

# Design@ND

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NEWS AND NOTES

**Martin Fitzpatrick (BA '90)** designed publicity materials including invitations and the program for an event last fall in Manhattan celebrating the achievements and contributions of former Notre Dame football coach Lou Holtz and the creation of a Notre Dame scholarship in his name. Having been a student at Notre Dame during Holtz's national championship season, Martin enjoyed working on an event with which Holtz was connected. "It was a thrill



Notre Dame alumnus Regis Philbin displays Fitzpatrick's program for the Lou Holtz celebration

to see **Regis Philbin ('53)**, who gave the champagne toast, talk about the event the next day on air while displaying the program I designed," Martin said.

**Pub Crawl** This spring marked the 5th anniversary of the annual Notre Dame Design Alumni Pub Crawl in Chicago, which was organized this year by **Liz Maher (BA '06)** and **Laura Zuzolo (BA '09)**. More than forty crawlers participated in Chicago's Wrigleyville neighborhood with their event-designed cups. Each year, the event includes veteran designers and recent alums for an afternoon of networking and just plain fun. The pub crawl has been a great success since it began in 2007, and it has led to professional opportunities for graphic and industrial design alumni.



Crawlers enjoying their time out on the town

**How To Get Your Dream Job** Earlier this year the design program hosted Maria Scileppi, the Director of Chicago Portfolio School. Maria's presentation helped Notre Dame students uncover the mystery of landing their first job in the creative industry. While acting as a self-described "tour guide" for this daunting process, Maria allowed for open discussion and shared examples of past students' work. The Chicago Portfolio School prepares students to get a job in the creative industry by taking a year to put together a portfolio. Scileppi has helped hundreds of students break into the industry, and there is no doubt that her presentation in Riley Hall has helped many more.



Visual communication of the project exhibited at the show "Design Against Poverty: A Story of Overcoming"

**Fernando Carvalho (MFA '09)** received an honorable mention from the Ministry of Culture in Spain for his submission to the Ministry's call for

design solutions to combat issues of poverty and social exclusion. The contest sought proposals for projects that would improve the current conditions of people in temporary housing throughout Latin America. Carvalho and his team were challenged to design spaces that allow for privacy, create more efficient spaces for general use, and promote socialization. They developed a furniture piece that combines the functions of a bed and a storage unit, while allowing for levels of privacy in the context of a multi-bed dormitory. The project received attention due to its feasibility and ease of production, parameters they embraced in the hopes that NGOs will implement their designs.

**Weekend Student Adventures, LLC** It has been only a year since he last roamed the halls of Riley, but **Andy Steves (BFA '10)** has already proved to be a successful entrepreneur. When he studied abroad in Rome in 2008, he discovered an unserved corner of the student travel market. During his final two years at Notre Dame, he developed a business concept and won the Gigot Center for Entrepreneurship's Business Plan Competition. He launched Weekend Student Adventures, LLC (WSAEurope.com) last June, and was able to hit the ground running at the start of the fall 2010 semester, promptly selling 85 bookings on weekend tours for students in Europe to Dublin, Rome, London, Paris, and Prague. The company has grown significantly since then, and more cities are being added. He also continues to work with fellow graduate **Andrew Pautler (BFA '10)**, who works on establishing a solid and consistent brand identity for WSA.



Andy Steves, third from left, pictured with students on a WSA trip

# WORLDSTUDIO IGNITES SOCIAL CHANGE AT ND

Worldstudio visited Notre Dame's campus to talk about ways to finance social design projects aimed at the common good.

Their lecture and student workshop effectively sparked student projects for positive social change.

Worldstudio made quite an impression on Notre Dame's campus following Mark Randall and **Andréa Pellegrino's** (BA in English '85) visit this year to speak about design for social good. Their message was simple: designers can ignite change for the common good, and designers have a long and successful history in doing just that. Take for example the influential nature of Shepard Fairey's Obama poster or Milton Glaser's I Love NY logo, two works embedded in history and instantly recognizable. They illustrate that design is an extremely effective way to spread awareness of an issue or aid fundraising efforts for projects.

