What’s new? The latest in art and design—products, awards, books, exhibitions and social impact—from Art Center alumni and faculty.

Power in partnership: industry collaboration prepares students for success

Sponsored projects and other designer-meets-real-world courses, a proven educational model pioneered by Art Center more than 50 years ago, challenge students creatively and professionally, opening doors to new opportunities.

Dot news

$15 million gift from Peter and Merle Mullin; Fletcher Jones Foundation supports 870 Building renovation; New Trustees bring expertise to Art Center; Grad ID student wins IDEA gold medal; Illustration majors take top prize in Disney Imagineering competition; Designmatters partners with LAUSD.

Spotted

Who’s who? A photo round-up of recent events both on and off campus.

“By making these sorts of archaic physical objects that one has to walk around and be near to experience, I’m attempting to call attention to your physicality in a world that is more and more in a cloud of information,” says artist Lynn Aldrich GART 86. Out of Ink, In the Dark (featured on our cover) might at first glance be mistaken for an assemblage of digital-era devices. Instead, it’s a classic Aldrich creation, as sly as it is seductive—made of old-school ink pads. One of only three MFA students in the Graduate Fine Art program when she arrived, she remembers Art Center as a “much smaller place in the 1980s, and it felt like an intimate family.” Starting out as a painter, she was strongly influenced by the College’s making environment and gradually evolved into an object maker. “It was like scales fell off my eyes and I realized the potential for what could be done.” Her mentors Jeremy Gilbert-Rolfe and Stephen Prina “both helped me realize that fine art was something philosophical and critical of the status quo, and yet something that could be beautiful and pleasurable and generous to the viewer.” This fall she spent time in the Williamson Gallery installing recent works including Hydra Hydrant and My Niagara (Transcendental Cascade), seen on this page and our back cover.

Clockwise from top: Clump-O-Lump animal toys based on a design concept by Art Center alum Max Knecht (images courtesy of Knock Knock); Air Force veteran and current student Cory Bloor; Johnson & Johnson sponsored project.
Creative Drive
Christine Park | TRAN 06

A natural artist who made a beeline to Art Center when she discovered the world of car design, Christine Park began her career at General Motors as an intern while still a student. After graduation, she transferred to the Cadillac Design Studio in Michigan, where she’s now a lead exterior designer for the luxury brand. “I love designing cars because they have a profound impact on our lives and our culture,” she told E*Online, which profiled her as a trendsetter. “It is so satisfying to create luxury experiences and driving environments that offer beauty, comfort and a seamless integration of technology.” Among her designs that have found their way into production and a showroom near you: the interior theme for the 2013 and 2014 Cadillac XTS. Park says being a designer is a 24-hour job and that inspiration can come from anywhere. “It’s important to have a child-like curiosity and envision the possibilities that lie beyond the current state.” Her typical day is full of action—and interaction. “Designing a car is a collaborative process. My workday often includes trend research and looking for inspirational visuals, sketching cars, studio reviews with leadership and working closely with sculptors, engineers and supplier partners. The creative energy here is contagious, and we all push each other to create new and innovative vehicle designs.” —TB cadiac.com

Critical Wit
Lynn Aldrich | CART 95

What lily pads were to Claude Monet, scouring pads are to Los Angeles-based artist Lynn Aldrich. Finding inspiration in the aisles of The Home Depot, she transforms everyday objects—from cleaning supplies and toilet plungers to garden hoses and rain gutters—into evocative sculptures that reflect playfully, often provocatively, on domestic architecture and consumer culture. “Credit Aldrich with assigning an alternate use for cleaning tools whose sprightly colors (lime, silver, copper, hot pink, lavender, magenta, lemon and more) defy the drudgery with which they’re usually associated,” wrote Leah Olman in the Los Angeles Times. A contemporary master of assemblage, the widely collected artist longs for epiphanies, intellectual as well as spiritual, to celebrate. “I tend to tap into a suburban anxiety rather than urban angst. L.A. has a soft fluffiness to it that cushions it against real angst,” she says. Currently on view at Art Center’s Alice de Roullet Williamson Gallery, Lynn Aldrich: Un/ Common Objects is the first comprehensive midcareer survey of the artist’s influential body of work. Accompanied by a newly published monograph, the exhibition runs through Jan. 19, 2014. “Lynn’s work reframes the visual white noise made by the ubiquitous presence of mass-produced objects,” observes Christina Valentine, guest co-curator and Art Center instructor, and turns it into an art experience.” —TB lynaldrich.com

Plain Jane Austen
John X. Carey | FILM 51

Even the savviest of semioticians might have a hard time decoding the sources of inspiration informing John X. Carey’s approach to Dove’s “Real Beauty Sketches,” the most watched Internet commercial of all time. Carey drew his ideas from a diverse and unexpected set of creative touchstones, from social-impact documentaries to Jane Austen, to create the commercial in which a police sketch artist draws two portraits of a series of women—one based on their descriptions of themselves and another based on a stranger’s perceptions. Carey, who grew up on a Missouri farm and transferred to Art Center’s Film Department after studying art, literature and mythology at the University of Missouri, continues to rely on his background in liberal arts as a creative wellspring. “My whole treatment for ‘Real Beauty Sketches’ was full of images from Pride and Prejudice,” says Carey. “That whole book is about women sitting around their house dealing with emotional issues as filtered light streamed through the windows. That’s why I wanted to set this piece in that big light-filled loft.” Carey’s first taste of national acclaim came courtesy of Voices from the Field, a Designtermant documentary he made about HIV prevention programs in Zambia. “It was an eye-opening experience,” recalls Carey. “I’d make a funny spec commercial and it wouldn’t get any views and then I’d make an emotional doc and it would get 100,000 views. People are craving meaning in their content.” —CS realbeautysketches.dove.us

