Sami Hayek
Sami Hayek ENVL '96 sands an Humo Piggy Bank, an object from his new Environ Humo Hayek line. The bank, hurricanes and cocktail table (back cover) are all crafted from humo, a clay native to the Mexican state of Oaxaca. Created in collaboration with Mexican artisans, the objects in Hayek’s latest line—including the 160 Stool (front cover)—blend local craftsmanship and old world materials with new world techniques and a contemporary aesthetic.

Read more about Hayek and Environmental Design on pages 20–27

samihayek@artcenter.edu
One Part Strategy, One Part Revelry

Christiane Holzheid MFA MDP

Last spring, Sid Lee Collective—the “cultural and commercial incubator” arm of Montreal-based creative agency Sid Lee—held a contest in which applicants from around the world applied to Sid Lee Boot Camp. The purpose of the camp? To bring together eight creatives for 10 days under one roof—a former industrial workspace transformed into a camp-like environment—to rebrand the next decade of Fatboy, the Netherlands-based company famous for its bean bag furniture. Among the chosen few was Berlin-based Christiane Holzheid MFA MDP, who spent most of her time designing art installations and experiences for visitors to Fatboy-branded events. Don’t be fooled; it wasn’t all hard work. Camp activities included pillow fights, diving through paper walls and sliding on a floor while wearing three layers of stockings. Despite the reality show elements of the camp, Holzheid said all the participants connected easily and were too busy collaborating to get in each other’s faces. “There was no drama at all,” said Holzheid. “Sid Lee put a confession booth in our space, but no one ever used it.”

youtube.com/sidleetv
Rubber Sole
Grant Delgatty PRO 95, Faculty, Product Design

Never heard of Urshuz? You will soon enough. That’s the name of faculty member Grant Delgatty’s PRO 95 new line of footwear that allows consumers to mix and match a shoe’s uppers and soles into a variety of material and color combinations. Delgatty’s history in the footwear industry includes stints designing for K-Swiss and leading the design teams at DVS Shoes and Vans. Urshuz (pronounced “yer shoes”) features a patent-pending U-ring fastening system to connect their uppers to their 100 percent recyclable soles. Launched earlier this year, they were available initially at select retail locations—Museum of Contemporary Art Chicago, DNA Footwear in Brooklyn and ShoeLab in Rosemère, Quebec—but Urshuz recently hit the big time and can now be purchased at Urban Outfitters retail stores nationwide.

Urshuz.com

Sugah-licious
Tara McPherson ILLU 85

Last April, Tara McPherson ILLU 85 opened The Cotton Candy Machine, an art boutique and gallery in the Williamsburg neighborhood of Brooklyn. Formerly McPherson’s studio, the ground-floor space specializes in affordable art, including limited edition prints and serigraphs as well as posters, shirts, books, toys and more by a variety of artists. McPherson was dubbed “the crown princess of poster art” by Elle magazine for her work with rock bands like Beck, Modest Mouse and The Strokes. The space is home to monthly art shows, events and signings. Currently on view are works by Travis Louie and Chris Rybak, in partnership with Circus Posterus to coincide with the New York Comic Con.

thecottoncandymachine.com

A Growing Garden
Patrick Hruby ILLU 78

Parents of toddlers, do we have something for you: AMMO Books recently published the second children’s board book by artist Patrick Hruby ILLU 78, called Counting in the Garden. It’s his fifth project for AMMO, a collaboration that began just days after his senior show when Hruby’s colorful and graphic illustrations caught the eye of AMMO Co-Owner and Art Center faculty member and alumna Gloria Fowler.

twi. 87. Created with his sister, the writer Emily Hruby. Counting in the Garden is a delightful departure from the usual fare—onions, turnips and thistles all make appearances—and there’s a sense of excitement as the garden fantastically multiplies with each turn of the page. Best of all, it will have your little ones reciting their numbers in no time.

ammbks.com

Throw Your Hands in the Air
Claire Gerhardt MFA INDU 87

It’s hard to believe, but we’re coming up on the one year anniversary of Microsoft’s release of the Kinect—that motion, face-, voice-, distance-recognizing Xbox 360 accessory that lets players move their bodies in lieu of holding a gamepad. Launching with the tagline “You are the controller,” the Kinect not only received accolades (The New York Times called launch game Dance Central “pure genius”) but it also became the fastest-selling consumer electronics product of all time. And according to Microsoft User Experience Designer Claire Gerhardt MFA INDU 87, who was part of the team responsible for the Kinect, this is only the beginning. In addition to an ever-growing list of compatible games—Kinect Star Wars, Mass Effect 3, Forza IV—the device has also fostered an enthusiastic hacking community that’s tweaking the device for everything from medical rehabilitation to art installations. “There’s a whole world waiting out there,” said Gerhardt.

philly.com/kinekt
Afterward, Then, Before
Alexis Teplin MFA ART 01, Visiting Faculty, Graduate Art

Desire and the aesthetics/politics of the feminine drive the work of California-born, London-based contemporary artist Alexis Teplin MFA ART 01, whose latest paintings and sculptures go on view next month in the one-woman show, ShapeSheels and So On, at Car Projects in Bologna, Italy. Her paintings are infused with vibrant colors, animated brushwork, art historical references and a preoccupation with the figure (or lack thereof), while her sculptures often transform found objects into temples of feminine seduction. The show includes new unstretched paintings on canvas, including Three Women (after Picasso’s 1908 masterpiece), which hangs like a costume pinned to the gallery wall and reveals Teplin’s ongoing explorations into the theatrical qualities of fabric and fashion.

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The Adventures Continue
Scot Drake MFA 95, Faculty, Entertainment Design

Disneyphiles and Jedi-knights-in-training alike have reason to celebrate the recent reopening of Star Tours at California’s Disneyland and Disney’s Hollywood Studios at Florida’s Walt Disney World. The 1987 Star Tours attraction—a joint creation of Disney Imagineering and George Lucas’ Industrial Light and Magic—took visitors on a simulated thrill ride through the Star Wars universe. The ride closed in 2010 in order to upgrade both its technology and story line. Art Center Visual Communications instructor and current Disney Imagineer Scot Drake MFA95 worked extensively on the ride, from the first storyboards presented to Lucas, all the way through concept development as the attraction’s art director. Now in 3D and redeubbed Star Tours: The Adventures Continue, the new ride transports visitors to randomly selected worlds and scenarios—from the battle of Hoth to an underwater encounter in Naboo—for a total of 54 possible ride combinations.