Worldstudio, founded by Mark 16 years ago, proves that a firm committed to doing good has a profitable and sustainable business model. The studio accomplishes this by balancing traditional design work for clients and businesses with social projects for the common good. For example, the studio's Urban Forest Project turns



In the spring of 2011, the Urban Forest Project launched the campaign in Tacoma, Washington, to increase the city's tree canopy.

light pole banners into a public arts initiative and challenges designers to creatively use the form of a tree to express a pressing environmental problem. Worldstudio found an effective way to take advantage of an abundance of unused yet very visible space and employ designers to both show their work and promote environmental responsibility.



Grows' alphabet book

The firm also highly values educational initiatives and seeks to teach designers ways to fund social projects. Design Ignites Change is a collaboration between Worldstudio and their

client, the Adobe Foundation, to encourage and enable students and professionals to pursue projects to positively affect social change. The program offers support for design educators and college students who want to make a difference. Recently, Notre Dame has become of the participating schools, hence Worldstudio's visit to campus to facilitate their "Funding Social Change" workshop. Since coming to present at the Snite Museum of Art last September, Worldstudio has also started work on a community engagement project with Notre Dame's Office of Public Affairs and the Center for Social Concerns.

Andréa led the day-long workshop—its goal was to explain how a non-profit organization secures funds for large-scale projects. After Andréa's presentation on networking and fundraising in this business, students broke into teams and used her template to think about how they could acquire funding for their own social awareness projects. The workshop sparked an interest in design for social change on campus, and long after the workshop, the results of students' hard work with the help of Worldstudio are still being realized.

Students learned that projects related to social responsibility require specialized marketing strategies and techniques, especially when they are low-funded or not-for-profit. By learning the skills of carefully developing ideas, creating realistic timelines, estimating costs and understanding budgets, exploring different funding options, and being as smart and realistic as possible when taking on a socially-responsible campaign, students were able to pursue their own projects in a more effective way.

**Krystal Grows** (BA '11), a senior design major, was inspired by Worldstudio's mission and took the workshop opportunity to further develop one of her existing projects, an alphabet book addressing the low number of black students at Notre Dame. With Andréa's help in publicizing the project, it caught the attention of important administrators on campus. Currently, her project is being considered as a tool to spark a larger discussion about diversity at Notre Dame and may be featured in an exhibition in the Snite next fall.

At the time of the Worldstudio visit, the Graphic Design 3 class was creating a social awareness campaign on the topic of women in the Catholic Church. Micahlyn Allen, Jane Obringer, and Julia Ro decided to promote the positive roles

women play in the contemporary Catholic Church by highlighting women in the local community who are simultaneously successful in their everyday secular lives and who serve as a critical component within the Church.

Their experience with Worldstudio provided them with a model to attempt to procure funding for their campaign. They brainstormed a list of people and organizations who might be willing to take an interest in the project and then contacted them with a description of the campaign and its goal. Because of their efforts, they were generously provided with enough funding to launch a poster campaign, a website



GD3 "Women in the Church" poster campaign

and a t-shirt giveaway, all of which helped to open a dialogue on Notre Dame's campus about the many possibilities for involvement in the Church available to women.

Worldstudio's practice of balancing client-based design work with social change projects and workshops proves that their business model is a sustainable one. With their help, students at Notre Dame were able to implement their strategies and expand the scope of social design projects on campus. The immediate impact of Worldstudio on campus has been noticeable, and student commitment to design for social good suggests that we will only see more of these projects in the future.



Andrea Pellegrino shares her insight

# GD4: PROFESSIONAL PRACTICE

In a class run like a design studio, upper-level graphic design students

work with off-campus clients for professional design experience.

One of the things that separates the design program at Notre Dame from other universities is its commitment to preparing students for professional design experiences after graduation. Armed with the skills developed during the Graphic Design 4: Professional Practice course, students are ready to take on either a full-time design position or freelance work.

GD4 is an advanced course in visual communications for students who intend to pursue the field of graphic design after graduation. The course's focus is four-pronged: (1) it is designed for professional practice, (2) it addresses the social, global, environmental, and humanitarian aspects of design, (3) students are involved with client work, and (4) the class allows for the art of creative collaboration and process in team-based work. Through projects that embody these concepts, students have the opportunity to strengthen professional skills such as creativity, leadership, time management, and presentation abilities.

