

# Design@ND

Spring/Summer '12 ISSUE NUMBER 14

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*Correction: In the previous issue of Design@ND, Charlotte Lux's redesign of a breast biopsy was mistakenly labeled a mammogram machine in the Student Exhibitions article profiling the MFA and BFA thesis project. We apologize to Charlotte for the mistake.*

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NEWS AND NOTES

**Industrial Design Delivers (Again)** Two more industrial design students have joined the impressive list of student award-winners. **Alisa Rantanen '13** won a Divisional First Place in the 2011 Design the Next Studebaker Competition. Her 21st century design echoed the taught, edgy lines born in the 1962 Avanti. The original Avanti was influenced by Raymond Lowey Associates.

The competition, sponsored by the National Studebaker Museum, traditionally receives domestic **Rantanen's Next Studebaker design** as well as international entries from a broad and talented demographic. **Bre Stachowski '13** received an Honorable Mention and a cash prize in the highly contested 2012 International Housewares Association



19th Annual Student Design Competition. Her design, **WinTurn Ergonomic Snow Shovel Handle**, is a revolutionary pivoting system that significantly reduces back strain and effort when shoveling the driveway.



Stachowski's Snow Shovel

**New From Nike** General Manager and founder of the Nike N7 program Sam McCracken visited campus to discuss the integration of Native American social and artistic values into the design of a global brand. His Nike N7 products take extra care to be green and use less waste out of concern for the seventh generation, based on the Native American wisdom of Seven Generations. "In every deliberation we must consider the impact of our decisions on the seventh generation." Nike N7 is also committed to bringing sports to Native American communities in North America, so a portion of the proceeds from this line go to funding grants for these endeavors. In 2011, Nike N7 awarded approximately a million dollars in grant funds. McCracken's discussion covered topics related to this line, including industrial design, marketing, community building, health, and collaborating with Native American communities and athletes. The success of Nike N7 shows that it is possible to create a business model capable of bringing social design to a global brand.

**Friday Double Feature** Design alumna **Alicia (Reinert) Potter '00** returned to campus to give a Friday lunchtime lecture about her career over the last decade.

Since she graduated, Alicia's creative career has included four years at J. Walter Thompson (Chicago), two years freelancing in Los Angeles, and four years at SRG in Boulder, Colorado.



Potter's ad for Wendy's

She is currently Senior Art Director at SRG. That same day **Andréa Pellegrino '85** of Pellegrino Collaborative held a workshop to teach students "how to turn socially responsible goals into customized strategies and actions that create value and have positive impact on society." Andréa is also currently working on a collaborative project with a team of graphic design students and the Johannesburg-based Kgosi Neighbourhood Foundation on Together+, a multi-faceted educational campaign to fight xenophobia in South Africa.

**Serving Up A Win** With his eponymous cozzolino studio, **Steve Cozzolino '93** won a 2011 GOOD DESIGN Award in the TableTop category for the Nambe Cradle Serving Bowl. GOOD DESIGN is the oldest and most recognized global award for Design Excellence in new product design and graphics. Founded in 2006, cozzolino studio is a product design firm "combining art and science, form and function, poetry and technology, appearance and performance."



Cozzolino's Nambe Cradle Serving Bowl

**Creating the Cars** Mattel toy designer **Chris Down '93** was featured on a news story for Los Angeles' Petersen Automotive Museum *Cars* Die-Cast Exhibit Launch. Chris and his team of designers have been creating die-cast toy cars of the characters since the film became a hit back in 2006. "Every obscure character as well as every famous character like Lightning McQueen is out here," says Chris. "Once you've seen the film, it's fun to have the toys, so it was a natural connection." With more than 250 million *Cars*-themed diecast cars sold since the first film rolled into theaters, Mattel decided to display many of the newest and rarest of the toys through its "From Silver Screen to Die-cast: Disney-Pixar Cars Imagined by Mattel exhibit."

Design@ND showcases Notre Dame's graphic and industrial design programs, illustrates the caliber of both students and graduates, and builds the University's reputation within the professional design community.