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Eco-friendly Choice for the Audiophile
Dan Ashcraft PROD 03

Wouldn’t it be cool if your headphones were constructed from recycled guitars and even the clothing articles of musicians from around the world? Dan Ashcraft mce 03 thinks so. As President and Chief Designer of Ashcraft Design, he recently launched the Aria Headphone, a beautifully crafted and eco-friendly choice for music mavens that packs a serious punch. Developed by Lead Designer Britt Ashcraft (Ashcraft’s son and a former Art Center at Night student), the headband is wrapped in reclaimed wood from musicians’ acoustic guitars, the spin ear cups are made from recycled aluminum and the leather linings are reclaimed from the bags, jackets and clothing of musicians, bringing listeners one step closer to the source. Titanium-plated drivers deliver extreme clarity, ensuring a stellar listening experience.

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Goodbye Range Anxiety
Franz von Holzhausen TRAN 01 / Bernard Lee TRAN 07 / Nadya Arnaout PROD 00

Development of Tesla Motors’ long-awaited Model S, a premium all-electric sedan, is wrapping up and customers can expect to begin driving their zero-emission vehicles by mid-2012. The $59,900 Model S will run on the same technology as its more expensive cousin, the $109,900 Roadster, and features three battery pack options to appease range anxiety: 160, 230 or 300 miles per 45-minute charge. The adventurous design, which boasts a leading electric powertrain, a showstopping 17-inch infotainment touch screen and top-notch aerodynamics, was conceived by three Art Center alumni: Chief Designer Franz von Holzhausen TRAN 01, Lead Exterior Designer and former Art Center faculty member Bernard Lee TRAN 07, and Lead Interior Designer Nadya Arnaout PROD 00.

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Starkly Speaking
Frances Stark MFA ART 03

The fall schedule of contemporary artist and writer Frances Stark MFA ART 03 is sure to impress even veteran art world insiders. Her 11-episode video My Best Thing is currently on view at the Venice Biennale 54th International Art Exhibition, ILLUMInations, through November 27. Back on the West Coast, Stark is the subject of a solo exhibition at the Mills College Art Museum in Oakland, Calif., where her multipart work, the whole of all the parts as well as the parts of all the parts, explores the space between text, drawing, PowerPoint, musical score, film, random video chats, animation, installation and live performance. And next month in New York, Performa has commissioned a new Stark theatrical piece for its 11th Biennial.
in the studio

by Mike Winder

Last spring, Art Center hosted Purina Remix, a transdisciplinary studio sponsored by the Nestlé Purina PetCare Company. For 13 weeks, 15 students from five different majors met each week at South Campus to create Purina’s new “it” brand for Generation Y pet owners.

Led by instructors Candice-Leigh Baumgardner, Gerardo Herrera and Sherry Hoffman, the students were split into four teams and charged with developing a new brand that considered every aspect of the consumer experience—from the food itself to packaging, merchandise, retail and its leverage of digital and social media.

As is the case with all Art Center industry-sponsored studios, Nestlé Purina had the opportunity to purchase students’ final work, and one concept was purchased.

In the end, all of the teams’ solutions were innovative and tackled the challenge from a variety of angles. We sat down with the students prior to their final presentations to hear their thoughts on working with students from other majors, the pressures of sponsored projects and what makes Gen Y tick.
Project Kickoff

week 01

Team Embark

Living with a pet is a journey filled with countless choices, and poor choices can break the bond between pets and their caretakers. To nurture lasting bonds, team Embark created an experience in which pet owners receive information through social media outlets inviting them to bring their pets to a grass-filled “urban oasis” pop-up retail shop. At the Embark shop, customers can play with their pets, package customizable food and get advice on everything from physical activity to potty training.

“There’s a thrill to working with an actual client. There’s extra pressure to get everything right by the end of 13 weeks. That’s the most challenging part, but it’s also the most enjoyable part.”

Jason Sun
Team Embark

Research & Discovery

weeks 01—03

Team Moments

Team Moments believed both pets and their caretakers wish they could spend more time with one another. To turn this into a reality, they proposed transforming meals into special moments. They created a variety of small treats that could be shared throughout the day—fancy a chamomile chicken Jell-O “night cap” before bedtime? And, in lieu of spending money on Super Bowl ads, they proposed building modular, interactive urban dog parks for customers to enjoy.

“Purina wanted us to take a stand and go strongly in one direction. They really liked our idea of moments that strengthen the bond between you and your pet. So we said, ‘Okay, let’s run with that and take it as far as we can go.’”

Cameron Yotts
Team Moments

Opportunity Definition

weeks 04—06

Team Real

Team Real asserted they “believe in the real”—real food, real cats, real dogs, real issues and real causes. They created a bold visual language, inspired by street art, that revolved around playful black-and-white photographs of everyday pets. The team also proposed Purina tackle the issue of pet obesity by offering individually-packaged single servings and that the company create an online points system for customers to see how their purchases contribute to a variety of social causes.

“At the end of the day, we want you to visually like our brand. That’s part of Gen Y, we respond to things visually. Computers aren’t about writing code anymore. If we see an icon, we can touch it. That’s how we approach things.”

Tyler Kandel
Team Real
During the final, each team presented to Purina their products and services, from Embark’s customizable servings (left), to Momento’s mobile dog park (middle), to Real’s single-portion containers addressing pet obesity (right).

Team 7th & Madison

Purina was so impressed with Team 7th & Madison’s take on Gen Y pet food that they purchased their project outright. This was great news for both Purina and for the students who worked hard for 13 weeks to create a sellable brand. The only downside? Details about their deliverables are all now kept safely under lock and key. Suffice it to say, the team’s project ventured into unfamiliar territory and is unlike anything currently on grocery shelves.

“The biggest challenge is the process of elimination. We have to find what works best within our brand. If it doesn’t work, even if it’s a great idea, we have to say ‘no.’”

Adam Bordow
Team 7th & Madison
IAN SANDS: HYBRID THINKER, IMAGINATIVE REALIST

BY VANESSA SILBERMAN

Ian Sands in Microsoft’s prototyping lab, testing an early concept, which was later built at full scale (28’x 8’).
Starting this fall, a small cohort of 8th-grade teachers and students in classrooms across the U.S. are participating in a bold experiment in education: the first phase of the Big History Project at Art Center in a bold experiment and students in classrooms through online learning. The course is textbook-free and instead relies on engaging content and media, delivered through a modern software user experience. And who is leading the project’s design, user experience and technical vision? None other than Ian Sands msc, co-founder of the vision and strategy firm, Intentional Futures (IF).