The course already has a reputation for creating successful projects with real clients and producing high caliber work. Paula Bodnar Schmitt taught the first semester of GD4 in the fall of 2007. That semester, her class tackled a new identity for The Inn at Ivy Court in South Bend. Also, for the Los Angeles Fashion District, the class was involved in a cross-discipline, collaborative effort between graphic design, industrial design, and architecture that focused on urban revitalization and creating an updated identity system for the established downtown commercial neighborhood. During the spring 2008 semester, also under Paula's direction, the class created identities for the new Arts District of Benton Harbor and for the South Bend Museum of Art.

As the primary architect of the class, Paula's goal for GD4 was not only "professional practice," but also learning business ethics, research, social responsibility, creative collaboration, and the designer's role in business and in the world. To achieve the well-rounded approach she intended, the class format included both reading from texts geared towards professional development,

independent projects, and group client-based projects. From the beginning, the student work was extremely well received for all projects, and this model has continued.

Following Paula, Ingrid Hess taught two spring semesters of GD4. One of Ingrid's additions to the class was to assign the creation of a portfolio as an assignment. Because the purpose of the class is to prepare students for professional practice, Ingrid mandated that each student complete the semester with the three main portfolios: a physical portfolio, an online portfolio, and a teaser portfolio of three to five pieces that could easily be emailed to prospective employers. Ingrid also added to the class a project of the student's choice that filled a void in their portfolio. The only requirement of this individual project was that it help them get the job they wanted. Students began by identifying which industry interested them the most, formulated a list of potential employers in that industry, and then outlined a project that would make them attractive hires to those companies.

During Ingrid's first semester, the class worked with Hannah & Friends to design an identity system including signage and business papers. The second semester the class split into three groups to partner with business students to tackle identity projects for three different businesses. The clients were Marshall County Community Foundation (a community development organization), The Mark (a new restaurant in Eddy Street Commons), and Simply Amazing (a candy company in Valparaiso, Indiana, that employs mentally-challenged adults).

The spring 2011 class was team-taught by **Mark Cook** (MFA '05) and **Brian Edlfson**, principal designers at Thesis, located in Three Oaks, MI. The class had the opportunity to collaborate with industrial design students to create innovative luggage for Kenneth Cole that respond to changing air travel restrictions and to design graphics to sell the new product. The



Authorized Projects from the 2011 class  
Top: Elizabeth Kelly's family cookbook  
Bottom: Julia Ro's packaging design for Earth's Best Organic

class also worked with Skyline Design to create promotional materials for their new line of mirrors to be sold to retailers in the spring.

The GD4 class is an invaluable part of the graphic design major because it is specifically geared towards getting students ready for the job market. It offers a transition between being a



Examples of timeline projects from Ingrid's 2009 class



student and being a professional because of the format of the class; it is run less like a traditional class and more like a design studio. All the projects are rooted in professional practice, and there is the opportunity to work with clients.

The class develops every spring semester as each professor brings his or her expertise to the curriculum, and it is invaluable for senior designers as they prepare to graduate and enter the workforce.

Left: Identity for the Inn at Ivy Court  
Below: Identity for South Bend Museum of Art



*"Returning to Notre Dame to speak on campus and work with the next generation of change agents was both professionally and personally gratifying. At Worldstudio, we believe we can do well by doing good in the world, values that were nurtured in me through my experiences as a student at Notre Dame." —Andréa Pellegrino, ND '85*

# AN INTRODUCTION TO INTERACTIVE

New faculty member Andre Murnieks makes his entrance into Riley Hall; however, he still has to experience some of Notre Dame's staples, like attending his first football game.



As an eighteen-year-old, Andre Murnieks had plans to attend The Ohio State University and major in audio engineering and trumpet. When he arrived on campus for the first day of orientation however, he discovered that those majors no longer existed. He soon found himself in an orientation group laden with designers, and plan B was formed. Even though this plan didn't initially include Notre Dame as its end point, Andre is a new professor, bringing his expertise and experience into Riley Hall.