Chinese Immersion
David Schwarz | UND 04

In the United States, if you want to push yourself physically there’s a competitive infrastructure in place, from little league to the pros, to help you achieve your goals. That’s not so much the case in China, says David Schwarz, creative partner at Hush, the New York-based design agency: “The minute you sign a deal with a company, your work is commercialized all time. Carey drew his ideas from a diverse and unexpected set of creative touchstones, from social-impact documentaries to Jane Austen, to create the commercial in which a police sketch artist draws two portraits of a series of women—one based on their descriptions of themselves and another based on a stranger’s perceptions. Carey, who grew up on a Missouri farm and transferred to Art Center’s Film Department after studying art, literature and mythology at the University of Missouri, continues to rely on his background in liberal arts as a creative wellspring. “My whole treatment for ‘Real Beauty Sketches’ was full of images from Pride and Prejudice,” says Carey. “That whole book is about women sitting around their house dealing with emotional issues as filtered light streamed through the windows. That’s why I wanted to set this piece in that big light-filled loft.” Carey’s first taste of national acclaim came courtesy of Voices from the Field, a Designtermant documentary he made about HIV prevention programs in Zambia. “It was an eye-opening experience,” recalls Carey. “I’d make a funny spec commercial and it wouldn’t get any views and then I’d make an emotional doc and it would get 100,000 views. People are craving meaning in their content.” —CS realbeautysketches.dove.us

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In celebration of its 50th anniversary, Graphic Design USA (GDUSA) asked its readers to name the most influential graphic designers, art directors and design firms—among other categories—of the past 50 years. Several Art Center alumni and faculty received kudos for their work, including alumnus Gary Goldsmith, recognized by GDUSA among the “Most Influential Art Directors of the Past 50 Years.” The creator of award-winning campaigns for ESPN, Everlast, Heineken, Mercedes-Benz, MTV Staying Alive Foundation, Sony, Volkswagen and many others, Goldsmith co-founded Underhead, a thriving New York-based firm that provides a range of creative resources to clients and agencies. Appointed chair of Advertising at Art Center in 2012, Goldsmith remains an active partner in Underhead and brings his industry perspective into the classroom—coping fellow experts to teach a class, bringing in big-name speakers and providing students the opportunity to pitch ideas to real-world clients through relationships with legendary agencies like Wieden+Kennedy, David&Goliath, and Goodby, Silverstein & Partners. His ultimate ambition: “to build the first truly modern advertising program in the world,” bringing the curriculum in step with the needs of today’s advertising industry. “We’ll be adding more ‘visual writers’ and verbal art directors’ to our complement of instructors,” says Goldsmith. “More than ever, our students will need to be strong in both.”—JG

garrygoldsmith.com
underhead.com

A Collaboration Across Time and Space
Sharon Lockhart
GUEST 95

Artforum called Sharon Lockhart’s meditation on the visionary work of Israeli dance composer and textile artist Noa Eshkol (1904–2007) an “intimate conversation of ideas simulated across the gulf of history.” The New York Times hailed the five-channel film installation a “subtle but virtuosic move.” And the Los Angeles Times described it as “a sensitive portrait of a formidable artist.” If you didn’t get a chance to experience the Art Center alumna’s acclaimed exhibition in person at the Los Angeles County Museum of Art (LACMA) in 2012 or at The Jewish Museum in New York earlier this year, the catalog presents an opportunity to delve deeply into the two artists’ unusual “collaboration.”

Edited by LACMA’s Stephanie Barron and Britt Salvesen, Sharon Lockhart | Noa Eshkol (Prestel Publishing) features an in-depth interview with Lockhart; photographs of the installation and of Eshkol’s wall carpets, installation and “Razzle Dazzle Movement Notation” spherical models; a selection of Eshkol’s wall carpets, scores and drawings; as well as several essays. It’s not the first time Lockhart has trained her lens on the work, and sometimes literally the labors, of others. In this case, Lockhart says she was drawn to Eshkol’s “radical” practice the first time Lockhart has trained her lens on the work, and sometimes literally the labors, of others. In this case, Lockhart says she was drawn to Eshkol’s “radical” practice

Love and Love
Jon, Jon Augustavo and Mego Lin
GRAD FILM

When Graduate-Film alumna Jon Jon Augustavo signed on to direct the music video for “Same Love,” the summer’s breakout hit by rap duo Macklemore & Ryan Lewis, he had no idea what a powerful impact the project would have on the nation. “As a filmmaker my mind was focused on telling a good story,” he says. Augustavo had previously directed videos for his fellow Seattleites’ massive hits “Thrift Shop” and “Can’t Hold Us,” both of which reached number one on Billboard’s singles chart. But as The New York Times reported, “Same Love” broke new ground as “the first song to explicitly embrace and promote gay marriage that has made it to the Top 40.” It went on to win MTV Video Music Awards’ 2013 Best Video With a Social Message. Today at 83 million YouTube views and climbing, the video is now coincided with the Supreme Court’s historic rulings striking down both the federal Defense of Marriage Act and California’s ban on same-sex marriage. Augustavo, who called in frequent collaborator and Art Center classmate Mego Lin as his cinematographer, is proud of how the song has resonated so deeply with people. “The fight for marriage equality is the civil rights movement of our generation, and to see so many changes in the last calendar year has been earth-shattering,” he said. “A love story isn’t only between man and woman—it is simply between love and love. I do think in some way I played a small part in changing some people’s views. If that’s so, then my job as an artist is complete.”—TB

jonajug.com

For Los Angeles-based artist Erik Mark Sandberg, the world’s supersaturation of alluring imagery presents contradictions ripe for exploration. “I was on my way to the Sierra Nevada mountains recently and thought, ‘Oh, look at that pristine pastoral landscape, when suddenly my view was obstructed by a billboard advertising Donitos Locos Taco Supreme being available at the next gas station!’” says Sandberg with a laugh. “And I thought Wow, those look good and I do need fuel.” Sandberg’s clients have included United Airlines, Absolut Vodka and TRINA Paris and his work has appeared in publications like Rolling Stone, The New York Times and Harvard Business Review. And if his work seems familiar, it may be because one of his “Haary Children”—the artist’s metaphorical victims of “razzle dazzle” visual bombardment—graces the cover of the current Art Center at Night catalog as well as ads currently appearing on the L.A. Metro Gold Line. Those days he is busily preparing There’s a Trapdoor in the Sun, his first pop-up solo exhibition in Los Angeles—which will include installations, sculptures, film and large-scale photographs. “That’s one nice thing about exhibiting in L.A.,” says Sandberg of Trapdoor, which opens this coming winter. “I don’t have to ship them overseas, so I can do larger scale works.”—MW

eriksandberg.net

Razzle Dazzle’s Aftermath
Erik Mark Sandberg
ILLUS

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Prepare to Create THE FUTURE

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A one-of-a-kind dual master’s degree offered in partnership between Art Center’s Graduate Industrial Design program and the Drucker School of Management at Claremont Graduate University to prepare tomorrow’s innovation leaders for a world of rapid change and complex unstructured challenges.