For those who know Sands, it should come as no surprise. After all, he has been exploring the potential of technology to create meaningful user experiences for more than 15 years. He’s also a medievalist with an entrepreneurial flair. As an Art Center student, Sands convinced faculty to let him chart his own academic path in interaction design when no such major existed. As a designer at Microsoft, he broke new ground when he created what would come to be called Envisioning, a software that articulated the longer-term potential of Microsoft technologies through prototypical scenarios and storytelling (e.g., the buzz-generating 2019 video).

As Art Center prepares to launch a B.S. program in Interaction Design next fall (and continues to explore innovations in online learning), the work of Sands is particularly timely and relevant. His systems-based approach to interacting with the entirety of the user experience—whether it’s a website, futuristic scenario or dynamic learning tool online—has made him a much-sought-after interaction designer.

Sands vividly recalls the moment he knew he wanted to attend Art Center. It was the mid-’80s, and he came across an Architectural Digest article about Art Center’s Transportation Design program. “The article was a huge turning point in my life,” said the Bay Area native. “I realized that I really wanted to be a designer. I wanted to do something that really mattered.”

Fast forward several years, and Sands discovered that his design interests stretched beyond cars. While taking design classes at UC Davis, he was accepted by Art Center’s Product Design program. Once here, he embarked on an intense study of the ergonomic challenges presented by the physical world. But increasingly, he was drawn to the digital space. This being the early 2000s, the potential to create interactive experiences on computers was wide open. He took courses on various software applications in the computer lab and remembers a Samsung-sponsored project focusing on the interactive potential of TV displays as being particularly influential. Sands was later given tremendous opportunity for young designers to tackle “two-dimensional” design challenges, and he set out to develop a portfolio that would show his strengths in the burgeoning field of interaction design.

Sands’ interest in interaction design has continued into his role as Director of Product Design at Microsoft. Art Center didn’t offer a major in this area. Undeterred, Sands and a fellow classmate, Brandon Simonds, worked together to launch a formal organization at Art Center, with Microsoft as a core team and other academic partners.

One of these interviews was with Microsoft President Brad Smith, head of the newly formed Technology Group, a predecessor to Microsoft Research. Much to his amusement, Smith recalls that Microsoft was on his radar (Windows 95 was still months away). “It’s funny, because I knew I had the tools to do it and could voice my opinions on the strategy. Art Center taught me that I could handle the pressure and still do a good job,” he said. He later held a key role in the original Microsoft brand experience store, microsoftSF, in San Francisco’s Metreon Center, leading the design of interactive displays, video content and lifestyle areas showcasing different uses of the software.

**DEFINE IT, INVENT IT...SEE IT THROUGH.**

Within the course of a whirlwind year and a half, Sands helped launch three major Microsoft online businesses: Slate magazine, MSNBC, and the relaunch of MSN as it went from a proprietary site to a broadly available user experience. The launch of Microsoft’s first e-commerce site, Shop.Microsoft.com (today known as Microsoft Store), soon followed. His involvement included art direction, branding and information architecture—anything impacting the user experience.

Sands credits Art Center with giving him the confidence to succeed in such a dynamic and intense environment. “I thought, ‘I know I had the tools to do it and could voice my opinions on the strategy. Art Center taught me that I could handle the pressure and still do a good job.’”

And yet the job sounded like the perfect fit: a design position focusing on scenario exploration and the future of interactive TV as a broadcast medium became more prevalent. “It’s like the job was tailor-made to what I’d been doing at Art Center,” Sands explained. He also sensed a “go build it” attitude throughout the company, which appealed to his entrepreneurial side. “We were all empowered to explore our ideas and express them,” he said.

Sands accepted, and within weeks he was among the potential of interactive TV on behalf of this fledgling technology powerhouse. Today, we take for granted things like streaming videos enabled by lightning fast data connections. But 15 years ago, this technology was just getting off the ground. During this time, Microsoft worked with leading companies in the field, including fiber optics, so data could be streamed at a speed allowing for full motion video—to the extent of exceeding NTSC standards. “Our approach was fairly holistic,” he said. “We had to imagine the kinds of content that would be appropriate, and what the interaction would look like.”

For example, he explored the potential of remote controls as a tool that could be used to navigate like experiences on TV screens. His explorations continued for several months, but as the Internet went into high gear, Microsoft’s research budget in 1996, Microsoft reorganized many of its teams, Sands’ included. Suddenly, he found his new role was one of those affected—back to a user experience perspective, or as he described, “define it, invent it... see it through.”

**CONNECTING THE DOTS**

Sands was thriving at Microsoft, and after spending several years in a customer-facing advanced technology organization he saw an untapped opportunity to rethink how Microsoft and its customers of technology perceived each other. In fact, he said an opportunity to spark a dialogue that wasn’t yet happening.

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One of the challenges, Sands said, was that companies couldn’t envision how some of Microsoft’s most advanced technologies could apply to their business needs in five or 10 years. There was a disconnect between the research groups, which were developing advanced Microsoft technologies, and the sales force, which was working with customers and trying to express the long-term potential of Microsoft technology.

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### Defining the Project

**Starting this fall, a small cohort of 8th-grade teachers and students in classrooms across the U.S. are participating in a bold experiment in education: the first phase of the Big History Project at Art Center.**

**CHARTING HIS OWN PATH**

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experts who could work on prototyping, but were also good at solving hardware problems. The designers could traverse from interaction design to architecture to motion graphics to other spaces. And the MBAs could do market and trend analysis and customer investigations.

Over the years, Sands and his team developed long-term scenarios for a variety of industries. In 2004, they began creating “vision videos” for certain industries— including retail shopping, retail banking, automotive manufacturing and health care—which became a popular tool in showing how future Microsoft technologies might benefit these sectors. “Film is such an amazing vehicle for storytelling and offers a way to connect on an emotional level,” explained Sands. With the release of the Microsoft 2019 video in 2009, Sands explored the future use of technology for information workers, and introduced a design language that had wide-reaching impact on the company’s overall direction.

The 2019 video was the result of an expanded role in the company and a leadership position with Office Labs, where Sands drove the long-term vision and strategy for the Microsoft Business Division. Along with videos, his team’s toolkit to inspire continued to expand with technology prototyping, immersive physical installations and a patent portfolio.

By this time, the initial resistance Sands’ team experienced disappeared. The Envisioning Group was asked to become more deeply involved with design and product planning exercises across the entire company.

Art Center and the Future of Interaction Design

Art Center will launch a new undergraduate program in Interaction Design in Fall 2012. Cutting across many industries and disciplines, the field of interaction design is experiencing a period of tremendous growth and expanding career opportunities. Art Center’s program will provide an essential bridge between the physical and digital worlds and will enable students to craft meaningful dialogues through engaging screen and tangible interactions. Whether designing a mobile app or a gestural interface for an exhibition, a new consumer electronics product or a rich informational website, students will learn to think deeply about the user’s experience and to push new boundaries through technological innovation—while never losing sight of the emotional and aesthetic role of high-quality design.