Andre graduated with a Bachelor in Science in visual communication design from Ohio State in 1996. Finding himself in the "big city of Columbus," as he put it, he worked at Retail Planning Associates as a New Media Designer. After five years he moved on to Blue Diesel. During this time, Andre led design teams in the production of interactive media for web, CD-ROM, and video. Andre also established procedures for producing storyboards, site maps, and site architectures.

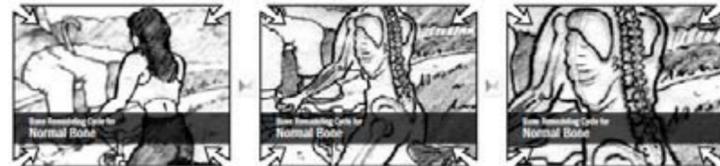
Searching for the next stage in his professional life, Andre consulted with a former professor at Ohio State before deciding to return there for graduate school. Wanting to continue his professional career, he started his own firm, acm interactive. Here he was able to manage all aspects of the design process, from administrative tasks to production and implementation. His list of clients through the years is impressive, including adidas, Bank One, Microsoft, Kodak, and BMW.

Influenced by his graduate advisor, Andre completed a Masters of Fine Arts from the Department of Industrial, Interior, and Visual Communication Design. He was surprised that during his time as a graduate student he was offered a position to teach. Andre had not previously thought about teaching when he entered graduate school, but the stipend definitely helped pay the bills. A year after graduating and continuing to work on acm interactive, Andre accepted a visiting position at the University of Cincinnati, where taught in the College of Design, Art, Architecture, and Planning before looking for a more permanent appointment.

One reason that Andre was drawn to Notre Dame is that it reminds him of Ohio State. This seems unimaginable when you compare a student body of over sixty-thousand to one of less than ten-thousand, but both have a small design program with talented people. This has made Andre feel right at home. After visiting campus for two-and-a-half days, he had made up his mind. Even though

it was March and spring had yet to arrive, the friendly atmosphere and one-on-one student interactions made his decision easy. "Notre Dame is a place where teachers truly want the students to succeed," he said, adding that while Cincinnati was great experience, students could get lost in the masses.

Andre is now working with Professor John Sherman on building the interactive design program at Notre Dame. This initiative includes the addition of new courses to the program. Web Design 2 focuses on assessing and redesigning on-line interaction communications for small-scale business and non-profit entities. The Interaction Design course has students evaluate, design and simulate user interaction with a computer or product interface.



Storyboard drawings from Andre's drug efficacy animation

Andre's Interaction Design students were asked to take information and express it in multiple ways: typographical, graphical, motion, and interactive. **Stephanie Sohn (BA '11)** looked at the use of animal fur cruelty and its consequences. She created a typographic format, a data-driven poster that looked at how many minx or foxes it took to make a fur coat, a motion-based piece, and an interactive piece where a user could click through



A website redesign by Andre

facts. A large portion of Andre's Web Design 2 course allows the students to create their own websites. This is done through examining the good and bad of current sites, both functionally and aesthetically.

Andre is expanding the program by offering two new courses next fall. Motion Design 2 will explore narrative, visual, and aural principles to best convey a time-based message through a series of project assignments. The second class, Information Design, will focus on the visualization and sequencing of complex and abstract subject matter for the purpose of informing, educating, or

training the user. This is a soft spot for Andre as his most memorable project to date dealt with the subject: a drug efficacy animation he directed while at Blue Diesel. The goal was to educate and inform the public about bone reformation and the effects of a specific osteoporosis drug. Rather than a flat illustration, "we used motion to set up the narrative, allowing the viewer to understand the drug's purpose without ever reading a word," said Andre. Information-based design encompasses what interests Andre most.

In addition to teaching, Andre still has his independent design and consulting firm, is a part of a band in South Bend, and is conducting his own research in Riley Hall. Research-based work includes collaborative synchronous digital experiences, technology that helps us to

communicate in real time. To take it a step further, he wants to explore how synchronism could help music education. An example of this work is the study and development of a way to replace instruments with iPads, allowing them all to communicate with each other.

Andre defines interactive design as communication between a person and an electronic device. That relationship and experience is something that has to be designed. "Because technology is in constant flux, it is the role of designers to learn how to use it to advance people's reactions with their surroundings. This is what interactive design is all about," says Andre.