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POWER IN PARTNERSHIP:

Industry collaboration prepares students for success by Sylvia Sukop

The day Max Knecht pulled a squid, a walrus, a deer and a bunny out of a bright green vintage suitcase is the day he landed his first big deal as a designer.

“It was a formal meeting in [Knock Knock company founder and CEO] Jen Bilik’s office,” recalls Knecht PROD 11, who was still a student at the time. “But bringing all those animal body parts in a suitcase broke the seriousness.”

These were no ordinary plush toys. An imaginative take on swapping identities, Knecht’s bright-colored animals had a clever postmodern flair. Each one separated into three segments, and he demonstrated for Bilik how these “lumps” could be zipped together in any combination. She loved the crisscross-creature concept and offered Knecht a buyout on the spot. Today Clump-O-Lumps are available on Knock Knock’s website and at retailers nationwide.

It’s tempting to call moments like this magic, the proverbial rabbit pulled out of a hat. Or a lucky break, all about who you know.

But it was none of these.

Instead, Knecht’s success, like that of so many Art Center College of Design students, was the result of personal drive and years of disciplined effort in a demanding yet supportive learning environment where some of the most valuable lessons come from designer meets real-world courses like instructor Mateo Neri’s GRPK 93 on taking ideas to market, which provided the introduction to Bilik.

But Knecht would soon achieve an even more powerful leg up through an industry sponsored project.

NOTE: Clump-O-Lumps are segmented plush toys that can be playfully recombined. (Images courtesy of Knock Knock)

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POWER IN PARTNERSHIP

GROWING UP IN ORANGE COUNTY, KNECHT CONSTANTLY "SKETCHED AND DOODLED, TOOK APART AND BUILT THINGS," FINDING INSPIRATION IN "THE BIGGER AUDIENCE"—IN HIS FOUR YOUNGER SIBLINGS. HE RECOGNIZED EARLY THAT "GOOD DESIGN DOESN'T JUST COME FROM A RANDOM IDEA," AND IN THE EIGHTH GRADE DISCOVERED THE PROFESSION OF INDUSTRIAL DESIGN. HIS COUSIN ANNA WOLF PROV 02, AN ART CENTER STUDENT AT THE TIME, GAVE HIM A TOUR OF THE HILLSIDE CAMPUS AND IMMEDIATELY HE KNEW IT WAS WHERE HE WANTED TO STUDY.

A VALUABLE RETURN ON INVESTMENT

“STUDENTS LIKE MAX ARE THE REASON JOHNSON & JOHNSON DOES SPONSORED PROJECTS," SAYS HACKER, WHO HAS HIRED AND WORKED WITH MANY ART CENTER GRADS IN THE COURSE OF HIS FOUR DECADES. "MAX IS AMAZING, DEDICATED AND KNOWS WHAT HE'S DOING. FROM THAT FIRST TRIP TO EUROPE, HE REALLY GOT IT.”

THE BENEFITS OF SPONSORED PROJECTS TO PARTNERS AND STUDENTS ARE NOT ONLY MUTUAL, BUT MEASURABLE. J&J’S FIRST PARTNERSHIP HAS LED TO FIVE MORE, SPANNING THREE COUNTRIES AND GENERATING ORIGINAAL DESIGN THINKING FROM DOZENS OF STUDENTS.

"FOR JOHNSON & JOHNSON, SPONSORED PROJECTS ARE AN INVESTMENT FROM WHICH THE COMPANY GETS A TREMENDOUS, TANGIBLE RETURN. IT’S DIFFERENT FROM A PHILOSOPHIC GIFT THAT WAY," HACKER EXPLAINS. "WE GET GREAT WORK FROM YOUNG DESIGNERS WHO ARE MORE FLEXIBLE, MORE CREATIVE AND COME UP WITH MORE INTERESTING SOLUTIONS. ONCE YOU WORK INSIDE A COMPANY, YOU KNOW WHAT THE BOSS WANTS. STUDENTS DON’T YET HAVE THAT BIAS.”

FOR KNECHT, THE J&J PROJECT WAS LIFE-CHANGING. AT 23, WITH A GROWING RECOMMENDATION FROM HACKER AND ONE TERM TO GO TILL GRADUATION, HE RECEIVED A FULL-TIME JOB OFFER FROM THE COMPANY. THREE YEARS ON, HE CONTINUES TO WORK AS AN INDUSTRIAL DESIGNER IN JOHNSON & JOHNSON’S CREATIVE THINK TANK IN MANHATTAN, AND LIVES IN BROOKLYN—NOT FAR FROM THE COUSIN WHO FIRST INTRODUCED HIM TO ART CENTER.

A VALUABLE RETURN ON INVESTMENT

"Students like Max are the reason Johnson & Johnson does sponsored projects," says Hacker, who has hired and worked with many Art Center grads in the course of his four-decade career. “Max is amazing, dedicated and knows what he’s doing. From that first trip to Europe, he really got it.”

The benefits of sponsored projects for partners and students are not only mutual, but measurable. J&J’s first partnership has led to five more, spanning three countries and generating original design thinking from dozens of students.

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For Knecht, the J&J project was life-changing. At 23, with a growing recommendation from Hacker and one term to go till graduation, he received a full-time job offer from the company. Three years on, he continues to work as an industrial designer in Johnson & Johnson’s creative think tank, in Manhattan, and lives in Brooklyn—not far from the cousin who first introduced him to Art Center.