The new B.S. program will take advantage of Art Center’s location in Southern California, a hub for media communication, entertainment, advertising, branding, transportation, consumer products and environmental design. It also draws upon Art Center’s Graduate Media Design Program, a leader in the field of interaction design, and on the Media 

The syllabus for the project eschews textbooks in the traditional sense (although excerpts from publications are still used) in favor of interactive and immersive online learning materials, which are being designed by Sands and his team in close consultation with professors like Co-Founder David Christian and Bob Bain. And yet the course isn’t limited to virtual learning: the project offers numerous in-class activities and group learning exercises. “The goal is to empower the teachers and engage the students,” said Sands.

Since an early pilot just launched in September, Sands couldn’t get into specifics about the design of the interactive materials, as these are bound to evolve with student and teacher feedback over the next year. But, to get a sense of their general look and feel, Sands referenced an online TED talk featuring a Big History lesson given by Christian. Sands and his team created the dazzling graphics, timelines, backed metaphors and deep interactive elements to illuminate Christian’s presentation.

Ultimately, the goal of the Big History Project is to make the course available to everyone free of charge, lifelong learners as well as students. Someday the solutions being developed for this course might expand beyond the subjects of history and science, to all disciplines, including art and design. As Sands embarks upon this new challenge, it will be fascinating to watch how captivating, informative and aesthetically rich interactive experiences redefine online learning.
DE
SIGNING
FROM
THE
INSIDE
OUT

Environmental Design at Art Center

By MIKE WINDER

Ask Environmental Design students at Art Center to describe their area of expertise, and you'll often get a list of things that they're not. They're not architects, though the two disciplines are related endeavors. They're not interior designers, though they can design interiors. And they're not ecological designers, though these days sustainability is always a major consideration.

So what exactly is environmental design? Environmental Design Chair David Mocarski, principal of Arkkit Forms Design and an Art Center faculty member who recently celebrated his 100th term teaching at the College, defines environmental design as a discipline that encompasses the total spatial experience. “From the first moment of encounter to the last moment of interaction, it is everything that touches you on a visual, tactile or sensory level,” said Mocarski, who explains that designing furniture, fixtures and innovating with materials are all activities that stem naturally from designing a total experience. “We look at what’s going on inside. We look at the social, cultural, emotional, psychological and physical needs. And then we build that project from the inside out.”

Think environmental designers cover a lot of ground? You're right. Environmental Design students at Art Center work on projects that range from exhibitions, residences, restaurants, retail spaces, hotels, furniture, lighting, graphics and, increasingly, brand strategy. And that list is sure to grow as the department expands in the fall of 2012 with a new graduate program that will give students the time and resources to pursue personal areas of interest.

On the following pages, we give you a sneak peek at the department’s future and introduce you to Environmental Design faculty, alumni and students who have brought their design skills to projects ranging from a barstool to a public park for teens, from a pop-up retail space in Berlin to laundry solutions for impoverished neighborhoods in Chile.
SPACES WITH EMOTION

Mocarski likes to compare the strategy behind designing an emotional and meaningful experience within a space—be it a residence, exhibition, restaurant, hotel or public space—to the manner in which filmmakers structure a movie. “A movie’s opening scene introduces you to the subject matter and, as the story evolves, the film engages you frame by frame,” said Mocarski, who added that it’s actually the nuances and encounters along the way that provide the real impact. “When you hit the end of the experience, what are you thinking? What is the emotional take-away?”

Environmental Design instructor Emil Mertzel thinks one way for designers to achieve that emotional take-away is to let deeper cultural meanings inform their designs, rather than engage in form for form’s sake. Mertzel, who cofounded Lookinglass Architecture & Design, says a space should also tell a story, but not something so straightforward that the designer’s intentions are conveyed absolutely. “Ideally, the design of a space should encourage others to see that there are multiple possible interpretations of a space,” said Mertzel, who likens the experience to lying down on a lawn and seeing shapes in the clouds above.

For his firm’s 2008 proposal for the Cheongna City Tower in Incheon, South Korea, Lookinglass took inspiration from “Songs of Flying Dragons,” an epic poem of heroic tales and Korean mythology commissioned by King Sejong (1418–50) during the early years of the Choson Dynasty (1392–1910), an era significant for both the country’s scientific and technological innovation and its independence from foreign rule. Their design incorporated imagery from the poem—the dragons took the form of six intertwining, skyward-reaching strands and the tower base evoked the form of Korea’s innovative “turtle ships”—to subtly pay homage to the past as well as assert South Korea’s emerging influence in the world. “Looking at the tower, you would never know that all that context is in there,” said Mertzel. “But it’s an example of how research on deeper cultural influences can focus a design.”

For Environmental Design student Ini Archibong, who won the first Bernhardt Design + Stylus “Student Designer of the Year Award” in 2010, the context he’s most interested in exploring comes from within. Archibong’s philosophy toward design involves putting as much of himself as possible into the objects and spaces he creates, with the hope that others will see similarities between his experiences and their own. “I want to take who I am, and all the things that make me different, and transform them into something that shows that I’m actually no different from anyone else,” said Archibong.

Archibong points to his fourth-term project, a concept for an installation called Destiny—which draws inspiration from both The Hero with a Thousand Faces, writer Joseph Campbell’s examination of the archetypal hero, and the “Fortress of Solitude,” Superman’s secret crystalline Arctic headquarters—as an example of how he wants to use his creations to share and engage with others. In the Superman films, through the use of “memory crystals” inside his headquarters, the titular hero is able to access holographic memories from his home planet, most memorably, recorded messages from his deceased father. Archibong conceived Destiny as a collapsible, roving 21st-century “Fortress of Solitude.” The structure itself resembles Superman’s hideaway, with large glass slabs jutting out of the ground. Projected onto these slabs are videos depicting archetypal heroes throughout the ages, from King Arthur to Luke Skywalker, interspersed with videos of real-life individuals who have visited Destiny and have recorded their own stories of heroism, whatever that means to them. The take-away message? “Heroes aren’t one in a million, heroes are everywhere,” said Archibong. “Heroes are within every person. You just have to decide to be guided by what you believe to be right.”
Think about the last residential space you moved into. How different did that space look before you moved in? How did your selection of furniture change its look, feel and functionality? And how dramatically could your choice of natural light, candles or LED bulbs to light the space alter the experience? Think in these terms and you’ll get a sense of what environmental designers bring to the table when it comes to designing furniture and lighting.