Comparing Notre Dame to other schools that pursued him, Andre said that this program is exciting because it is more self-directed. It allows students to be open and not silo themselves off into one subject. "The amount of customization and choice students have is a positive characteristic of Notre Dame's design program," said Andre. The program's strengths are the personal interactions and well-rounded curriculum.

The one issue a student or alum might have with this new professor is that he has yet to attend a Notre Dame football game—which at Notre Dame may offend some. However, as he continues to expand the design program, he promises that he will be in the stands cheering on the Irish next fall.

# ELEPHANT WALK DESK

Stephen Pennington, a second year graduate student, went to Copenhagen, Denmark, for a design competition to aid education in developing countries.



Of the more than 180 submissions to the biennial INDEX design challenge, only seven finalists would be selected. Stephen Pennington knew that the odds were against him, but his Elephant Walk Desk design took him not only to the contest's finals, but all the way to Copenhagen, Denmark. The lone American finalist, Stephen took part in a three-day workshop under the guidance of advisors and experts from academic and corporate institutions, allowing him to bring his design closer to market. Through this workshop competition he was able to use his passion for technology and creativity with the intention of benefiting the lives of people worldwide.

The INDEX: Design Challenge is a biennial call to business and design students across the world to address global challenges. This year it was sponsored by two companies: INDEX, a Denmark-based nonprofit organization that promotes the application of design and design process to improve people's lives worldwide, and UNICEF, a globally-recognized organization that advocates for the rights of children across the world. This year the challenge was focused on the issue of education, because a shocking 72 million children are currently not in school.

Stephen discovered this competition online and was immediately intrigued. Broken down into five categories, the participants were able to choose among topics ranging from creating designs focused on flooring in schools and low-cost furniture to "irremovable" soap and menstruation. The competition also had an "open challenge." Stephen was initially struck by the concepts of promoting hand washing and improving school furniture. After initial explorations, he became more interested in the furniture concept, making this the sole focus of his work.

With this inspiration, Stephen created the Elephant Walk Desk, a unique classroom desk, "a locally-manufactured and sustainable solution that targets primary school children in Nepal to create a more collaborative and engaging classroom environment." Stephen's solution is not only low in cost, fun, and functional, but it also draws upon the cultural importance of elephants in Nepal. Elephants are a symbol of strength of mind in Nepal, integrating perfectly into the challenge. Consulting with a variety of advisors, Stephen entered the contest individually and competed against teams of architects, engineers, and manufacturers. Although his design did not win first place, he gained experience, perspective, and knowledge.

Stephen is currently in his second year at Notre Dame, pursuing a Masters of Fine Arts with a focus in industrial design. After graduating from Purdue in 2004, he moved to Chicago where he worked at Beyond Design, a product design consulting firm. There he designed housewares and hardware products. After five years, he started to explore ways in which he could apply design beyond the commercial context. For Stephen, graduate school was the answer.



Top left: Stephen Pennington's versatile Elephant Walk Desk  
Bottom right: Stephen in his studio with various concepts in the background

Notre Dame appealed to him because of its socially-driven program. The program not only strives to develop designers, but also moral people, prepared to address the social, ethical, and political circumstances influenced by the design profession. It is clear that Stephen has taken this challenge head-on with his work for this competition and his continued dedication to improving around the world through design.

# MBA, THE NEW MFA?

Recent design alumni discuss which degree they are pursuing and why. So, is the MBA the new MFA?

From an outside perspective, the path for most Notre Dame students' education seems pretty simple: grammar school leads into middle school, which then feeds into high school, and then to college. However, at this point this seemingly straight path can either stop or split into different directions. Business majors pursue MBAs, teachers seek MEDs, accountants crunch their way toward an MSA degree, and doctors pursue the MD. Designers, however, are finding themselves at a crossroads. Do they pursue an MFA, which seems to be the most obvious and is considered the terminal degree, or do they take another route, joining their business peers to pursue an MBA?

The pursuit of a graduate degree of any kind by a designer is often an exception rather than the rule. A non-scientific review of recent Notre Dame alumni, however, shows that the MBA tends to be the degree of choice for several designers as they stay in the field, moving up through the ranks. The variety of degrees being pursued by design alums is proof that a liberal arts education consisting of an undergraduate degree in the creative, problem-solving discipline of design prepares a student for a variety of professional career opportunities.