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ALUMNI HELP LEVERAGE CORPORATE ENGAGEMENT

Art Center boasts a long history of industry partnerships dating back more than half a century. Beginning with the General Electric Space Capsule project in 1960, followed that year by the General Motors Turbine Car project, hundreds of corporate-funded collaborations have taken place in the College’s classroom studios—indeed they are now woven into the very fabric of an Art Center education.

A wide range of industries, from automotive and healthcare to food-and-beverage and consumer products, regularly tap into the College’s talent pool while providing internships for its students, job opportunities for its graduates and other vital support to its top-ranked design programs. (See p. 11 for a partial list of corporate sponsors and donors over the past three years.) Such partnerships are often personally shepherded by Art Center alumni, among the most respected creative leaders in their fields, demonstrating—on a daily basis—the value that Art Center delivers.

Two additional ways companies can engage with students: an immersive three-day DesignStorm developed in collaboration with Product Design Chair Karen Hoffmann roco and, new this year, a week-long DesignFlash.

"These industry engagements take our learn-by-doing pedagogy into action, simulating real-world conditions and requiring cross-disciplinary collaboration, so employers can see how students perform as a team,” says Executive Director of Educational Partnerships Elizabeth Collins. “They also bring students significant opportunities for mentorship, internships, networking and jobs—and, with a portion of sponsorship fees going to the Art Center Fund, much-needed scholarships as well.”

Sponsored projects mirror professional practice. Students, often working in teams, are presented with a project brief that outlines a specific design challenge. Guided by faculty with feedback from the sponsor, they have 14 weeks to design solutions. Students own the intellectual property they create, and the sponsoring company has first rights to purchase it, within 90 days of the project’s conclusion.

With his sights now set on a career and a college, Knecht never wavered. He finished high school at Orange County School of the Arts, took preparatory classes at Art Center’s Saturday High and at a community college and, while still a teenager, worked in an aunt’s advertising business, all the while building his skills and portfolio. Finally he applied and was accepted to Art Center, where his work ethic and positive attitude served him well.

In his seventh term at Art Center, shortly before he sold his Clump-O-Lump toy concept, Max Knecht signed up for the 2010 Transdisciplinary Studio (TDS) sponsored by Johnson & Johnson Consumer Companies, Inc. (J&J).

On the client side, the project was led by Chris Hacker, then chief design officer for J&J, and on the faculty side, by Gerardo Herrera cri 01, Rob Ball 01v and Grant Delgatty 01v, affectionately known as the “Three Amigos.” An exploration of the future of retail, the project took Knecht and his fellow students to France. Knecht did not speak French but that didn’t stop him and his team from diving into a project that involved on-the-ground research and interviews with shoppers in a Carrefour department store (“the Walmart of France”) and a detailed analysis of the store’s spatial environment. The team’s findings and the design concepts informed by them were eye-opening and innovative. The sponsor, J&J, was impressed.

ALUMNI HELP LEVERAGE CORPORATE ENGAGEMENT

Art Center boasts a long history of industry partnerships dating back more than half a century. Beginning with the General Electric Space Capsule project in 1960, followed that year by the General Motors Turbine Car project, hundreds of corporate-funded collaborations have taken place in the College's classroom studios—indeed they are now woven into the very fabric of an Art Center education.

A wide range of industries, from automotive and healthcare to food-and-beverage and consumer products, regularly tap into the College's talent pool while providing internships for its students, job opportunities for its graduates and other vital support to its top-ranked design programs. (See p. 11 for a partial list of corporate sponsors and donors over the past three years.) Such partnerships are often personally shepherded by Art Center alumni, among the most respected creative leaders in their fields, demonstrating—on a daily basis—the value that Art Center delivers.

Two additional ways companies can engage with students: an immersive three-day DesignStorm developed in collaboration with Product Design Chair Karen Hoffmann roco and, new this year, a week-long DesignFlash.

"These industry engagements take our learn-by-doing pedagogy into action, simulating real-world conditions and requiring cross-disciplinary collaboration, so employers can see how students perform as a team," says Executive Director of Educational Partnerships Elizabeth Collins. "They also bring students significant opportunities for mentorship, internships, networking and jobs—and, with a portion of sponsorship fees going to the Art Center Fund, much-needed scholarships as well.”

Sponsored projects mirror professional practice. Students, often working in teams, are presented with a project brief that outlines a specific design challenge. Guided by faculty with feedback from the sponsor, they have 14 weeks to design solutions. Students own the intellectual property they create, and the sponsoring company has first rights to purchase it, within 90 days of the project's conclusion.

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STUDENTS AS RESEARCHERS, MAKERS, SYSTEMS THINKERS

Design that goes beyond producing an artifact to become a tool for generating knowledge has been a centerpiece of Hardi’s Mumpet—Drumis’s tenure at Art Center. The director of Sustainability Initiatives teaches courses integrating design with sustainability and lifecycle thinking. She also serves as faculty advisor to the student-led EcoCouncil and was principal investigator of a Nestlé-sponsored research project. With Christian Saclier, Nestlé’s global head of industrial design, and Marshall Hamacher, associate director of Art Center’s Color, Materials and Trends Exploration Laboratory (CMTEL), she co-authored a paper informed by faculty and student research that offers a breakthrough methodology and tools for making lifecycle assessment data—information critical to sustainable design—accessible throughout the design development process.

Neeti Kailas INDU, who was one of those student researchers, and fellow alumna Kisun Kim recently completed Nestlé sponsored projects in 2011 and 2009, respectively, and the company bought the rights to the design concepts they each developed (the details of which remain confidential). Both went on to complete Nestlé paid internships and were subsequently hired by the Swiss-based company’s Purina division in St. Louis, Mo.

Saclier, a designer with an engineering background, says next-generation designers like Kailas and Kim have “fresh, open, creative minds” and can help companies like his solve creative problems by making “non-obvious links.” He is consistently impressed with “the high quality of Art Center students’ ideas and presentations—pragmatic, output-driven and tied to industrial reality.”