But the ability to complement or radically redefine a space is only the beginning. “We like our students to think narratively, so that the objects and space they design engage and tell a story,” said Environmental Design instructor Cory Grosser in an interview with one, whose recent redesign of the iconic Art Moderne Airline Chair for The Walt Disney Company exemplifies this philosophy. “Furniture is a good way for students to understand how their projects should tell stories, even if it’s a single object.”

Furniture is also a good way for students to consider the mass-market appeal of their designs. Since 2005, Bernhardt Design has sponsored five studios through the department taught by Grosser and Mocarski, in which students design chairs, stools and tables with the goal of having their pieces selected for Bernhardt’s product line. At last May’s International Contemporary Furniture Fair (ICFF) in New York, 25 current and former Art Center students were honored in a retrospective that celebrated the production furniture completed in these studios.

Among the students included in the retrospective was recent graduate Erika Kövesdi ’11, whose taped Vanish bar stool goes into production this fall and features a gently curved seat with a vanishing back lip. “As students, we are used to critiquing and people judging our work, but it was great to work with an actual company,” said Kövesdi, who said her studio’s visit to Bernhardt’s North Carolina factory, where there is still a great deal of focus on hand-making objects, opened her eyes to how furniture is actually constructed. “We followed one chair, as it passed from one person who inspected the legs to the next person who sanded the back.”

How products are made can be a compelling story unto itself. But for alumna Sami Hayek ’03, it’s more than a story—it’s a mission. At the core of the designer’s new Spacio Sami Hayek line of products lies three goals: pay skilled Mexican artisans a meaningful wage; teach new skills to these same individuals so that they can innovate and form their own companies; and save a bit of a culture that is rapidly crumbling. “I asked one of these craftsmen, ‘What is your ultimate goal?’ He told me, ‘It will be fantastic if my family and I can eat three times a day,’” said Hayek. “When a human being with great skills says that’s their golden dream, that’s pretty sad.”

The collaboration has yielded some striking results, including area rugs made entirely with palm leaves, a dining table made of huco, a native Oaxacan clay, and Hayek’s personal favorite: a credenza featuring 300000 glass beads—hand-laid one by one—juxtaposed against a modern red lacquer. “That piece is my favorite because it is the merger of two cultures,” said Hayek.

SELECTED OBJECTS

- **The Mane Side**
  By Sami Hayek
  Enl. Juxtaposes traditional Mexican craftsmanship with modern aesthetics.

- **PROD 01**
  Designed by Erik Kövesdi, it is one of the few Vanish bar stools that are now going into production.

- **Jessica Poll 1’s**
  Her exhibition design reflects her love for fabric and textiles.

- **Seven years ago I was given the extreme privilege of rebuilding this department from scratch,” said Mocarski, who with the help of faculty and other members of the design community, took advantage of the occasion to take a close look at emerging environmental design trends. The students who represented these opportunities were in the hospitality, new retail and exhibition design categories. At that time, there were no existing undergraduate programs focusing on those areas.**

- **That, of course, was then. Today, ask Environmental Design students to name their favorite course, and many of them will point to Environmental Design 4, a fourth-term course taught by instructor and alumna Rob Ball.**

- **In the course, students design an exhibition based on a topic stemming completely from their own personal interests.**

- **Looking back on her Art Center career, recent graduate Jessica Poll 11 calls to her Kimono: Culture and Construction exhibition as her favorite project. “It was my first opportunity to be more bold with my architectural language and moves,” said Poll, whose exhibition explored historical variations on the iconic Japanese garment brought on by cultural factors ranging from war to Western influences to women’s liberation.**

- **Poll’s design, which evokes the flowing curve of a kimono sleeve, was conceptualized as taking place within Los Angeles’ Japanese American National Museum and won her the Angelo Donghia Foundation Scholarship.**

- **For Poll, this project was the most dramatic example of how her love for textiles often emerges in her work, where her spaces’ form language takes on a fabric-like quality.**

- **“Often, students go into a computer lab and model all day long,” says Mocarski. “My design came from folding fabric over paper and doing sketch models for eight weeks.”**

- **Environmental Design student Brandon Kim fondly recalls his Environmental Design 2 class co-taught by Daniel Gottlieb and Penny Herscovitch. During the first week of class, students were instructed to return the following week with three unique food creations. The class would then vote on their favorites, and that menu item would inform the design process.”**

- **“Besides drawing and designing, cooking is one of the activities I enjoy most,” said Kim, who prides himself on the many recipes he’s created over the years, including his “rice dog,” a remix of the tried-and-true corn dog that swaps the hot dog for sausage and replaces the cornmeal batter with rice. The class liked his “rice dog” and pointed out that the food could be categorized as a fusion item, it mixes Eastern and Western tastes. Kim ran with that idea and incorporated the concept into the design of his restaurant, which he named Glasz. “The language of the restaurant took two different shapes and combined to create a new form,” he said.**

- **This past summer, Kim got his feet wet in the world of short-term sales spaces known as pop-up retail, a particularly adventurous new arena for environmental designers. He was one of 15 Art Center students—seven of whom were fellow Environmental Design majors—who traveled to Berlin as part of the fourth iteration of Testlab, an experimental study-abroad educational model that Mocarski and Nik Hafemenas, Art Center’s dean of special programs, created as a way for students to put their design skills to the test in a foreign environment.**

- **Working in Berlin, the world’s hotbed of pop-up retail, the students collaborated with a corporate sponsor to design pop-up retail stores centered around health and wellness products. If any of the designs are chosen, they could wind up being built at Bikini Berlin, an ambitious retail project that aims to turn a massive series of office buildings (known as Bikini House) built in 1990s West Berlin into what Mocarski calls “the first pop-up retail department store.”**

- **Why did Kim sign up for Testlab? A few months prior he had been in Milan, exhibiting his Verso table at the Salone Internazionale del Mobile with his fellow Environmental Design majors, when he experienced an epiphany. “I realized the world was much broader than I thought,” said Kim. “I felt like I needed to go out and become inspired by different cultures and surroundings. Eventually, I’m going to be designing for people all around the world, and I need to have a better sense of who I’m designing for.”**
Environmental designers, with their ability to look at experiences holistically, are increasingly being called on to affect social good. Why? Because whether designing restaurants, boutique hotels or airlines, they keep the experience of the consumer at the forefront. Simply change “consumer” to “customer” and everyone can realize their skills and processes to suit nonprofit and humanitarian efforts. Well, perhaps it’s not quite that simple. “We found the design process often needs to meet the people, do research and understand the whole situation,” said Mocarski, who added that such complex projects require students to elevate their level of engagement, as a problem isn’t going to be solved with aesthetics alone. “Historically, there are a lot of pretty ideas that don’t function and weren’t well thought out in the first place.”