The trend towards the MBA degree is clear based on discussions with recent graduates who have either enrolled in or have completed an MBA. Graduate **Andrew Borys (BA '05)** has worked as an in-house graphic designer and marketing associate for Harris, Rothenberg International in New York City since he graduated from Notre Dame. In September of 2010, he started classes in pursuit of his MBA in Marketing from NYU Stern. He feels that this is the best decision to move forward in his career as he has been doing less design work and more marketing. **Brittany Becker (BA '04)** agrees; pursuing an MBA has allowed her to fill in the missing background knowledge needed to understand how marketing fits into a corporation's over-arching goals. **Georgia Healey (BA '05)** began her professional career as a graphic designer at Centiv Services in Chicago. Even though she enjoyed working as a designer, after two years she realized she wanted something different. Georgia figured out that she wanted to work in brand management and marketing. After researching, she found that most brand managers at leading companies had MBAs. Her decision was made, and she completed her MBA from the Ross School of Business at the University of Michigan.

On the other hand, **Katie Mountford (BFA '06)** considered an MBA shortly after she graduated from Notre Dame when she was not sure of her career choice. She decided to wait, and she is happy she did. Katie is now in school for a Masters in Children's Book Illustration at the Cambridge School of Art in Cambridge, UK, because she wants to make a career out of this specific area. **Mike Elwell (BA '05)** never considered the MBA degree, but not because he is not interested in business. His goal is to become a design professor and an MFA is a requirement. Currently, Mike is pursuing his MFA in Industrial Design at the University of Illinois at Urbana-Champaign.

However, design alums who are staying in the professional field and wish to advance in their careers are more often considering the pursuit of an MBA because the degree will complement the skill set they acquired from their undergraduate education and early career in professional design. MBA programs are known for building managerial skills, giving an integrated view of business, building networks, and provide a competitive edge.

# BOOK DESIGN AND ILLUSTRATION

Professor Ingrid Hess introduces a new class to Riley in her area of expertise.

“If you could teach any class at Notre Dame, what would it be?” When Design Area Coordinator Robert Sedlack posed this question to Ingrid Hess last year, she replied that it would be in book design and illustration. In the spring 2011 semester, she introduced this class to the design program.

Interested in book illustration since childhood, Ingrid has consistently pursued her love for illustration while working in various design positions since getting her MFA from Indiana University. Because the job market for illustrators is almost entirely freelance, she became a designer at Kym Abrams Design where she worked closely with illustrators at American Girl. While working there and at her next position at McDougal-Littell designing textbooks, she regularly sent her own books and illustrations to publishers. Currently, Ingrid is working on her sixth book. For four of the six books, Ingrid was both the writer and illustrator, a position she particularly enjoys because she finds it most rewarding to make

conceptual decisions regarding the plot and layout of a book and to illustrate it as well.

The class addresses both book design and illustration, two closely related yet different fields. While the designer makes conceptual decisions about the layout of a book, the illustrator’s technique brings life to the story’s characters. These two topics can be taught independently; however, they fit naturally together.

The book design projects in the class include a graphic novel, alphabet book, cookbook, and non-fiction informational book. The illustration project is to pick a well-known story and illustrate it in only five panels. While many of the students in the class have a strong background in design, illustration specifically presents a learning curve. Ingrid teaches the necessary steps to illustration: how to approach illustrating the story, how to give a single character multiple expressions, how to illustrate a single character consistently throughout a book, and

how to illustrate a scene from multiple perspectives. And illustration can take many forms, including the use of photography, painting, drawing, or computer rendering. However, Ingrid teaches students to use their existing skills to illustrate a story successfully. This class is not aimed at improving technique, but at using skills to convey a story. The class also presents students the opportunity to focus on the area in which they are most interested. For some, an interest in design leads them to incorporate illustration into all projects; while others continue to rely heavily on design rather than illustration for their projects.

The popularity of the class reflects a growing interest in book design and illustration in the department and the intersection between design and fine arts. Ingrid’s class is a welcome addition to the design curriculum and presents the opportunity for students to expand their design skills substantially.