“The Industrial Design program, and Heidrun in particular, gave me the analytical tools I needed to build the case for why we need sustainable design,” says Kailas, today a Nestlé Purina design strategist. “There’s a big industrial demand for designers as skilled systems thinkers. It’s Art Center’s value proposition, if you will.”

Born in India, Kailas (who speaks four languages) worked in motorcycle and cell phone design before coming to Art Center with a desire to “move upstream in the design process,” she says. “I’m a huge fan of real-world applications—commercial viability is what excites me.” Her participation in the College’s prestigious INSEAD partnership, which she describes as “half an MBA,” helped to further round out her big-picture perspective.

Kim, creator of several innovative product designs (including a flavored drink-dispensing water bottle and a suitcase that doubles as a seat), says her undergraduate industrial design education in Korea emphasized concepting, not making through systems thinking. “Art Center was known for this, and it’s where I learned to take my ideas beyond the drafting table or the gallery into the marketplace.” Her Nestlé TDS was led by the “Three Amigos” faculty members, and she credits her mentor, Grad ID instructor Kristyn Castella, with helping “toughen” students for the real-world business challenges they will face.

After joining Nestlé Purina as an industrial designer, Kim was invited to return to Art Center on the client side for the “Purina Remix” TDS in 2010 and for Purina Snacks Play in 2013. Art Center also partners extensively with nonprofit and nongovernmental organizations, and Alumni Relations’ Bowne collaborates with the College’s social impact department, Designators, that doubles as a seat), says her undergraduate industrial design education in Korea emphasized concepting, not making through systems thinking. “Art Center was known for this, and it’s where I learned to take my ideas beyond the drafting table or the gallery into the marketplace.” Her Nestlé TDS was led by the “Three Amigos” faculty members, and she credits her mentor, Grad ID instructor Kristyn Castella, with helping “toughen” students for the real-world business challenges they will face.

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COURAGE, COMPASSION, CREATIVITY

MILITARY VETERANS MAKING A DIFFERENCE AT ART CENTER AND BEYOND

BY MIKE PADILLA

Art Center’s reputation, culture and even the school’s site in Pasadena have been shaped by the military veterans who have come through its doors. From the post-World War II student population burst, sparked by the GI Bill, that led the College to move from its Seventh Street location to the larger Third Street campus, to many notable alumni and faculty, Art Center’s history has been enriched by individuals who honorably served their country.

Today, servicemen and servicewomen—whose discipline and desire to make a positive impact align closely with the College’s educational mission—continue to distinguish themselves as students and alumni.

U.S. Marine Sgt. Daniel Yorba moved to come to Art Center after serving as a crew chief on CH-46 helicopters during the course of one tour of duty in Kosovo and two tours in Iraq.

“I chose the Marines because I had a deep desire to serve my country and because I wanted to be challenged and to experience the satisfaction of overcoming adversity,” he says. “I chose Art Center for very much the same reasons. I knew this elite school would give me the chance to employ the skills I’d perfected in the Marines, including perseverance, drive and sacrifice, in a field where I was naturally gifted.”

Leveraging his experience with helicopter mechanics to create new concepts in other arenas, today Yorba has found success as a lead designer with helmet and sports gear manufacturer Pro-Tec.

The connection between the skills acquired in the military and skills demanded by the field of industrial design comes as no surprise to Karen Hofmann, chair of the Product Design Department at Art Center. She counts veterans among her most tenacious students.

“Those who have served in the military share attributes with students who were competitive athletes before coming to Art Center,” says Hofmann. “Their discipline and experience in high-pressure environments quickly become apparent in the studio, as do their adaptability and leadership. They are able to change course or strategy when projects demand it, and they bring a spirit of camaraderie and teamwork that elevates the energy and work ethic of the class to another level.”

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Charles A. Potts PROT ’45, who chaired Art Center’s Photography Department from 1940 to 1946, earned national awards for teaching excellence. As a Navy lieutenant commander during World War II, he headed the photo team that covered significant battles in the Pacific, as well as the surrender ceremonies on the USS Missouri. Upon his passing in 1987 he was buried at sea from that same ship, with full military honors; carrying his ashes was former student and fellow veteran James Caccavo.

World War II veteran Charles A. Potts PROT ’45 with fellow Art Center alumnus John Breeden PHOT 41 at Okinawa in 1945.

PUBLIC SERVICE THROUGH ART AND DESIGN

On the surface, the difference between serving in combat and designing a kitchen appliance or a concert poster may seem as vast as the difference between hawks and doves. Yet many of today’s creative veterans view design careers as opportunities to further the public service commitment that drew them to the armed forces in the first place.

“The desire to help others that drives many men and women to military service fits well with where we are going as an institution,” observes Jeff Hoffman, Art Center’s Dean of Students. “Increasingly, Art Center is offering more opportunities for students to give back to our communities—through classes and sponsored projects focused on social impact and social innovation—and to work directly with organizations dedicated to improving people’s lives.”

In 2012, then fourth-term Product Design student Cory Bloor took part in a collaboration between Designmatters and the Media Design Practices (MDP)/Field Track, in partnership with UNICEF, to conduct field work and design interventions for and with youth in Uganda. Bloor, a senior airman who served in the Air Force as a chaplain assistant, visited Ugandan villages and urban areas to learn more about the needs of the country’s young people.

“I discovered that young people there are amazing entrepreneurs,” he says. “The streets are crowded with youth selling things. I met a 19-year-old who owned her own store in a mall. I also learned that every village has a business that sells bricks made of out clay they dig up from the ground.”

Seeing an opportunity to create a product with this readily available material, Bloor worked with village brick makers to develop a prototype for clay water filters that could be made locally and sold cheaply to provide clean water in homes.

“When I was in the military,” Bloor says, “one of the things that kept morale up was the knowledge that we were serving and sacrificing so that life could be better for others. When I discovered design, I realized that I could have a similar impact on
James Caccavo (PHOT 72) served in the Army’s 1st Cavalry Division in hostile-fire areas of the Korean Demilitarized Zone and earned international recognition for his work as an American Red Cross photographer during the Vietnam War, his humanitarian efforts, and more than 40 years of exceptional contributions to journalism and advertising. He taught for 15 years at Art Center. Today he serves as a lieutenant colonel reservist with the California National Guard.

