# metaproject 02

Rochester Institute of Technology | School of Design + School of American Crafts

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"I am pleased by the level of imagination and freshness expressed by these designs... Simple problems are the most difficult to solve, and the students have shown restraint and discipline along with imagination."

#### -Massimo Vignelli

metaproject 02 Rochester Institute of Technology

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#### Industrial Design at RIT

At RIT, we believe that industrial design education lies at the nexus of theory, process and practice. Industrial design is a human-centered discipline which requires an understanding of the complex relationships between culture and commerce. Our varied and experienced faculty expose students to the history, context and state of the art, while imparting the skills necessary to compete as contemporary designers. Aesthetic sensitivity, technical competence, social and environmental awareness, and analytical thought are developed in a robust university environment where business, engineering, social sciences and scientific partners exist within arms reach as willing collaborators. Through hands-on experience in strategic design thinvking, graphic visualization, technical drawing, model making and prototype development, graduates emerge with the skills needed to conceptualize, design, and develop new and improved objects and systems with an eye towards a better world-view. Our high profile internships expose students to formative experiences in the field. Our ever expanding international agenda links students to global thinking. The world renowned Vignelli Center for Design Studies is a unique resource that reveals the nuances of design process seen through the lens of some of the world's most masterful projects housed on site in the center's archives. With all of these opportunities, our students emerge as leaders in the field and our graduates redefine the profession as capable editors of content and 21st century story-tellers. The 2012 Design Intelligence Report ranked RIT's Industrial Design undergraduate program third in the nation with it's graduate program ranked at second. US News and World Reports placed RIT ID in eighth place. Overall, RIT was named by Business Week as one of the top ten design schools in the USA and in the top fourty design schools in the world.

#### Metaproject

Meta – (from Greek:  $\mu \epsilon \tau \dot{\alpha}$  = "after", "beyond", "with", "adjacent", "self"), is a prefix used in English (and other Greekowing languages) to indicate a concept which is an abstraction from another concept, used to complete or add to the latter.

#### Word Origin & History

Prefix meaning 1. "after, behind," 2. "changed, altered," 3. "higher, beyond," from Gk. meta (prep.) "in the midst of, in common with, by means of, in pursuit or quest of," from PIE \*me- "in the middle" (cf. Goth. miþ, O.E. mið "with, together with, among;" see mid). Notion of "changing places with" probably led to senses "change of place, order, or nature," which was a principal meaning of the Gk. word when used as a prefix (but also denoting "community, participation; in common with; pursuing"). Third sense, "higher than, transcending, over arching, dealing with the most fundamental matters of"

#### The Metaproject Series

The Metaproject initiative from R.I.T. is now running in its second iteration. In keeping with the Design is One philosophy espoused by R.I.T's Vignelli Center for Design Studies, Metaproject aims to encourage students to produce design that is "semantically correct, syntactically correct, and pragmatically understandable, but also visually powerful, intellectually elegant and timeless".

The title for this project and corresponding exhibition is reflective of the projects ongoing initiative: to impart a deeper understanding of one particular material with the goal of exposing the intricacies of design thinking through the execution of a project brief. This exhibition demonstrates that education partnered with industry can be a successful vehicle for fostering innovative thinking and product excogitation.

In the fall of 2011, nineteen Industrial Design Seniors and fifteen Glass students (from all years in their course of study) joined forces under the tutelage of Professors Josh Owen, Michael Rogers and Robin Cass. They were given the task of creating prototypes that celebrate the richness of recycled glass. After working collaboratively across disciplines, each student was required to select and research a specific context and respond with an inventive proposal which provided a utilitarian service in the form of a domestic vessel.

Metaproject 02: The Corning Museum of Glass

#### Introduction by Steve Gibbs Glass Programs Manager Corning Museum of Glass

The Corning Museum of Glass is a proud sponsor of the 2012 presentation of Metaproject. Metaproject 02 was an industrial design course, focusing on glass design, conducted by the Rochester Institute of Technology (RIT). Students were encouraged to explore the future of glass as a contemporary design material by reflecting on its past and through bold design experimentation. The mission of The Corning Museum of Glass is to "tell the world about glass" and that is exactly what happened during the collaboration between the Museum and RIT. The roles of studio Glass faculty, Industrial Design faculty, museum staff, and students became transparent: Metaproject allowed the light of design and learning to illuminate this innovative yet practical coursework.

