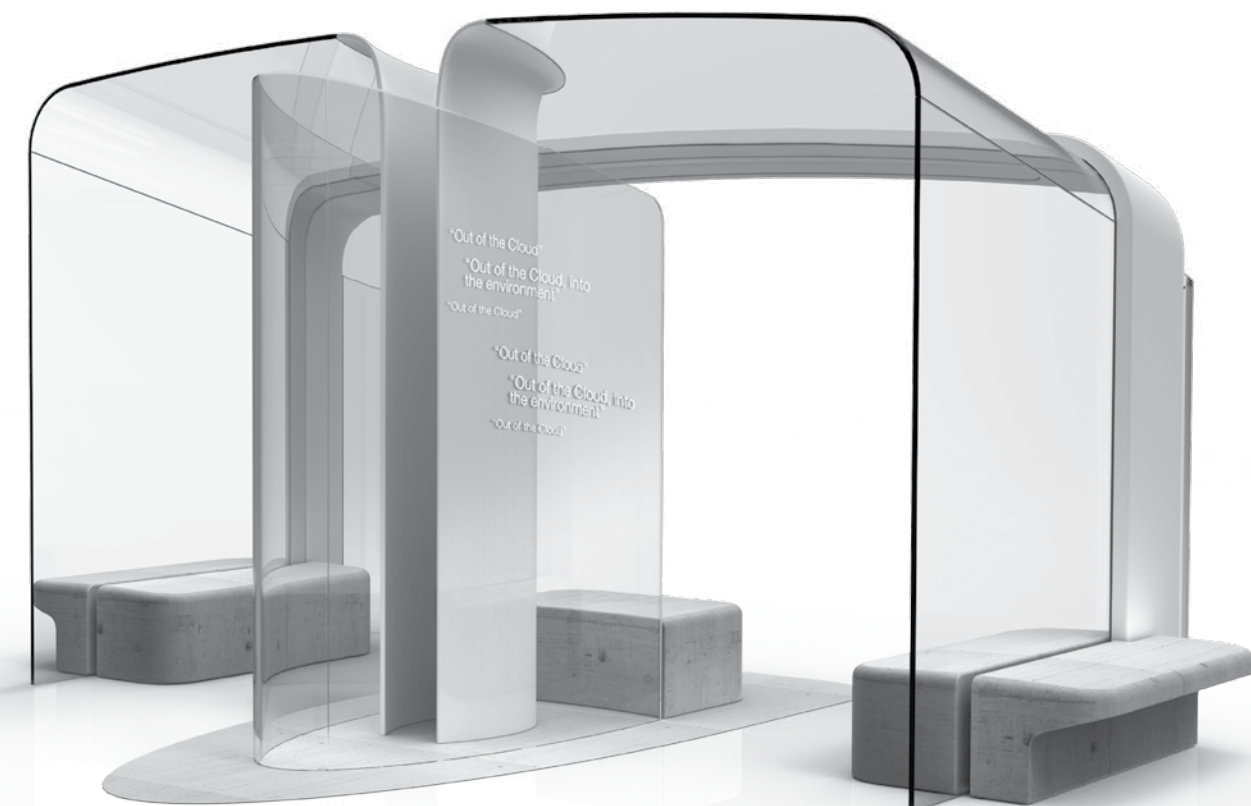
Justin Schneider (BFA, Industrial Design) channeled his involvement in track and field, which often involved lugging around several pairs of shoes, into designing a multi-use modular track and field spike. "Experienced first-hand, managing so much equipment can be cumbersome and difficult to keep track of during practice and competition. As a result I began to formulate an idea for a modular track and field spike that would not only minimize the number of shoes I would have to carry around (eight pairs for a decathlete), but also save me time." The quest for the perfect track spike led Justin to seek a solution for a wider audience. "I discovered a greater need. The vast majority of collegiate and high school programs are unable to provide their athletes with the proper equipment.

As a result, hand-me-downs and donated track shoes become the only option. These athletes will use the wrong shoe for their respective events and learn improper mechanics putting themselves at risk of injury. My concept seeks to provide student athletes with an affordable, safe, and proper way of approaching their track and field experience."