James Caccavo during his service as an Infantry Operations and Intelligence Specialist in the U.S. Army’s 1st Cavalry Division on the Korean War armistice line (DMZ) in 1963. (Photo courtesy James Caccavo)

Former Air Force chaplain assistant Cory Bloor conducted field work as a Product Design student at Art Center. Working with village brick makers in Uganda on a project to provide clean water in homes.

Jake Emmert (PROD 10), who served in the Marine Corps after high school as an aviation manager and rose to the rank of sergeant, shares that sentiment. “My design work is part of the way I fulfill my civic duty, both in a big picture, humanitarian sense, and in a more intimate sense, while being true to my natural gifts.”

Today Emmert works as a freelance designer, and even something as seemingly simple as designing a new kind of popcorn ball maker for Jolly Time became, for him, an opportunity to improve family life by encouraging family members to spend more time together. “I feel the product I created is more than just a commodity,” he says. “I believe it actually adds to the quality of people’s lives.”

**NEW RESOURCES FOR VETERANS**

Appreciating the unique experiences and attributes student veterans bring to the classroom, from leadership skills to a global perspective, Art Center is eager to reach out to prospective students who are veterans as it ramps up on-campus efforts to provide currently enrolled veterans with resources.

“With many more returning veterans in the pipeline resulting from the end of the Iraq and Afghanistan wars,” Hoffman says, “the discussion about how we might serve those who have served us deserves more energy, creativity and commitment from Art Center.”

It is a discussion that many feel has been left off the table for too long at too many college campuses.

“During Vietnam, the national mentality turned against veterans rather than against the government who led us into war. That mentality lingered for decades, including, I believe, at Art Center,” James Caccavo (PHOT 72) says frankly. As a photographer with the Red Cross during the Vietnam War, he witnessed the war’s devastation up close. His stunning images now reside in the National Archives and the Library of Congress.

“If it wasn’t for the volunteers of today’s military,” Caccavo adds, “there would be a military draft. Young people at Art Center should understand and be grateful for that.”

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Wayne F. Miller, who later became president of Magnum Photos, was a U.S. Navy photographer in World War II. PHOT 41 served as a Navy photographer whose indelible images of Wayne F. Miller behind them. In a series of portraits now held in the collections of the Museum of Modern Art, the Guggenheim Museum and the Smithsonian Institution, Miller was a member of Magnum Photos since 1958, and president of the collective 1965–1968. He passed away this year at age 94.

Desiree Sisneros AD V T 13, the first in her family to go to college, have already lived it." experiencing the 'real world' during college. Veteran students bring a unique value veterans bring to the classroom this way: "Veteran students while deployed have acted as warriors, diplomats, supervisors, trainers and in some cases foster parents, all while in their 20s. They have world experience they can apply in a practical way in the classroom. Many students begin Foundation President William H. Ahmanson explains the impact military veterans can have at Art Center. Sisneros, whose tours took her to Iraq and Afghanistan, joined the Navy in part to pay for school, which she completed in back-to-back terms without a break. "However, the funds from the GI Bill ran out after my sixth term," she says. "I was terrified I wouldn't be able to finish. The Ahmanson scholarship made that possible. I cannot fully express my gratitude for the generosity shown to a small-town kid from Colorado with a big dream."

In a similar show of support, Nancy Player Legler and her sisters, Marguerite, Maureen and Sally, established in 2012 the Ross Dimond Player and Madelynn Maberly Player Endowed Memorial Scholarship, providing financial assistance for adult students enrolled in the College's Public Programs, with a preference for veterans. The scholarship is a tribute to their father, Ross Player INDU 51, who served in the Marine Corps during World War II and attended Art Center on the GI Bill. "Had it not been for the assistance he received, our father could never have afforded to pursue a design career," says Nancy Player Legler.

"There were many people at Art Center who touched our lives," says Dana L. Walker PHOT 95, managing director, Public Programs, and director, Art Center at Night, knows how vital this type of support is. "Thanks to the Player family’s generosity," she says, "Art Center at Night will be better able to assist recent veterans who want to take our continuing studies classes, especially those who are seeking to build their portfolios for admission to Art Center’s full-time degree programs."
$15 Million Gift From Peter and Merle Mullin Will Enhance Industrial Design Programs

Industrial and transportation design at Art Center received an unprecedented boost with a visionary gift from Southern California philanthropists and classic car enthusiasts Peter and Merle Mullin. Their $15 million commitment, the College's largest gift ever, will help fund construction of a new building, fuel campus growth and support future creative leaders.

The couple's gift, says Peter Mullin, an Art Center Trustee, is “a chance to make a difference. I've been luckier than I ever expected in business and in my life. Los Angeles has been a great place for me. I was born here, stayed here, and I don’t have any intention of leaving. So our gift is also an expression of gratitude to a great city that provided me with great opportunity.”

He notes the robust concentration of talent in Southern California, where every major carmaker in the world has established a design studio. “The fact that all of these studios are populated by graduates of Art Center is impressive and really means that Art Center is a jewel,” he says, “a worldwide center of elegance and excellence.”

“We are extremely grateful to Peter and Merle for their extraordinary philanthropic investment,” says Art Center President Lorne M. Buchman. “Their gift will make a transformational impact at the College for generations to come.”

How does an investment of such magnitude improve an industrial design program already renowned for graduating many of the world’s top designers?

At a time when industrial design produced by students and faculty has become significantly constrained at Hillside Campus, the Mullins’ gift will create new space for the College’s undergraduate programs in Environmental, Product and Transportation Design, and graduate programs in Environmental, Industrial and Transportation Design. The new building, currently in the planning stages, is a vital element of the South Campus expansion, and the community is engaged in robust discussion about the kinds of cutting-edge resources and new laboratories that will be built.

“All of which, says Buchman, will renovigorate the College educational experience and reinforce Art Center’s place at the cutting edge of design education.”