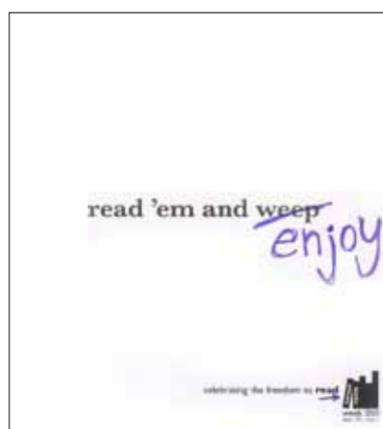
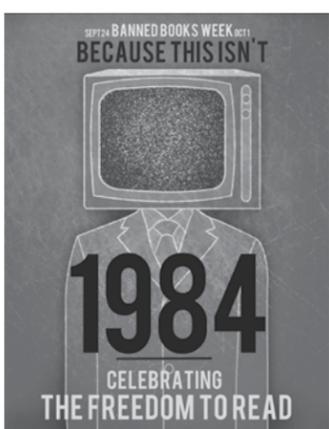
# BANNED BOOKS WEEK EXHIBITION: DESIGNED TO READ

Launched in 1982 in response to a sudden surge in the number of challenges to books in schools, bookstores and libraries, Banned Books Week is an annual commemoration sponsored by the American Library Association and other book-world organizations. The theme for 2011 was *Celebrating the Freedom to Read*. More than 11,000 books have been challenged since 1982. “Over the summer I starting thinking about an exhibit for banned books,” says Notre Dame librarian Naomi Bishop, who organized the display to initiate the celebration of Banned Books week at the University of Notre Dame’s Hesburgh Library. “The idea for the exhibit with students designing posters came from the design program. The senior-level Graphic Design 3 class was interested in supporting libraries and I was contacted about the possibility of an exhibit at the beginning of fall semester. I was very excited when hearing the description of a poster campaign, and from that point on I let the students have control over the display. I organized the READ OUT with the Literacy Club of Notre Dame to draw more attention to why the students had created the posters. Banned Books Week is celebrated nationwide and I wanted Hesburgh Libraries

to participate. Bringing awareness to banned books is important for academic libraries because college is a place of learning and the time for creating new knowledge. The posters that the students made did an excellent job capturing the message of Banned Books Week.”

The exhibition was simultaneously hosted at the Cushwa-Leighton Library at Saint Mary’s College, where it was displayed in the library atrium so it could be “seen by all who entered the building,” according to Bob Hohl, the librarian who helped organize the show. Saint Mary’s College honored the week with a daily reading of banned books by students, staff and faculty. Hohl was happy with the attention the visuals helped bring to the event. “The library had exhibited posters from design students in earlier years, and the 2011 batch raised awareness of the week’s theme in contemporary and eye-catchingly fresh ways.”

Below from left to right: posters by Marina Kozak, Brandon Keelean, Ryan Belock, and Cassandra Randazzo



## AWARD-WINNING ART COLLABORATIONS

Professor Robert Sedlack recently won two American Graphic Design Awards for University-related projects.

Graphic Design USA magazine honored Sedlack '89 for his work on the *Parallel Currents* exhibition catalogue for the University’s Snite Museum of Art and for *Words for Painting*, an artist’s monograph showcasing the work of Notre Dame Assistant Professor Jason Lahr.



Sedlack’s cover design

To design Lahr’s book, Sedlack drew on elements of the artist’s technique, including his use of typography and the blue masking tape he employs when stenciling and airbrushing.

“The publisher, Stepsister Press, wanted a book that wasn’t the standard glamour shot of the finished product, page after page,” Sedlack explains. “What they wanted was a book about Jason’s process and about his writing, and how those things lead to these great paintings.”

The end result did exactly that, Lahr says.

“Throughout the process of working on the book I was constantly impressed by Robert’s vision and innovation,” he says. “He truly created a book that embodied both my writing and studio practice. I am thrilled that his hard work has been recognized at the national level.”

Sedlack says he particularly enjoyed the project because it was a collaboration with two colleagues from the Department of Art, Art History, and Design: Lahr and Michael P. Grace Professor of Painting Maria Tomasula, who wrote the introduction.

For the dual-language *Parallel Currents* catalogue, Sedlack was designer, production coordinator and served as art director for a three-day photo shoot at the Florida home of the collector, Ricardo Pau-Llosa.

The catalogue does more than showcase the exhibit pieces. It illustrates how the Latin American art collection “is central to Ricardo Pau-Llosa’s professional endeavors as poet, critic, and curator—and integral to the extraordinary domestic space that he has created over the past 30 some years.”

The design work for both winning projects was done through Sedlack Design Associates, a business endeavor Sedlack says is integral to his work at Notre Dame.

“Particularly as a teacher, I want to keep my hand in the professional game,” Sedlack says.

“I want to continue to practice my craft professionally, so when I walk into the classroom I can talk about what I did last week, not ‘here’s what I did 15 or 20 years ago.’ That’s extremely important to me.”

In addition to receiving recognition for his design work from HOW, Graphis, Print, and the American Association of Museums, Sedlack won two American Graphic Design Awards in 2006 and was included in the magazine’s list of “People to Watch” in 2007.