Schneider's track spike rendering

John Traub (BFA, Industrial Design) completely redesigned the transit stop of major cities to become "a sculptural sidewalk piece that captures future society's expressions through the social media cloud and projects it to the surrounding environment, augmenting the experience of wayfinding in urban areas. To utilize developing technology in a new way that would connect the people of a modern society, I wanted to explore the intersection of the digital and the physical. What does the modern landscape look like when infused with these elements?" John found an answer to this question in a glass public transportation stop that allowed people waiting there to interact with technology and with each other. His project requires people to throw away existing expectations for the public domain and look towards a brighter, even more inventive future. "The pulse of a city is captured and visualized through the cloud networking of its inhabitants and realized through a transit space for future cities, inspiring new ways to explore and discover."



Traub's redesigned transit stop

INDUSTRIAL DESIGN AT NOTRE DAME: NOW AND THEN



Beckman with his students in the O'Shaughnessy loft. In 2008, *BusinessWeek* magazine ranked the Industrial Design program at Notre Dame as a top five international program. Swimming technology

for the blind developed in 2007 was the feature of a compelling NBC news story; Mallory McMorrow '08 won the 2007/08 Mazda Design Challenge for her vision and presentation of the 2018 Mazda3, placing first out of over 4,000 submissions from students and professionals; Core77 recently covered the program's ongoing social design initiative in Nepal. Led by Assistant Professor Ann-Marie Conrado, Industrial Design students and faculty travel to Kathmandu and Pokhara to help local craftsmen design products for a global market; perhaps you've seen the commercial that airs on NBC during Notre Dame football games. With this abundance of accolades, it is exciting to

look towards the future of the University's Industrial Design program. However, we would be remiss not to take a moment to remember an instrumental figure in the origins of the program who passed away last fall. Frederick S. Beckman began as an Art Department instructor in 1946, shortly after World War II, and devoted most of his 93 years to Notre Dame, officially retiring in the mid-1990s. Teaching part-time well past his 80th birthday, he returned to campus in the fall of 2001 to teach an undergraduate industrial design course for a colleague who was on sabbatical. In this touching retrospective, Professor Paul Down pays tribute to the man who laid the foundation to make all the current success possible.

generations of students and faculty. Reborn and remodeled in 1982 and 1983, Edna and Leo Riley Hall of Art and Design also soon became home to a newly established graphic design program, for which Beckman made the first faculty hire. Today, Riley Hall remains home base to the Department of Art, Art History & Design, and to the only industrial design program in a Catholic university.

Along with his long professional design consulting activities, Beckman continued designing in tandem with his academic career. His most recent ventures as practitioner included co-designing multiple lines of office marking products for Stewart Superior, a company formerly co-owned by Congressman Joe Donnelly. This endeavor resulted in Beckman being recognized as a co-inventor, holding product patents on design of these devices well beyond his 70th birthday.

Since Fred Beckman's arrival on campus, as a student in the 1930s and as a young professor in the 1940s, a positive and relevant difference has always been felt at Notre Dame. That visionary difference has taught, guided, enabled, and reveled in student success stories spanning nearly sixty years. Please join me in remembering the good that was born from his vision for this seedling program, one that has molded the designs of countless tools, toys, and vehicles from the hands of people who study design at the University of Notre Dame. With his quiet and persistent manner, Fred Beckman found his mission and made a difference. This legacy matters and should be celebrated. I know because I'm one of Fred's students.

Still looking forward,

Paul Down, FIDSA
Industrial Design Program Coordinator
University of Notre Dame

IN LOVING MEMORY OF FRED BECKMAN

Fred Beckman, a young faculty member in the mid-1950s, found opportunity to establish a legacy that continues to echo today. Virgil Exner, Jr., a student of Professor Beckman's in the 1950s, was the son of Virgil Exner, Sr., Chrysler Corporation's then Vice President of Styling and the innovator of "Forward Look" styling that lifted Chrysler's impressive automotive line-up to a status that challenged General Motors and Ford for over a decade. Upon meeting young Virgil's father, Beckman quickly established a friendship based upon a mutually beneficial vision that a new concentrated styling program could give Notre Dame's next generation alums the opportunity for a design education that balanced with the school's well-established academic reputation. Exner, Sr., Chrysler's first-ever automotive stylist and division VP, was concerned that the stream of available young designers joining the automaker's ranks were primarily coming from art and design schools that offered a solid foundation in art and design proficiency, but lacked the intellectual balance that comes from a broader university experience. Exner's contention was that a top design program within a place like Notre Dame could prepare designers to be more than just great automotive stylists. Armed with a solid foundation that included the sciences and humanities, the next generation of designers would be able to use their knowledge to exert greater authority across upper management disciplines, therefore giving Notre Dame's future design graduates the advantage to excel with a broader understanding of purpose and the ability to communicate with tools that extended their reach beyond clay and paint. Such a strategy would place young collaborative designers into administrative positions within the corporation, enabling design to leverage greater control when facing powerfully willful managers from Chrysler's engineer and marketing sectors. Exner, Sr. himself had previously attended Notre Dame and was aware of the strategic advantage that a liberal arts education had given him in his ascent to Chrysler's VP of Design.