“Expanding spaces for learning is a central element of the College’s Strategic Plan,” says Board Chairman Robert C. Davidson, Jr. “This generous gift from Peter and Merle will help make our dreams a reality!”

Peter Mullin is Chairman of M Financial, a national reinsurance company, and Chairman Emeritus of MullinTBG, the nation’s largest independent executive benefits services and solutions provider. He co-founded the Mullin Automotive Museum in Oxnard, Calif., with his wife Merle, and he serves as Chairman of the Petersen Automotive Museum in Los Angeles.

The Mullin Automotive Museum pays homage to the machine age and the art deco era; its renowned collection features historic French automobiles from the Bugatti to the Voisin, as well as decorative arts from the 1920s and 1930s.

At the Petersen Automotive Museum, a permanent exhibition is dedicated to Art Center’s legacy of leadership in transportation design education.

The Mullins have funded scholarships for Art Center students since 2005, including the Peter W. Mullin Endowed Scholarship, which

Here are just a few things your annual gift helps make possible at Art Center

$11.2 million in scholarships
Health insurance for 100% of our students
Access to 600 internship opportunities
300 free student events per term
1.5 million pieces of equipment for checkout

CONTRIBUTE TODAY

All of this adds up to a phenomenal education for ART CENTER designers and artists.

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ARTCENTER.EDU/GIVING
Fletcher Jones Foundation Supports 870 Building Renovation, Neighborhood Revitalization

Recently acquired by Art Center, the former U.S. Postal Service (USPS) mail processing facility at 870 S. Raymond Ave. will become home to the undergraduate Illustration and Fine Art Departments.

The 36,000-square-foot, two-story building will undergo a dramatic makeover, from a bleak, vacant property behind barbed wire to a vibrant, inviting new venue. When the transformation is complete, the 870 Building will provide new classrooms, studios, a print shop, exhibition spaces and a sculpture yard serving the needs of the College’s undergraduate Illustration and Fine Art Departments.

“With curricular innovation in both programs, student workspace needs have changed and dedicated spaces for making and viewing artworks are essential,” says Provost Fred Fehlau. “Having an opportunity to help with the development of this new building dedicated to industrial design and knowing the tremendous impact it will have on the future of transportation design is an exciting project for both me and Merle.”

The $3.5 million renovation, currently underway and supported by a $500,000 grant from the Pasadena-based Fletcher Jones Foundation, continues a 25-year classroom-use, winning a 2012 AIA/LA grant from the Ralph M. Parsons Foundation. The 36,000-square-foot, fourth-term Transportation Design Studio will provide new classrooms, doubling the number of studios and computer workstations available to students. It also provides a unique opportunity for us to visualize the future of our community and to prepare for further growth.

“Acquisition of the 870 Building was made possible in large part by three seven-figure alumni gifts—from Richard Luger, who has donated materials, reaching more than a thousand students, and preliminary results are impressive,” says Provost Fred Fehlau.

“Formal survey found that a majority of participants teaching had never addressed issues of gun violence in their classrooms,” says Ruffino. “and even current reports that the Where’s Daryl? curriculum was an effective tool in doing just that. The survey also showed that students’ knowledge and attitudes about guns and gun safety improved significantly after they completed the curriculum. “This campaign empowers students to foster their own actionable language, identify their trusted network of support and discover their own voice with regard to gun violence,” says Moon, who now works at Samsung Design America. “The designers shape human experience within a broader scope than ever before,” notes co-founder and Vice President of Designmatters Mariana Atanu. “And they are increasingly recognized for their capacity to innovate and identify innovative initiatives that come out of the Designmatters program bridge the public and private sectors to create new forms of practice.”

Designmatters is now exploring possibilities for expanding the successful LAUSD pilot program.

Designmatters Partners With LAUSD to Make Guns “Uncool”

Los Angeles Unified School District (LAUSD), the nation’s second-largest public school system, has joined forces with Art Center’s renowned social impact department, Designmatters, to implement Designmatters’ cutting-edge health curriculum, Where’s Daryl? and the freshly designed social impact toolkit to support Art Center’s nationwide efforts to reduce gun violence.

Where’s Daryl? is a comprehensive curriculum that meets California state health teaching standards while keeping kids engaged with the material.

It’s a great example, says Ruffino, of Art Center students and alumni addressing public policy through design strategies. The toolkit contains materials like posters and preprinted worksheets and fact sheets (no photocopying required), as well as Where’s Daryl? stickers and buttons that students wear, teachers say, like a badge of honor. Lessons center on interactive storytelling through role playing and creating collages. The emphasis is on understanding personal influences, choices and consequences.

The curriculum also comes with a series of short videos and a life-sized, foam-board cutout of Daryl, who becomes something of a classroom mascot. Cutout Daryl also stars in the videos in which he is conspicuously, sometimes humorously, missing out on his own life when he faces criminal charges. The videos’ almost slapstick portrayal of his friends’ lives without him is at once funny and sad.

Daryl is repeatedly knocked down by a basketball when his buddies try to involve him in a game of pick-up, and his girlfriend experiences an awkward kiss with his foam-board substitute. Humor aside, at-risk students fully grasp the seriousness of Daryl’s entanglement with guns. So far eight LAUSD schools have received materials, reaching more than a thousand students, and preliminary results are impressive.

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from the sketchbook below

Art Center’s team in New Zealand’s history and culture. A unique place of these ancient trees, a kauri, where they would enjoy views envisioning visitors at the top of a 500-foot tall and more than 50 feet in girth. Once plentiful, this “conservation-dependent” species now grows mainly in remote stands that proved successful to logger’s diets in a timber industry surge in the early 20th century. The experience the team envisioned put visitors at the top of a kauri, where they would enjoy views of Auckland as well as appreciate the unique place of these ancient trees in New Zealand’s history and culture. The location was the key in this competition, explains Cho. "That was really unexpected and special," Cho notes. "Indeed, some of the toughest competition came from within. Art Center Entertainment Design major Jane Liu joined a team of Carnegie Mellon students and, their entry, an interactive boat ride they titled Legend of Eranis at the Jakarta, Indonesia, where the next second is the stringent judging. All the Imaginations finalists were awarded a week of presentations and networking behind the scenes at Walt Disney Imagineering, where they met talent from other schools as well as a number of Art Center alumni who have become accomplished imaginers. The four women on the winning team went on to land summer internships at Walt Disney Imagineering, and Li says she now aspires to work in the entertainment field as a concept designer.