In the classroom, his course work includes projects that tackle various social issues, including discrimination, gun control, and voter participation. Sedlack, who spent spring break in South Africa with seven undergraduate design students, is currently working with advanced students to develop a campaign to address xenophobia in that country.

“My area of academic research is based on the social model for design,” he says, “the idea that graphic design, in particular visual communications, can make a demonstrable difference in society and can get people to understand things differently.

“Projects like these—where my teaching, my academic research, and my experience in professional practice overlap—are the most exciting.”

Written by Kate Cohorst for Arts and Letters news website; reprinted with permission



Spread of the *Parallel Currents* catalogue

# John Bielenberg Thinks Wrong at Notre Dame

Helping companies find the courage and sense of humor to consider new, wrong ways of bringing their stories, ideas and innovations into the world is what award-winning, graphic designer John Bielenberg does best. Bielenberg was on campus for three days to discuss the concept of “thinking wrong” as a means of bringing stories and innovative ideas to the forefront of creative exploration. In addition to delivering a public lecture, Bielenberg met with and critiqued the work of undergraduate and graduate design students during his visit to the university.

“Beautiful day with beautiful students at Notre Dame,” tweeted John Bielenberg while walking around the campus for his first time with graphic design students Amanda Jonovski, Megan Malley, Julia Ro, and Jeff McLean.

In a casual black tee and jeans, Bielenberg took the Snite Museum auditorium stage that evening to talk to students, faculty, and community members on his development of the Project M program, which was designed “to inspire and educate young designers, writers, photographers and filmmakers by proving that their work—especially their wrongest thinking—can have a positive and significant impact on the world.”

His presentation, entitled *When Right Is Wrong*, encouraged audience members to challenge the way their brains usually connect information. With chalkboard drawings to illustrate his point, Bielenberg explained that our brain develops heuristic pathways that influence how we process the way we connect information and make decisions that have no statistical correlations, but that we follow nevertheless. For example, a shark attack in New Jersey makes someone hesitant to go into the water in California. In the area of graphic design, Bielenberg began to think about how the creative process is limited by our instantaneous associations. As we grow older, these connections become calcified in our subconscious so that we are no longer able to avoid them. Between the ages of twenty and thirty, what Bielenberg refers to as the “strike zone,” the brain is at its most powerful processing state, and a person has enough experience and wisdom to help it along; this is where the breakthroughs and brilliant ideas occur that really drive innovation. Bielenberg believes that if we attempt to change the way our brain forges connections, which he entitles “thinking wrong,” we will be able to come up with creative solutions for the challenging issues facing us.

To elucidate his ideology, Bielenberg shared stories about Project M. Inspired by the architect Samuel Mockbee and his Rural Studio in Hale County, Alabama, Bielenberg gathered seven students together in an old house in Maine to begin Project M. “It was really an experiment. I was saying, I’m going to take these creative people to a place they don’t know, immerse them in a community and not control the project, so its really the participants’, they’re in charge.” The following year he decided that the Project should involve the greater good, and since then different projects have brought donated supplies to design-



ers who lost everything in Hurricane Katrina, built horseshoe pits in a devitalized downtown Detroit neighborhood to bring community members together, and added water meters to homes in Hale County, Alabama, so that residents do not consume toxic water.

In the process of every Project M endeavor, Bielenberg leads students in “thinking wrong” through various exercises meant to invert the brain’s normal pattern of connections. For example, his 10x10x10 has students go out in the community, meet ten individuals in ten different locations, and come back with ten inspirational stories. The emphasis in every case is to avoid beginning with the end result, but rather to allow the process to define the problem. Bielenberg teaches and Project M demonstrates that this change can actually lead to the most appropriate and successful design solutions.

*“It was really an experiment. I was saying, I’m going to take these creative people to a place they don’t know, immerse them in a community and not control the project, so its really the participants’, they’re in charge.” —John Bielenberg*



Bielenberg (in the foreground) working with the Graphic Design 3 students

## Design That Matters

In previous interviews, Bielenberg has talked about the shift he has seen in recent years in young designers who are more interested in working on design that matters, design that can have a positive impact on our environment and fellow human beings. Bielenberg spent a day with the undergraduate and graduate designers to critique their work and encourage socially responsible initiatives.

“John Bielenberg opened our eyes to a new method of creative brainstorming,” said junior Brandon Keelean after spending the afternoon thinking wrong about the class’s social awareness campaign. “In the period of about an hour we had collectively created five different solutions to the problem of poverty and its effect on the school system in the South Bend community.”