Environmental Design instructor Chris Adamick crv.17 thinks another reason environmental designers are being called on to create for social impact is that space is becoming increasingly scarce. “If you look at the world, the larger trend is that we are becoming urbanized,” said Adamick. “More than half of us live in urban centers. As space decreases, the quality of that space needs to become better.” An associate designer at the multidisciplinary Ros Clementi Hale Studios in Los Angeles, Adamick is working on the Civic Park project in downtown Los Angeles, which aims to reinvigorate 12 acres of land between the Music Center and City Hall by making them more pedestrian-friendly and lush with greenery. The Los Angeles Times specifically cited the urban furniture Adamick designed for the park as a striking element both for its hot shade of magenta and the fact that they can be moved freely around the site.

The department often partners with Designmatters, the College’s social impact initiative that gives students opportunities to develop real-world solutions for local and global communities. This past summer, Adamick and fellow Environmental Design instructor James Merz taught Two in the Park: A Place for Self Expression, a two-term Designmatters course in which Environmental Design students, split into three teams, conceptualized and built full-scale 20-by-20-foot prototypes of a park for underserved teenagers in East Pasadena. In the class, students received first-hand experience dealing with multiple constituents—Art Center’s community partners for this project included Learning Works Charter School, Flintridge Center and the Armary Center for the Arts, among others—site issues and the realities of funding and building a project for a group truly in need. The team’s park was presented to local teens—many who had provided input to the students—during the last week of the term. Features such as movable spray-paint friendly canvases, lounge furniture constructed out of foam

pool noodles, and a miniature half-pipe for skateboarding were warmly received. “Some of these teens don’t have the opportunity to return to public high school,” said Adamick. “A lot of them are interested in art, music and dance, but they don’t have a place to either practice or to be shown that their creativity is an opportunity in their lives.”

In Fall 2009, the department hosted a transdisciplinary, Designmatters-sponsored studio called Safe Agua Chile: Using Design to Improve Life, in which students from the Environmental Design, Product Design, Graphic Design, Transportation Design and Film Departments traveled to the slums, or “comportamientos,” of Chile to develop tools, systems and methods for storing, using and conserving water. The students were led by Environmental Design instructor Daniel Gottlieb and Penny Herschovitch, Product Design instructor Liliana Becerra and Un Techo para mi Pais, a non-profit that students were designing for,” said recent Environmental Design alumna Stephanie Stalker crv.11, who designed Misa, a community laundry facility which was actually put into production and has proven successful—particularly in the wake of Chile’s devastating 2010 earthquake. “We developed strong bonds with the families, and we felt obligated to come up with something great and actionable.”

A distinguishing trait of Art Center is its nimble curriculum that enables faculty to adjust courses and even a department’s direction as art and design disciplines evolve. For Mocarski, this flexibility is crucial, especially in a field that changes as rapidly as environmental design. “When I talk with educators from around the world, everyone is struggling with the same thing is that it can take them years to make adjustments to their curriculum,” he said. “Here, those sorts of changes are made sometimes in months.”

Since designers today don’t work the same way they did 10 years ago, why should educators teach their students what was appropriate a decade ago? Mocarski believes he and his faculty must continually evaluate what sort of educational profiles their students need to have when they graduate. “We ratcheted up the intensity level of our undergraduate program about as far as you can possibly push it,” said Mocarski, who points out the work on view in the College’s student gallery is the work of first-term—not first-year—students. “After seeing that work, people constantly ask if this is under graduate work, what do you do in your graduate program?”

What will this program look like? It will be composed of two dedicated tracks: one focused on spatial experience; and another focused on sustainable and ecological matters. Students will interview with an advisory network, and depending on their experience and interests, may focus on one track or navigate between the two tracks. The department will also restructure its undergraduate program to match this new two-track system, meaning that in the fall of 2012, all incoming students will choose their area of interest. And if plans to move the department to a new larger space become a reality, all students will have access to technology that will enable them to experiment, innovate and build full-size prototypes of their designs.

“We’ve built a strong foundation with our undergraduate program, and we feel very satisfied with the educational outcomes our students have,” said Mocarski. “At the same time, the world is continually changing, so taking things to the next level with a graduate program is a natural and logical evolution. For details on the next graduate program in Environmental Design, visit: artcenter.edu/graduate.
in memoriam

Donald R. Kubly
1917–2011
Alumnus, faculty and Art Center’s second president

“All of life is change and adapting to change. In educating young people that is even more evident. We must be willing to be flexible, to continue to improve on the past, to be ready for the future, to be open to the new and untried.”

This sentiment, expressed more than 40 years ago by Art Center’s second president, reflects the leadership style of Don Kubly. Between the remarkable achievements realized during his tenure as Art Center President (1969–85), and his contributions as an alumnus, faculty member, mentor and beloved friend, Kubly has left an indelible mark on the Art Center community.

Kubly’s involvement with Art Center spanned 47 years—first as an advertising student beginning in 1939, when he was one of six students from across the country to receive a four-year art scholarship. In 1941, Kubly interrupted his studies to enlist in the Army Air Corps, where he served as an A-36 fighter pilot, completed 82 missions and was promoted to the rank of Major. After the war, Kubly returned to Art Center, where he met his future wife, Sally, who was also studying advertising. Following graduation in 1949, he soon launched a successful career as an award-winning art director with N.W. Ayer and Son in Philadelphia. In 1963, he was asked to return to Art Center to teach advertising and to prepare to succeed founder E.A. “Tek” Adams as president.

Early on in Kubly’s tenure as president, he oversaw several watershed moments: attaining nonprofit status for the school, thereby opening the door to philanthropic support; and receiving accreditation, enabling the awarding of degrees. To reflect these historic changes, Kubly changed Art Center’s name from the Art Center School to Art Center College of Design. Kubly also established majors in Fine Art, Environmental Design and Film, created a new graduate program and guided Art Center’s enrollment growth from approximately 700 students to over 1,200 full-time students.

To accommodate this growth, Kubly recognized the need for expanded educational facilities. For the next several years, he dedicated himself to finding Art Center a new home. In 1972 he oversaw the purchase of the 187-acre Pasadena property that would become Hillside Campus, and selected Craig Ellwood Associates to design it. At the 1976 dedication, where the now iconic steel-and-glass structure was publicly unveiled, Kubly remarked, “It is not the architecture of a college that makes it successful, but what is in it.”

Highlights from the rest of his tenure include the development of a European campus in Vevey, Switzerland, and expanding corporate sponsorships. Following Kubly’s retirement in 1985, he continued to offer his insights on a variety of College projects, and with his wife, Sally, established the Kubly Family Scholarship to benefit students.