Around 1955, the ensuing relationship between Beckman and Exner turned their collective vision into a reality. Summers found Beckman interning in virtually all of Chrysler's Detroit-based product development studios. During school semesters, scores of Chrysler's professional designers traveled to South Bend, working with Beckman and his students at perfecting a transportation design program that would compete with the best in the nation. Soon, the unused loft above O'Shaughnessy Hall was converted to become Notre Dame's elegant new Design Center, fully equipped with air conditioning, provided courtesy of the Chrysler Corporation. Year-end student presentations often resulted in 100% of his class being immediately hired by Chrysler's Styling Group. The influence of seeds planted by Beckman and Exner grew through the late 1960s as Ford also took notice and employed Notre Dame alums from this important academic and design resource. The overwhelming response to the vision that he shared and vigorously implemented with Exner was powerful evidence of the ingenuity of Beckman's leadership.

In the early 1970s, Beckman recognized the importance of diversifying into the broader field of industrial design. Notre Dame's design focus shifted from opening career opportunities in the automotive industry to placing students in positions designing consumer products ranging from toys and games to cars and aircraft interiors. Recognition and subsequent accreditation from the Industrial Designers Society of America added to the Industrial Design program's visibility in national magazine coverage of student projects, numerous industry sponsorships, and national awards.

In the early 1980s, Beckman served as Chair to the Department of Art, Art History & Design. Recognizing the Department's degraded facility in the Old Field House, he promptly set his sights on renovating a vacated science building that was allegedly slated for demolition. Again, Beckman's vision and perseverance served the subsequent

Catching Up With...

Noel Carson felt equally passionate about his graphic design and marketing majors. As Marketing Coordinator at Hickok Cole Architects, Noel has melded the two into one position where he does award-winning work.



When it came to deciding on a major at Notre Dame, Noel Carson '07 chose both graphic design and marketing. Through careful planning from an early point in his undergraduate studies, Noel was able to complete both majors and still go abroad to Australia during his junior year, a remarkable feat given the challenge of completing the double major requirements.

When it came time to think about jobs during his senior year, Noel was looking for a way to use both majors in the career he chose. He found this opportunity as Marketing Coordinator at Hickok Cole Architects, an award-winning Washington, D.C., architecture firm that also specializes in interior design. Noel had always been interested in architecture, though during his time at Notre Dame it had not been an area of study for him. Still the ability to work in marketing as well as in design made this position the most appealing, and after four years there, Noel continues to rely on his design background in his day-to-day decisions. From managing proposals, to press releases, to planning the next year's marketing campaign, and designing/executing direct mail pieces, Noel consistently uses both degrees in a creative capacity.

In his four years at Hickok Cole, the firm has won numerous awards. Specifically, his department has received more than twenty awards since 2007, most recently taking home two first place national marketing/design awards from the Society for Marketing Professional Services. One of these first place awards was for their overall design of Hickok Cole's 2010 marketing campaign and the other was for the design of their 2010 Art Night event. Noel says that designing the collateral for this event has been one of his favorite responsibilities at the firm. "Every year we turn our studios into a gallery for

several local artists, an event we call Art Night. The proceeds from the sale of the artwork are evenly divided between the artists themselves and the Washington Project for the Arts, a non-profit organization dedicated to promoting and presenting experimental exhibitions, programs, and performances that benefit local artists and residents." This past year the event raised over \$80,000 dollars for the beneficiaries. Noel was in charge of designing the 2011 invitation, which was then distributed to more than 3,500 recipients.