“There were no wrong answer to the numerous ideas we conjured up. That’s actually what Bielenberg wanted us to do: think wrong,” responded senior Lisa Hoeynk. “After our brainstorming session, we narrowed down our ideas. In a matter of 5 minutes, he had us presenting an entire campaign idea. It was nuts. The sky was the limit and Bielenberg inspired us to truly let our imaginations run wild.”

As everyone who had the chance to speak with him would agree, Bielenberg has a lot to offer for anyone hoping to generate new solutions for the problems facing our society. His unique process of “thinking wrong” is an inspiring approach for designers hoping to drive social change.

John Bielenberg’s visit was made possible through the Max and Emma Dannelly-Jensen Lecture Series. The full lecture is available on YouTube.

# REMEMBERING



Round about 1983, I figure, was when the university announced they'd be taking the wrecking ball to the old Fieldhouse—that really filthy, super-spooky, but much beloved home of the art students. Soon after that, we found ourselves relocated into a freshly renovated Riley Hall. It was pretty apparent that this squeaky-clean new home needed some breaking in. And break it in we did. Some of that just happened naturally as a side effect of creative mayhem—the splattered clay sludge, the photo-processing chemical spills, the color runoffs everywhere, all over everything. Some of it was conceptually rooted, but somehow never took hold—like the plan hatched one day to declare the space a cosmological time-free zone: Why are we holding on to archaic concepts like days, months, years? How primitive! We're rational, progressive thinkers, we are, so let's start tracking time in deci-units! (which, incidentally, will give us way many more opportunities for celebrating our mini and major birth anniversaries). Of course not all of the breaking in was heady stuff, plenty of it was just hard partying, made possible in large part by the south-facing basement windows that provided ever-reliable break-in points after the building was locked down late at night (though I do recall a few injuries in the drop from those windows to the silkscreen frames and etching stones stored below). But Riley Hall, beneath that fresh facelift, was still as old as Methuselah, and that meant there were plenty of hidden gems in its old bones—in the unutilized attic spaces, the passageways to nowhere, the hidden doors to places where students were forbidden. That's where we loved to go. To break the place in for time eternal, with activities that can never be disclosed. —Lev Chapelsky '86

*“Fond memories of Riley Hall... late nights, stressing over deadlines, sharing ideas, “snack” breaks, bumper chairs in the hallways (and the elevator), year-end parties in the Senior studio, great friendships and maybe some good design along the way.” —Kelly (Gore) O'Brien '88*

“We were the first class to move into the renovated Riley Hall. My first year of design was spent in the loft of O'Shag. The ID program was in the tower of O'Shag, which meant you had to go through a secret door, ascend a spiral staircase and work in a space about the size of a closet (it was the attic). There were 10 students (total) in the industrial design program at the time. Professor Tisten walked around with his white lab coat on, suggesting students add a little of this and that. On occasions, he would sit down and show us his genius with markers, vellum and canson paper: “Well, you just put some blue there, green there, some black for your shadow, a touch of white there, and you're in good shape.” The things he could do in five minutes.” —Dwayne Hicks '85



*“Not being a baseball fan, opening day for MLB was never on my calendar. After sitting near Mike Conway in Riley, I will always remember that opening day is in early April. Twenty-one years and counting, I think of him when it is opening day and when the St. Louis Cardinals are doing well. Speaking of birds, in 1988, walking up Riley's steps, a bird pooped on top of my head! What are the chances?!” —Megan (Keane) DeSantis '89*

Roberto Ansourian '98, Jamie McDougald and Ryan Meinerding '99

*“I have a scar on my left index finger from trying to cut mat board with a dull X-acto knife at 3a.m. I believe Gina Leggio performed first aid after she marveled at how much blood there was. I think it was finals week first semester senior year. I think of Riley every time I see that scar.” —Christi Kruse '95*



“We had the black Next computers, which were the brainchild of Steve Jobs. Sadly, they didn't “take-off” in the way it was expected, but the story goes that some of their operating system was eventually incorporated in Mac OS X, so they really were way ahead of their time. After graduating I worked at DreamWorks Animation where Next machines were used heavily throughout the production of *The Prince Of Egypt*, so I very much lucked-out in that regard. I remember that a bronze plaque hung outside the entrance proclaiming Fr. Julius Nieuwand's discovery of synthetic rubber in Riley Hall. I looked for that plaque nearly every time I went into Riley. In a way it served as a perfect greeting. What we would create there might never “top” synthetic rubber, and the building may always be best remembered for science, but for our time there it was “our place” and it felt like home. Long Live Riley Hall!” — Charlie Kranz '96,