The Art Center community, together with Kubly’s family and friends, gathered for a public celebration of Kubly’s life on July 30 at the College, a testament to the large imprint he made on people’s lives. An inspirational leader who influenced many, Kubly lived life to the fullest and will be greatly missed. —VS

“We must be... ready for the future, to be open to the new and untried.”

Don Kubly 1917–1989
Every Gift Counts

Whether large or small, your gift to Art Center’s Annual Fund provides critical support toward the education of today’s most promising artists and designers.

Learn more: artcenter.edu/giving

Augmented Reality 101
This past summer, Art Center welcomed back its first Visionary in Residence, science fiction author and cyberpunk pioneer Bruce Sterling (Islands in the Net, Schismatrix, The Caryatids) to co-teach an augmented reality (AR) design course called Augmenting Reality.

What exactly is AR? Sterling defined it for the classroom as a software program that meets three criteria: 1) It mixes the virtual with the real; 2) It’s interactive in real-time; and 3) It registers in three dimensions.

To help illustrate the concept, Sterling launched a pair of iPhone apps—one which creates the illusion of a green monster walking across a classroom desk; the other which lets users customize and walk around a virtual sneaker—as examples of the types of applications that companies are currently developing.

In the course—hosted by the Graphic Design Department and sponsored by Amsterdam-based Layar, a company whose AR platform claims more than one million active users—students across a range of disciplines worked in teams to design programs that ranged from virtual pets to an app that helps individuals with food allergies virtually scan a product’s ingredients.

Think this is all starting to sound a little sci-fi? You’re not alone. “The thing that interests me about (AR) is it’s something exceedingly science fictional that really is becoming a genuine industry,” said Sterling.

An industry which designers can help shape with their understanding of the psychology behind branding. That’s something Augmenting Reality co-instructor Guillaume Wolf knows a thing or two about. “What makes somebody want to pay more for a pair of Nike shoes than a generic brand?” asked Wolf, who explores similar questions in depth in his Communication Design 4 psychographics class. “By being in this class, I reminded the students that their goal is product creation.”

The reminder seems to have worked. Take See/K by Graphic Design majors Josh Finklea and Nico Sala, both in their final terms, and recent graduate Jason Yeh (2011), a project that turns a limited edition perfume pop-up retail store into a journey of discovery that spans both the digital and real worlds.

“Why would somebody want to see the world through a cell phone screen?” asked Sala, who said his team wasn’t interested in creating just another novelty. “Ultimately, the experience is about the essence of searching. Which in turn is the core of augmented reality, the desire for something new beneath the ordinary.”
Carl Bass, Jeffrey Glassman and Peter Mullin Join Board

Art Center’s Board of Trustees recently welcomed three new members to its ranks: Carl Bass, Jeffrey Glassman and Peter Mullin. In making the announcement, Art Center President Lorne Buchman said, “We need a great Board to realize our ambitious strategic plan, and the appointment of these three individuals takes us a long way toward making that happen.”

Bass is the president and CEO of Autodesk, Inc., a leader in 3D design, engineering and entertainment software. Previously, as Autodesk’s chief operating officer, he was responsible for worldwide sales, marketing and product development. Bass is also a board member of the Rocky Mountain Institute and is also a member of the Executive Advisory Boards of Cornell Computing and Information Science and UC Berkeley School of Information.

Glassman, who has practiced law for over 30 years specializing in estate planning, probate and trust administration, is the CEO of Covington Capital Management. He serves on the boards of American Jewish University (chairman), the Wallis Foundation, Jewish Home for the Aging, the Los Angeles Police Foundation, Los Angeles Sports and Entertainment Commission and the International Foundation for Electoral Systems. Glassman also serves on the Board of Regents of Loyola Marymount University and is a member (formerly co-chair) of the Advisory Board of the UCLA School of Public Affairs.

Mullin, a financial services entrepreneur, has consulted on executive compensation and benefit issues for more than 30 years across a variety of industries. A renowned car collector, he is the founder and chairman of the Mullin Automotive Museum in Oxnard, Calif., and his 1934 Vosion C-25 Aero-dyne recently won Best of Show at the 2011 Pebble Beach Concours d’Elegance. He currently serves on numerous boards, including Avery Dennison, Genes Autry Heritage Museum, Guggenheim Foundation and the UCLA Foundation.

He is chairman of the Music Center Foundation, as well as past chairman of the Board of Visitors of UCLA and the Anderson Graduate School of Management.

Students Rack Up IDSA Awards

Art Center topped the list of college wins at the 2011 International Design Excellence Awards (IDSA), considered by many the Oscars of design competitions. A celebration of design excellence in products, sustainability, interaction design, packaging, strategy, research and concepts, IDSA is presented each year by the Industrial Designers Society of America (IDSA). Since the awards began 31 years ago, Art Center has won 59 IDEAs—more than any other school, and in the top 10 of any other institution, corporate or educational.

This year’s five winning students, who competed against a record number of student entries, include product designers Seth Astle, who won a gold award for Cadence, a prosthetic and pedal system for people who are below-the-knee amputees; German Aguirre, who won a silver for Solista, a digital interface musical instrument enabling users to simultaneously create and share songs; and Vish Pho, who won a bronze for his simple yet elegant portable skate helmet, Function. Graduate ID students Koo Ho Shin won a bronze for Nextr, a sustainable modular bedding system, and Pengtao Yu won a bronze for Moon Loft, an all-in-one bathroom workstation ideal for small urban spaces.

In the professional category, the design strategy for Designmatters’ Safe Aqua project won a bronze award, honoring the work of Mariana Amatulli, Elisa Ruffino, David Mocarski, Karen Hofmann, Liliana Becerra, Penny Hansvootch and Dan Gottlieb.

Art Center also had many finalists, including German Aguirre, Centaur High Performance Quad Rugby Wheelchair; KC Cho and Jackie Black, Safe Aqua; Safe Aqua: Duca Halo Portable Shower; Stéphane Angoulvant, Dieter Work Sled, Joel Greenspan, Opiis; Transitional Running Shoe; Jin Kim, Flamingo Sustainable Fire Extinguisher; Joey Wang, Lien Sustainable Funerary Ritual for Taiwan Mark Huang, Orbital Modular Sport Performance Eyewear for POC; Mike Wang, STACK Traffic Control Products; Matthew Um, Sennheiser Eco-Vinyl Turntable; and Pengtao Yu, U-Haul Emergency Response Conversion Kit for the American Red Cross. Congratulations to all for these well-deserved honors.