When looking at what he has been able to accomplish in his time at Hickok Cole, Noel sees the product of a work ethic that was molded from many late nights in Riley Hall. "The work ethic I developed in Riley has helped me to succeed. At the moment, my department consists of only me and one other person. Handling the pressures of multiple assignments, often with unrealistic time constraints, is a trait I believe most Notre Dame design students learn from their studio classes." Noel is a great example of the motto that hard work really does pay off.



Carson's invitation for the 2011 Art Night

1980s

Xavier Wynn (BFA '89) is currently a Creative Director at Razorfish in Chicago, leading the digital marketing efforts for a range of Kellogg clients from their morning foods, snacks and frozen divisions. With over 21 years of advertising experience—18 spent focused primarily in interactive and digital development—he has worked across a range of accounts from Hallmark to Purina to Celebrity Cruiselines. He has worked as designer, illustrator, production artist, animator, and coder. Now he "happily tells other people what to do and gladly takes all the credit."

1990s

After graduating, Jesse Newman (BFA '96) built a career as a visual effects artist for feature films (*Armageddon*), broadcast design (SciFi, Disney, HBO), and commercials (M&Ms, Verizon, HP). In January 2010, he put his professional career on hold to create artwork for his family during an 18-month sabbatical. *Rebirth of Gaea*, an epic visual narrative rooted in the origins of Greek Mythology, depicts his three children as Gaea (Goddess of Earth), Eros (God of Love), and Innocence. Initially solely a side project, Jesse was caught off guard by the interest shown in this piece. *Rebirth of*

Gaea, along with other artwork by Jesse, will premiere at the International Art Expo in March 2012. For more, see: www.rebirthofgaea.com

2000s

Alexandra Gierak (BA '04) works as a Senior Copywriter at Macys.com in NYC. According to her, copywriting is a perfect blend of her English and graphic design majors, and she loves to shock her design coworkers when they find out she knows how to use Photoshop. Inspired by her fashion design internship at Betsy Johnson, Alexandra wrote the young adult novel, *Cindy in the City: A Chic Retelling of Cinderella*, which you can preview at www.cindynovel.com.

Anikka Ayala '(BA 05) is currently the public relations manager at Lee College, a community college outside Houston. Hired a year ago to help re-vamp media relations, publications and community outreach, she has just begun a long overdue re-branding for the College. Anikka and her team were on CNN in May and have been featured in a few national publications. Lee College was recently named one of the top 120 community colleges in the U.S. She also married a Purdue University alum three years ago, and they have three dogs. "It's been fun life so far."

2010s

Lucinda Nixon (BA '10) started her second year of grad school at the New York School of Interior Design, one of the top four programs in the U.S. She received a graduate assistantship when she first started—only four are awarded annually. The first year included three projects for her interior design studio class: a sustainable office, a sustainable living room, and an ecotourism hotel room. Another class project addressed the creation of a building/space based on a piece of instrumental music. Her new apartment in the city comes with two great roommates and permanent pigeon guests right outside.

Future Alumni

Ellen Eide (BA '12) has spent the last two summers of her undergraduate career learning firsthand about professional design by working as an intern at Richard Harrison Bailey, a marketing consultancy firm with branches in Indianapolis and South Bend. Because Ellen remained at the same firm multiple summers, RHB allowed her the opportunity to design and oversee projects from conception to completion. To have this kind of autonomy as an intern has been an invaluable experience that Ellen believes will play an important role in her next step.

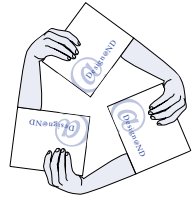
Alumni Contributions

Did you know that when you make a contribution to Notre Dame, you can designate your funds to go directly to the design program? Your gift to the University can help support design initiatives like this newsletter and the annual Alumni Design Conference. All you have to do is note on your correspondence that you want the contribution to go to the "Graphic and Industrial Design Alumni Fund." It's that easy. Also note that any gift given to the University is credited toward eligibility for the football ticket lottery. The requirement for each class in order to be eligible for next year's ticket lottery application (2012) is as follows:

Class of 2011 to 2002 – \$100
Class of 2001 to 1962 – \$200
Classes before 1962 – \$100
The gift must be made between January 1 and December 31 of the current year (2011) in order to make an alumnus/aluma eligible for the following (2012) year's lottery.

Alumni, remember that your generous contributions help make this newsletter happen!

RECYCLE



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