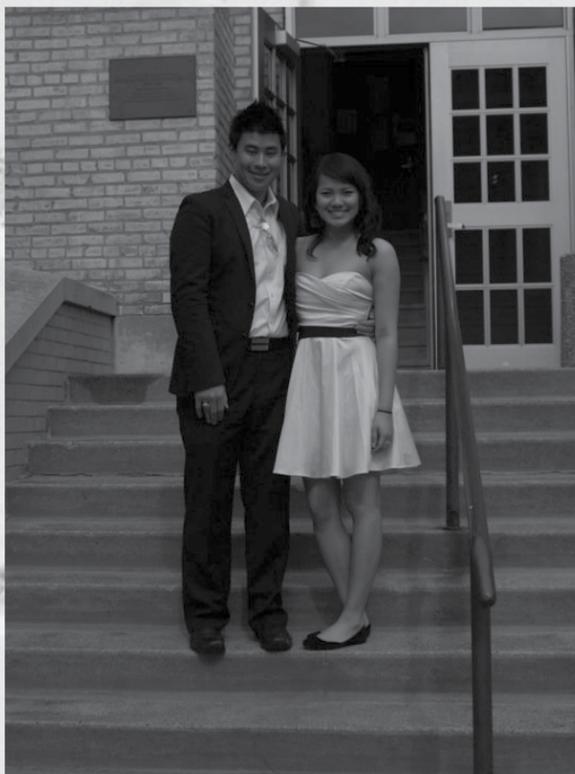
From top to bottom: Jesse Newman Sean Moran, and Charlie Kranz (all '96)



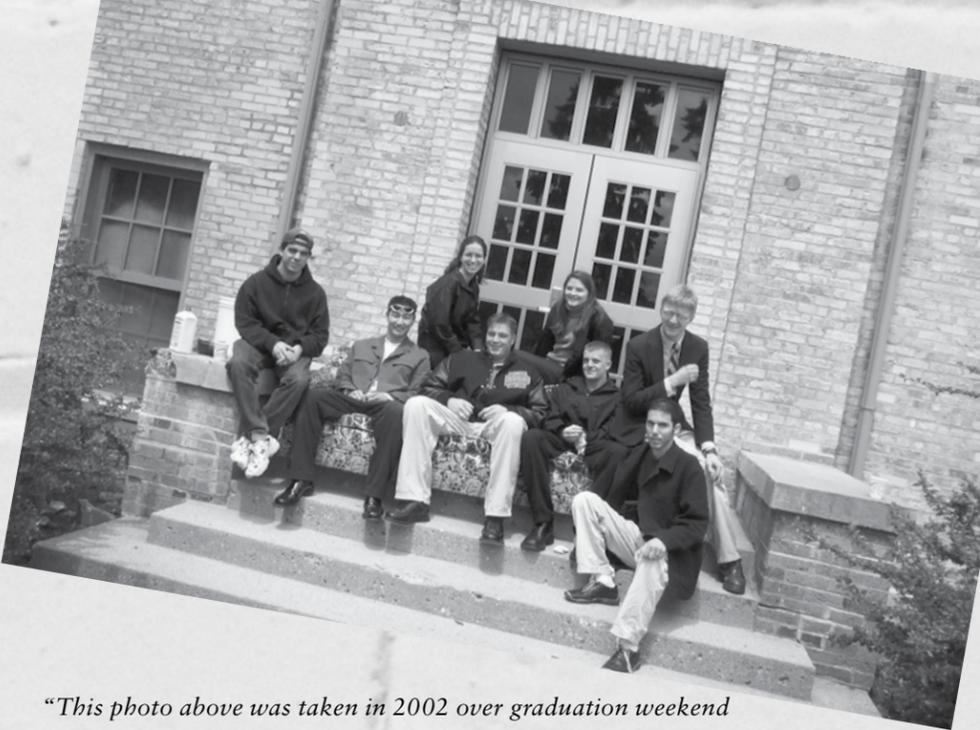
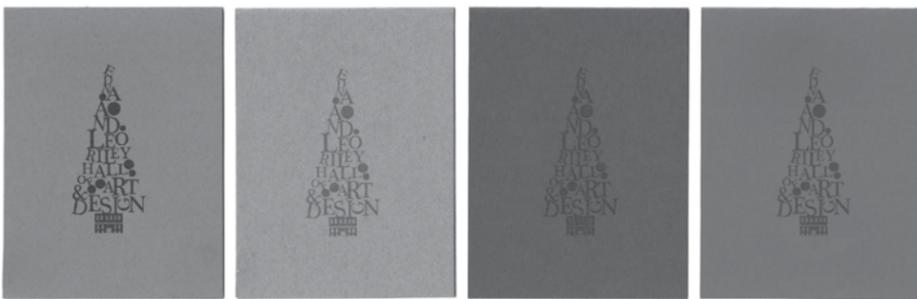
# RILEY HALL