Above: Jenelle Huddleston’s interpretation of Little Red Riding Hood  
Right: Stephanie Sohn’s illustration of Alice in Wonderland



# TALKING TO GEORGE TISTEN

Professor George Tisten brings more than technical expertise to the Industrial Design program: a refreshing perspective on “good design.”



George showing a bear which he carried across much of Europe as a child for almost three years during and immediately following World War II. Unbeknownst to him, hidden inside were gold and diamonds, the family’s only real possessions.

**George Tisten (BFA '70)**, Industrial Design Professor and ID Technician, brings a unique and knowledgeable perspective to the design program due to his distinctive upbringing and design experience.

George was born in Latvia where his father had a contract there with a Swedish company to help construct hydroelectric power plants. At the outbreak of World War II, George and his family were forced to relocate to Germany and wait out the war. They finally returned to Sweden in 1947.

Because his family had lost everything during the war, his father built all the family’s furnishings. From this, George learned woodworking, metal crafting, leather working, drawing, and watercolor. Drawing and whittling with a knife was every boy’s pastime, as toys were in short supply. His appreciation for craft to this day is no surprise given Sweden’s long tradition of simple, yet elegant and practical design. This approach was ingrained in education and daily life and shaped his conception of the importance of “good design.”

After serving in the Swedish Army for two years after high school, George attended Notre Dame and quickly identified his interest in the industrial design program. Upon graduation, he worked in the auto industry in Detroit and then received his MFA from the University of Illinois. Since then, George has held numerous teaching positions here at Notre Dame while actively pursuing professional projects.

The differences he encountered when migrating to the U.S. highlight his unique perspective on design. Specifically, he noticed that the idea of planned obsolescence is more prevalent in the United States than anywhere else in the world, and he was surprised to see the abundance of poorly designed products made for consumption and immediate disposal. His upbringing instilled in him the value of good design and the importance of taking care of one’s surroundings. This focus on quality over quantity carried over to the European approach of enjoying everyday living rather than always being on the go. With this background, he brings to the design department a focus on quality and purpose over quantity.

In addition to teaching Product I, George acts as the shop technician, maintaining equipment and supplies for all the program’s courses and helping students construct their projects with his deep technical knowledge.

# Catching Up With...

Graduating with a double major, Nell Ryan (BA '05) has continually looked for a career that would allow her combine her knowledge of business with creativity.



It’s not surprising that Nell Ryan decided on Notre Dame for her undergraduate education. Her grandfather, father, and older brother are alums, as are two of her younger siblings. Even though her choice of school followed that of her family, Nell tailored her education to fit her own interests.

Nell began her career at Notre Dame as an architecture major, but soon realized that “drawing windows for months at a time” was not her ideal. In order to fulfill her desire for both analytical and creative thinking, Nell pursued a double major in Marketing and Graphic Design. Graduating in 2005, she moved to Chicago to find a job that would fuse the two interests.

When her job or studies didn’t seem to allow Nell the opportunity to channel her creative side, she figured out a way. Before leaving Notre Dame, she had become involved with the Notre Dame Haiti Program through a special studies design course. This project involved creating an identity, packaging and marketing campaign for a Haitian sea salt product, which is treated with iodine to promote mental development and Diethylcarbazine to prevent Lymphatic Filariasis, a debilitating disorder that manifests as elephantitis. Nell continues to be involved in the Haiti Program, using both her business and design skills to write business plans, create presentations, and assist the program with other design needs.

After a short search (“thank you ND alumni database!”), Nell found a job as an account coordinator at a pharmaceutical advertising firm. It did not take long for her to realize that while she was near creativity, she had very little interaction with it and the job was not using her skill set to the fullest. At this point, she felt that if she pursued marketing she would still have the

## 1980s

**Colleen Syron (BFA '89)** is the Owner and Creative Director of Syron Design, a corporate branding and marketing communications firm located on Long Island. With more than 20 years experience in New York City, Colleen specializes in strategy, branding, advertising and digital media. She is able to pick and choose clients, which has allowed her to maintain her ideal lifestyle. “Balance is important to me. Walking my dog to work is a high priority, along with having fun and providing strategic, challenging solutions to clients.”