Art Center Launches Branded Network on Behance

When it comes to organizing and promoting creative work online, artists and designers often face a quandary: how to ensure their latest projects receive maximum exposure and are streamlined, up-to-date and instantly synched across digital and social networking platforms—without having to invest huge amounts of time at the expense of their productivity. It’s an issue that was seized as an opportunity four years ago by Scott Belsky, who launched a start-up named Behance Network with the ambitious goal of organizing the creative world’s work on a single platform. Today, Behance has grown into a premier online creative community boasting 10 million visitors each month. And, beginning last month, Art Center joined the select when it launched a branded network within Behance that is open to Art Center students, alumni, faculty and staff—free of charge.

The goal, according to Kristine Bowne, director of Art Center’s Alumni Relations, is to enable the Art Center community to easily organize and share their work, manage their careers, network, search for talent and connect to a global community of creatives. “We are thrilled to offer the Art Center community our branded Art Center network within the Behance platform,” she said. In addition to uploading and organizing their own projects, members of the Art Center community can sort and search through millions of projects based on all kinds of criteria—the tools used to create the projects, the design or art discipline, the names of collaborators and clients, the year of Art Center graduation, and more.

Behance enjoys an exclusive relationship with LinkedIn, allowing Behance users the ability to link their test-based LinkedIn profile with the visual work of their Behance profile. In addition, the site hosts branded networks with professional design organizations like AIGA, AdWeek and IDE Magazine.

Bowne believes Art Center’s branded network is a win-win for the College community and offers many advantages over nicCircle, Art Center’s current alumni online network, which will be phased out by next spring. In addition to connecting the Art Center community with the larger art and design worlds, it can help foster potential collaborations, internships and jobs. “Plus,” added Bowne, “it will help us internal folks discover all the incredible work being created by the Art Center community.”

Vince & Serena Von Drasek

The Solista digital interface musical instrument by German Aguirre captured a silver IDSA.
Remembering Ed Hanak
1928 – 2011

It is with great sadness that we note the passing of Edward Paul Hanak—former Art Center senior vice president, secretary of the College’s Board of Trustees, Trustee Emeritus and key College fundraiser. Hanak passed away on July 1 at the age of 83.

A native of Ohio and graduate of Ohio University with a degree in botany, Hanak founded and served as the president of his college fraternity. He joined the army after World War II and served in Japan, then was drafted into the Army and served in the Korean War. After the military, he attended college on the GI Bill. He went on to work with the Greater Cleveland Growth Board, an arm of the Cleveland Chamber of Commerce, before moving to Pasadena to join Caltech’s development group in 1966.

Hanak joined Art Center as vice president of development in 1969—a pivotal stage in the institution’s history. In this role, Hanak spearheaded the drive to raise funds for the College’s various projects, in particular the plan to build Hillside Campus. Hanak worked closely with then-president Don Kubly to find and purchase property in the foothills of Pasadena (having inspected close to 40 properties). He strengthened Art Center’s relationship with City of Pasadena officials and negotiated the terms to erect the building designed by Craig Ellwood Associates. Best known for his “Hanak-isms” and dry sense of humor around campus, Hanak was a beloved member of the Art Center community.

Following his retirement from Art Center in 1986, Hanak continued to serve on the Board of Trustees as secretary and was eventually honored as Trustee Emeritus. At the recent memorial celebration honoring the life of Don Kubly, Hanak was acknowledged for the important role he played in Art Center’s history. Hanak is survived by his long-time partner, Michael Borysiewicz.

Scholarship Initiative
Exceeds Goal

Art Center recently completed its “80 for 80” scholarship initiative with more than $33 million raised to support students in the College’s undergraduate, graduate and public programs. The 18-month-long “80 for 80” exceeded its $2 million goal by 56 percent.

Art Center launched “80 for 80” in 2010, to coincide with the College’s 80th anniversary. The goal? To secure the equivalent of 80 $35,000 scholarships. Said Art Center President Dr. Lorre M. Buchman, “We launched ‘80 for 80’ in direct response to the pressing financial needs of our students. It’s an important step as we strive to make Art Center accessible and affordable to students regardless of their socio-economic background.”

The College’s commitment to ensure access through scholarships and other forms of financial aid continues to be a priority, as outlined in Art Center’s 2011–2016 strategic plan, Create Change. To learn more, visit artcenter.edu/createchange or call 626.396.4216.

Food Labels Reimagined

In partnership with the UC Berkeley Graduate School of Journalism and Good magazine, a recent Designmatters studio challenged four undergraduate students to redesign nutrition food labels to make them more user-friendly and visually appealing. Pictured below is “Rural Road” by Graphic Design student Jim Bogenrief, which features a transparent silhouette of the shape of the animal and key nutritional information on the front of the package. Learn more: artcenter.edu/designmatters.
ART CENTER DOT

POTTED

VEVEY, SWITZERLAND
Art Center (Europe) reunion: Claudio Prisco COMM 96 (center) and Michael Sano PROD 97 (right).

VEVEY, SWITZERLAND
Art Center (Europe) reunion: Charlotte Bourdeix COMM 94.

VEVEY, SWITZERLAND
Art Center (Europe) reunion: Keretis Bornholdt COMM 93 and Dominique Kracht COMM 93.

VEVEY, SWITZERLAND
Art Center (Europe) reunion:

LOS ANGELES Legacy Circle reception (L-R): Faculty member Ramon Muñoz AD/MT 90, Scott Ferguson DIAL 77 and Ricardo Callier-Bois at the home of Kasie Sprague GRPK 91.

VEVEY, SWITZERLAND
Art Center (Europe) reunion: Mark Heiter APT 56, Kristine Brown, director of alumni relations, and Chris Soter APT 93.

VEVEY, SWITZERLAND
Art Center (Europe) reunion:

PORTLAND alumni event, Uliko Studio (L-R): Jack Heiter AD/MT 96, Kristette Bows, director of alumni relations, and Chris Soter APT 93.

PORTLAND alumni event, Uliko Studio (L-R): Matt Rhoades PROD 93 and Grad ID student Kevin Berthuine of the Pensole Project.

PORTLAND alumni event, Uliko Studio (L-R): See Hee Hwang, Gihun Huang, Leslie Hung, William Saruono, Eastwood Wong, Brianna Harden and Junyi Wu.

PORTLAND alumni event, Uliko Studio: Sae Ra Hwang, Gihun Houng, Leslie Hung, Milliana Sarwarono, Eastwood Wong, Brianna Harden and Junyi Wu.

VEVEY, SWITZERLAND
Art Center (Europe) reunion: Claudio Prisco COMM 96 (center) and Michael Sano PROD 97 (right).