Design has been taught at Notre Dame for well over half a century. The initial focus during the 1950s and 60s was on industrial design. Graphic design was first offered as a distinct discipline in the mid-1980s and has become the Department's most highly enrolled major. Originally built as a chemistry building, Riley Hall of Art & Design has been home to design students and faculty for the past three decades. (In its former life, Riley was home to Fr. Julius Nieuwland's discovery of synthetic rubber, as well as a chemistry student named Knute Rockne.) During the last decade, enrollment in the design program at Notre Dame has doubled, creating a need for significantly more space. Due to the University's continued commitment to the design program, as well as the generous support of alumni donor Marty Cregg '73 and his wife Amanda, students and faculty will be moving out of Riley and into the Telecommunications Building/Old Security Building/Old R.O.T.C. Building. While this split from studio art is seen as temporary, the entire second floor of the "new" building has been remodeled for the design program's needs. Next time you are on campus, please feel free to stop by and check out the new Design Center!

"I think hanging out in Riley made a huge impact on my ND experience as a whole. I loved how you got a giant desk in the studio when you were a senior—that was my home away from home that year! When I think of Riley, I think of Lizzy Cirelle Shula, Ross Bartels, Amy Bierbach, Kat Keane, Christina Fujii, Abbie Owens, Sluys and Caroline, Nicole Kenney, and so many other great people I probably wouldn't have had the pleasure to meet if not for Riley." —Alexandra Gierak '04



*"2008, Huyen Nguyen (my fiancé and soon to be wife) was walking from DPAC when she noticed me running up the main stairs of Riley Hall. She ran to the door and knocked on it to get my attention. Since that day, we have been inseparable and will get married on July 7, 2012. I have Riley Hall to thank." —Jonathan Lee '10*



*"This photo above was taken in 2002 over graduation weekend in front of the Riley building. The couch we are sitting on was in the industrial design studio where many of us would take our much needed naps during our all-nighters." —Scott Kelley '03*

"Riley caused a ton of emotions for me. Happy, stressed, inspired, tired, annoyed. One night I was working on something and realized I had to show a photo series assignment. Shoot, develop and matte the series. With no time, I lost my cool and just started crying. I ended up setting up a tripod and shot images of myself completely breaking down. I printed them really small and matted them with a thick matte. It was very voyeuristic and ended up getting me an A. It wasn't only about work though. Back in the day, we had a large group table at one end. In the evenings we would blast Madonna and table dance like it was Bridget's." —Alicia (Reinert) Potter '00

"I remember finals week the end of my junior year. I had a huge Photography 1 project to complete. I had a massive fever, but I had to finish printing my project in the DPS. My photos printed out one by one while I patiently waited; I took a dose of medicine to ease the fever. All I remember after that was waking up on the floor a few hours later under a desk next to my bottle of Tylenol and my photos, then rushing out!" —Mayene de Leon '09



*"I was asked to design the Christmas e-card for the department during my senior year and I used Riley Hall (the building) as my inspiration. It's one of my favorite things I created during my design career at Riley. I even turned them into physical Christmas cards." —Krystal Grows '11*

"My memories of Riley include 'Dungeon parties' in the I.D. studio using industry sponsor equipment for party props; LaFun runs (at midnight through the secret tunnel connecting Nieuwland and Riley); discovering previously unnoticed graffiti in unusual places, creative unofficial posters, other forms of Riley street art; and the one and only room 200, synonymous with meeting." —John Traub '11





## INTRODUCING ANNE H. BERRY

taught at Goshen College in Goshen, Indiana, and has worked as a professional graphic designer since 1999. She received a Master of Fine Arts degree in May of 2008 from the School of Visual Communication Design at Kent State University, where her graduate coursework focused on Environmental Graphic Design (EGD). EGD led Anne to variety of collaborations on wayfinding and interpretive design projects with other graphic designers, architects, and urban designers from Chicago and Cleveland. She received a Student Merit Award from the Society for Environmental Graphic Design in 2006 for her work on “Sankofa Place,” a proposal for mixed housing development in the North Lawndale area of Chicago. Her master’s thesis, “Sense of Place: Communities Conveying Identity through Environmental Graphic Design,” explored the potential for a community-based, site-specific EGD program for Mavin Foundation in Seattle, Washington, a community organization which seeks to build “healthy communities that celebrate and empower mixed

heritage people and families.” In addition to her most recent path as an educator, Anne works as a freelance designer when her busy schedule allows.