## 1990s

**Brian Doherty (BFA '90)** began his design career doing parts drawings and packaging for a consumer goods manufacturer in Chicago. Later, he joined fellow alum **Greg Malcolm ('90)** at UVG&N, where they worked in the digital production department. After going from the small boutique agency to Rand McNally, Brian married **Tricia Brienza (BFA '91)**, and they moved to Madison, Wisconsin, where Brian worked at Zebradog Studios. They moved back to Chicago where Brian began developing Flash sites at the National Restaurant Association’s Educational Foundation. He later moved to bmedia, spending five

years developing video, interactive CDs / kiosks, animations and web sites. Currently Brian is a Creative Director at Laughlin Constable.

## 2000s

**Garrett DeLorm (BA '04)** has been in the advertising industry since graduation, fulfilling a number of different roles, from account executive to project manager to producer. Currently, he is living in San Francisco and working as a digital producer at Butler, Shine, Stern & Partners, a mid-size, creative-centric ad agency. On the side, Garrett works as an integrated producer for bands and other artists, executing creative solutions that help develop their brands.

After graduation, **Brett Belock (BA '08)** moved to East Lansing, Michigan, with his wife, Beth Greenham (SMC '08). By day, Brett works as a Display Artist at Urban Outfitter’s in East Lansing. The mix of art, exhibit installation, and retail design is an extension of the breadth of coursework in Notre Dame’s design curriculum, as well as his student employment position at the Snite Museum of Art. By night, Brett has been freelancing and laying the foundations for his own design firm, as well as pursuing a Certificate in Entrepreneurship from MSU.

## 2010s

When **Colin Hoffman (BA '11)** graduated in January, he moved to New York and quickly found two internships in the city. He now spends half the week at Sanborn Media Factory, a web design firm that creates websites and mobile applications. The rest of his time is spent at Urban Zen, a non-profit founded by Donna Karan (DKNY) that focuses on developing a sustainable healthcare system through patient advocacy and integrative medicine. He has worked on print, photography, and video projects, and was recently offered a full-time position there.

## Future Alumni

**Elizabeth Kelly (BA '11)** has a special interest in video and motion graphics; an interest she pursued by creating a series of digital videos to accompany the Snite Museum of Art’s annual MFA/BFA exhibition. After graduation, she plans to find full-time employment as a designer in Chicago or in her hometown of Columbus, Ohio. Elizabeth would like to eventually pursue an MFA in Graphic Design, but for now, she is excited to take a break from the academic world, spend time with family and friends, and pursue freelance work while searching for her first full-time job.

opportunity to incorporate design into her work, but not necessarily the other way around. With a desire to build a better foundation in marketing, Nell moved to Washington D.C., where she attended The George Washington University to pursue her MBA. During her time in graduate school, she worked for a lobbying firm where she oversaw their marketing and communications.

After finishing graduate school, Nell moved to New York City where she thought she found her perfect job as Marketing Manager for a small tech start-up. Her responsibilities included designing customer acquisition strategies, monitoring website analytics, developing advertising campaigns, and managing the creative team. Being so close to both the strategy and the creative execution of the small firm was the perfect blend of graphic design and marketing. However, as her mother, Colleen, always said, “life is rarely ever perfect.” Like many start-up companies, capital money started to run dry, and salaries started to disappear. Because she was so passionate about her work, she continued on with the firm in hope of a turnaround, but a reduced salary in an expensive city forced her to start a job search once again.

Currently, Nell is the Web and Business Development Manager for Celebrations.com in NYC, a small content website owned by 1800Flowers.com. Because of its small size, the company often must make a little funding go a long way. It is this constraint that allows Nell to design a majority of the creative work on the site. Without her technical skill and the design fundamentals she learned inside the walls of Riley Hall, Nell says that she would not be able to do her job. She added that her design background is equally valuable to her MBA with her current job. She credits the design program at Notre Dame with giving her a leg up on the oftentimes intimidating competition in New York. Moving forward, Nell will continuously strive to find her perfect balance.

## 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 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 2005 – \$100
  - Class of 2004 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/alumna eligible for the following (2012) year’s lottery.

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

**RECYCLE**



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