Grad ID Student Sails to Victory as IDEA Gold Medalist

Since its inception in 1985, the Industrial Designers Society of America (IDSA) has recognized “positive impact” in design. In 22 years of competition, Art Center students have taken 70 medals in ISDA’s highly competitive International Design Excellence Awards (IDEA), winning the most IDEAs of any competing college.

When IDEA announced this year’s IDEA winners in July, they included—among Art Center’s eight finalists in the 2013 competition—three medal winners. Graduate Industrial Design student Nina Viggi took home a gold medal for her One Degree High Performance Dinghy Shoe, designed for competitive sailing. Product Design students also earned medals: Marc Dubiel the silver for a hard hat suspension system he calls Oblikk, which protects the wearer from lateral and rotational impact; and Shingo Miyaichi the bronze for A Better Working Environment for Certified Nursing Assistants, a chair equipped with a built-in system that provides a safer, more efficient way to bathe elderly or infirm clients, as well as dispose of their waste.

Viggi, who has 10 years under her belt competing in high-performance fleets around the world, is intimately familiar with the sport. She recognized that the more traditional products created for the elite sailing market had not kept up with the sport’s evolution and growing popularity; as events like the America’s Cup World Series have grown to include sailing for the elite sailing market, Viggi has the industry-mindedness of manufacturing constraints, sourcing materials and developing a brand strategy.

The sleek One Degree shoe is light, flexible and equipped to drain efficiently without sacrificing vital thermal capability. The neoprene lining is replaceable, allowing for a longer-lasting shoe with easily interchangeable parts, versus the usual fast-deteriorating models that can’t be disassembled or repaired. Viggi’s shoe is made of sailing equipment, Viggi has the know-how to dispose of their waste.

New Trustees Bring Business and Entertainment Industry Expertise to Art Center

Art Center’s two newest Trustees, Linda A. Hill and Greg Silverman, work in different worlds but share a passionate commitment to a “learning-by-doing” education model that prepares students for careers in which leadership, innovation and collaboration will be keys to success. Linda A. Hill is the Wallace B. Donham Professor of Business Administration at the Harvard Business School, as well as a best-selling author and expert on leadership development. Her latest book, forthcoming in 2014 from Harvard Business Review Press, is Collective Genius: The Art and Practice of Leading Innovation. In 2011 Hill was named by Thinkers50 as one of the top management thinkers in the world. She holds a Ph.D. in behavioral sciences and an M.A. in educational psychology, both from the University of Chicago, and has worked as a consultant to major corporations (including General Electric, IBM, Nissho Iwai, Mitsubishi, Baxter, National Bank of Kuwait and Reed Elsevier). Hill first learned about Art Center in her research on innovation leadership. For Collective Genius she interviewed renowned designer and Art Center Trustee Kit Hinrichs ’81.10.11.11.

“Innovation is the competitive engine in our global economy,” says Hill, “and design thinking is at the heart of the innovative process. So business leaders need to become design thinkers and know how to build organizations where discovery-driven learning and integrative problem-solving can happen. I am eager to learn from masters—like those at Art Center—about how you do that and help others learn how to do it as well.”

Greg Silverman is President, Creative Development and Worldwide Production, Warner Bros. Pictures, a recognized industry leader at the global box office. In this role, he has full oversight of Warner Bros. Pictures’ development activities, global production and budget. The longtime production executive holds a bachelor’s degree in communications from Stanford University.

Silverman recently spoke to The Hollywood Reporter in conjunction with the publication’s annual ranking that lists the design schools in LA’s film schools nationally. He said of Art Center: “There’s an intense visual aesthetic. The students’ work shows how design can be central to all thinking processes.”

In the same article, The Hollywood Reporter notes that in the movie business, “where competitiveness is the rule, ‘Art Center emphasizes compassion and teamwork’ and ‘distinguishes itself especially by who are all industry professionals.’”

“We proudly welcome Linda and Greg to the Board of Trustees,” says Board Chair Robert C. Davison, Jr. “We look forward to working with them to build on one of Art Center’s great strengths, our vital partnerships with business and industry.”

Awards

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President Barack Obama is presented with the Morehouse College Honorary Doctor of Laws by Robert C. Davidson, Jr., Chair of the Morehouse College Board of Trustees and of Art Center’s Board of Trustees, at Morehouse’s 2013 Commencement ceremonies.

Art Center, Caltech and NASA JPL hosted “Visualization: from Data to Discovery” on May 23, a national symposium on the emerging science of big data visualization co-organized by Interaction Design Chair Maggie Hendrie (above).

Day at the race: (Above, L-R) Mayor of Pasadena Bill Bogaard, Art Center President Lorrie M. Burch and Pasadena City College (PCC) President Mark Rocha. (Left, L-R) Team Zepher’s Zarouhi Mazmanny, PCC student, with Art Center grad ID students Mark Hummel and Alex Livingston.

Summer 2013 Grad Show Design Bench from attendance records and featured work by more than 120 graduating students, including Shana Torok (above).

Willow Gallery Opening Reception for “Intimate Science” on May 30 drew guests including (right) Sara Magni, founder and editor, Steam Journal, Claremont Graduate University.

New York Design Week 2013: (Left, L-R) Environmental Design Chair David Mocarski with furniture designer Ini Archibong and faculty member James Meraz. (Above) In the Bernhardt Design Lounge at the International Contemporary Furniture Fair, Environmental Design student Jonathan Kim presents his “Remix” chair.

Grad Show Reception: (Above) Kemal Koyuncu (left) and Stanley Chen (right). Advertising student Elizabeth Leivan and ID faculty member Mark Rake (above).