“I come from a liberal arts background as both an undergraduate student and professor, so I have felt at home with the interaction between design, studio art and art history here at Notre Dame. I have also really appreciated the relationship between industrial design and graphic design, which is one of the aspects that makes the design program at ND unique. It presents a tremendous opportunity for collaboration between students in both areas and has the potential to impact the way graphic designers think about spaces and forms. It’s inspiring to work in a space where I am surrounded by art and design represented in a variety of media.”

In her first year at the University of Notre Dame, Visiting Assistant Professor Anne Berry enjoys working with students in both the Graphic Design 2: Typography and Graphic Design 4: Professional Practice classes. With a variety of projects that incorporate her interests in typography (calligraphy has long fascinated her) and her expertise in environmental design and graphics, she is adjusting well to the new classrooms as a visiting professor. She previously



Image of Berry's MFA Thesis Sense of Place

## REINTRODUCING MICHAEL ELWELL

Michael Elwell returned to the University of Notre Dame Industrial Design program this year. This time, however, Michael is back as a visiting professor, six years after earning his own degree here in 2005. His undergraduate success was no doubt an influence when it came to finding a substitute for Ann-Marie Conrado during her maternity leave. A 2005 IDSA Merit Award Winner, Michael also won third place in the International Housewares Association Student Design Competition. His patented product, a prescription pill container opener and label magnifier, is now licensed to Jokari, Inc. as the “Magnifying Medi-Grip.” The product also was an Honoree in the 2009 Design Defined awards and won Best in Category at the 2010 Housewares Design Awards. The International Housewares Association Student Design Competition has taken on a new significance in Michael's recent years. As an instructor, he

has had students win second and third place in the competition and he has twice been on the jury.

After his undergraduate graduation, Michael was employed at Coachmen Recreational Vehicles, Radio Flyer, and the design firm Process4. He worked on a wide range of products from automotive to toy design before attending graduate school at the University of Illinois at Urbana-Champaign. His M.F.A. thesis, a safer infant crib, creatively used materials to reduce the chances of Sudden Unexpected Infant Death from accidental suffocation. In order to research the thesis, Michael tried to understand a tired parent's mindset by setting alarms at two and four o'clock in the morning and then getting out of bed to take care of a “baby.” “I was able to get myself inside the head of a parent and learn how it feels when you get up throughout the night for a baby and you aren't thinking straight. There are many cultures that co-sleep but as a designer, I looked

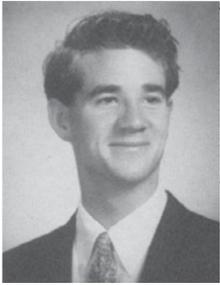
to published pediatric safety guidelines to create a product that increased infant safety. The fabric is one hundred percent breathable so that if a baby rolls over in the middle of the night, she can still breathe. The crib is reversible so that it grows with the baby.”



When asked what drew Michael back to academia, he cited his Visual Dialogues class with Professor Kerouac during his freshman year. “What you don't realize as an under grad is the hours professors put in outside of the classroom. It's a tough job. But I get to walk by Touchdown Jesus on my way to class everyday.” He was honored with the 2011 Teaching Excellence Award at the University of Illinois before returning home to Notre Dame. His current research focuses on social entrepreneurship, and he hopes to help his students understand the possibilities for profit within socially-responsible design.

# Catching Up With...

Mark Chapman has had a diverse career in his years since graduating from Notre Dame. In all of his endeavors, Mark brings a mixture of adventure and creativity that has led to award-winning work.



"I wanted to experience something new," replied **Mark Chapman '90** when asked why he chose the University of Notre Dame, coming from Southern California to see the campus for the first time during his freshman orientation weekend. This statement could be used to sum up the career moves Chapman has made in the 20+ years since his graduation. Between leading wildland fire crews in Oregon, working in ad agencies in Los Angeles and Minneapolis, professional salmon-fishing in Alaska, serving in the Navy Reserve, and currently filling his position as Senior Creative Director at 3E, The Life Time Agency, Chapman's resume is filled with impressive creative roles interspersed with unexpected positions that show how he has continued to seek out new life experiences whenever possible.

During his time at Notre Dame, Chapman found a balance between long hours in Riley and taking part in the less-academic activities that being in college also has to offer. The design courses helped him to fill his portfolio with projects to show agencies when he set out to find a job in the winter of 1991, but more importantly the undergraduate experience provided him with a set of skills that over time have helped to make his work successful. "It's not about making things look pretty; it's about generating new ideas."

Over time, Chapman found himself spending more and more time in Minneapolis and built up a significant client base there, working steadily as a contractor until a job bid turned into his current full-time position. "I was called in as a hired gun to turn around Life Time Fitness's direct-to-market initiatives. I received the call on a Friday and was asked to deliver on the following Monday. I asked, 'could I have until Tuesday?' So that Tuesday I sat

down with their CEO and delivered my presentation. He said, 'that's our campaign.'" Since then, Chapman has been with the company as it established 3E, The Life Time Agency, and has seen them grow from five employees to fifty-five strong. Life Time Fitness operates gyms all over the country and has just gone international with an opening in Montreal. They also run several athletic events throughout the country, and 3E is responsible for everything from branding and marketing to designing websites and apparel. Last year, their first time entering, 3E won six awards for their work, three from AIGA and three GDUSA American Inhouse Awards.

With the company on the up-swing, Chapman still makes time for the most important things in life, namely his family. Chapman and his wife Daphne have two young boys Scout, 5, and Jude, 4. Both boys are incredibly active. Scout is already a good mountain biker and also loves to draw and write; Jude is a little more physical and "could be a future hockey star." In addition, Chapman spends his free time training for triathalons and mountain biking.



Chapman's recent direct-mail campaign for Lifetime

## 1990s

**Mindy Breen (BA '90)** is Associate Professor of Visual Communication Design at Eastern Washington University. She received her MFA in Graphic Design at the University of Idaho. Before returning to academia, she spent ten years working as a graphic designer, first in Boulder, Colorado, and then in Jackson Hole, Wyoming. Mindy currently lives in Spokane, Washington, and is the mother of 5 and 7 year-old daughters. After years of full-time teaching and full-time parenting, she has found common ground in design projects like a community-based nutrition program for kids, a reading program for young readers with dyslexia, and a children's wilderness education program.

**Kate Ferrucci (BFA '97)** started her own business, Quarto Design, last year and in that capacity continues her work with UN agencies and other clients on a variety of publishing projects. This also gives her the flexibility to pursue pro bono work—she recently designed and co-organized *Thinking of Homeland Japan*, a collection of art prints by twenty expat Japanese artists, produced as a limited-edition set. All profits are being donated to the Japanese Red Cross Tsunami Relief Fund. Visit: [quartodesign.com](http://quartodesign.com)

## 2000s

**Jonathan Sundy (BA '05)** was promoted to Design Director at Metaphase Design Group. Metaphase is a design consultancy in St. Louis that specializes in ergonomics and the design of handheld products. During his seven years at Metaphase, Jonathan has worked on everything from surgical ENT handpieces for Medtronic, the 2011 line of beauty tools for Revlon, and recently launched mini-keg for Anheuser-Busch InBev called Draftmark. "I love the balance between ergonomics, design and research at Metaphase...especially when the research involves beer."

After graduation, **Kristina Sinutko (BA '09)** stayed at Notre Dame to work for AgencyND and then as Graphic Designer and Event Coordinator for the School of Architecture. In 2010, she was accepted into the Visual Communications program at the Fashion Institute of Design & Merchandising in Los Angeles. While studying, she completed internships for WGSN and *Genlux Magazine*. She graduated with a 4.0 GPA and was offered a position at the high-end skincare company Circuit Cosmeceuticals. She is currently the Assistant Graphic Designer, developing package design, marketing materials, and various web components for this growing company.

## 2010s

**Theresa Tonyan (SMC, BFA '10)** currently works at Matchbox Design Group, a digital branding agency in St. Louis. Prior to this position she was part of the in-house design team at Parsons Transportation Group, an engineering firm in Chicago. She has freelanced on the side for a small retail design firm in Chicago, DRT (pronounced dirt, short for Disruptive Retail Thinking) and for clients including Boy Scouts of America, Centegra Hospital, Rotary International, Kathryn's Bridal and a local art studio. She enjoys traveling, paper crafting, blogging, and golfing in her spare time.

## Future Alumni

**John Plunkett (BA/BS '12)** is apparently the first student to major in industrial design and electrical engineering. He now understands why. Through his engineering internship and research, he has realized that he is more interested in design. Still, John hopes to combine his majors by working in consumer electronics, where he will be able to use his engineering knowledge to inform his designs. Currently working for Intel in a class, John believes this experience will be invaluable for his professional goals.

## 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 2012 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 (2012) in order to make an alumnus/alumna eligible for the following (2013) year's lottery.

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



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Spring/Summer '12 **Design@ND**



Bye-bye Riley Hall! As the design department prepares to move to a new location, alumni help to remember the good time in the Old Chemistry Building.

in this issue...