Civilization continues to be propelled forward through new and innovative uses of glass, and other materials, and that is the essence of Metaproject. It is the education of thought leaders through art, technology, craft, history, and design that will shape our future.

Glass provides a unique window into the future. In its simplest form, glass is made from silica combined with other materials, heated, and transformed into a glassy state. Silica, also called silicon dioxide, is a compound made of the two most abundant elements in the earth's crust: silicon and oxygen. Being abundant and infinitely recyclable, silica is a key reason why glass is such an ideal material. Ultra-pure glass fiber-optic networks enable communication at the speed of light. High-tech flat screen fusion-draw sheet glass displays information with a speed, clarity, precision, and economy unimaginable just a few years ago. Glass reveals the mysteries of galaxies light years away. Precision lenses allow the observation of the tiniest microbes, which leads to cures for disease. In the not-toodistant future, ultra-efficient glass photovoltaic technology will enable buildings to harvest and concentrate the abundant yet dilute energy provided by the sun. Many imagine that today we inhabit a "Glass Age," in which information is king and glass is more empowering than ever before. It is in this context that Metaproject 02 emerges as a project about the future of glass.

The collaborative efforts of the RIT Industrial Design faculty, RIT Glass faculty, and The Corning Museum of Glass curatorial and glass demonstration staff are apparent in the wide array of glassy solutions presented in Metaproject 02. Metaproject students with majors in both Design and studio Glass turned their dreams and ideas into multi-layered design concepts. The mixing of this batch of disciplines in the crucible of design yielded the objects gathered here and presented to you by RIT participants.

"In Metaproject 02, the collaboration between faculty and students of the School of Design and the School for American Crafts was remarkable and unusual. No other studio glass or industrial design program in the country, that I am aware of, has so successfully introduced art students working in glass to design," says Tina Oldknow, curator of modern glass at the The Corning Museum of Glass. "And no other program that I know of has introduced design students to the possibilities of glass through direct access to the material in the hot shop. I hope that such collaborations become more commonplace as we move toward increased integration of the fields of art, craft, and industrial design." The Corning Museum of Glass provided a unique glass context for RIT's Metaproject 02. The Museum reveals the multiple

personalities of the material, glass. through making and breaking and through the Museum's comprehensive collections, which include the history of glass technology and innovation. The strong yet sometimes fragile nature of glass was explored by RIT students in Corning through live demonstrations, exhibits, and hands-on activities. The combined expertise of RIT faculty and CMOG staff further inspired the students. Starting with the first class session, the students began to understand the properties of this ancient material, which has not yet been fully discovered in its 4,000-year history. The visit to the Corning Museum challenged students to imagine the future while arming them with the knowledge of the history and technology of glass.

The Museum's Innovations Center, where the passionate stories of 20th-century glass discoveries are told, was of particular interest to the students. When Thomas Edison had a new invention—the light bulb—he came to Corning in an effort to bring light to the world. It was in this small upstate town that the first machine-made production of Edison light bulbs was accomplished, using the Corning invention known as the "ribbon" machine. This collaborative project helped to usher in the age of electricity. The light bulb is the ubiquitous symbol for a new idea, even today.

One of the requirements (and one of the most challenging aspects) of Metaproject 02 was to "make an object that works." As the students developed their designs, the combined expertise of the RIT faculty and the Corning Museum staff created a support network to aid in the realization of their diverse ideas. Innovative approaches to the material, including recycled bottles, sheet glass, fusing, slumping, bending, blowing, lighting, fans, and graphics were explored. Because a wide variety of glassworking processes was available to the students, their ideas were expressed through diverse forms, functions, shapes, and colors. Many of the students were guided through glassworking processes at the state-of-the-art studio of the RIT Glass Department and by world-class demonstrations of glassworking at the Corning Museum. The goal of realizing and presenting an idea as an object prepares students for real-world, professional careers in art and design.

Any project is shaped by the people who guide it. It was an honor for The Corning Museum of Glass to collaborate with the faculty of RIT. Josh Owen is a driven design professional who leads by example through his own work and through his involvement with The Vignelli Center for Design Studies at RIT. RIT Glass faculty Robin Cass and Glass Department chair, Michael Rogers, generously offered their expert skills as they mentored glass and design students towards success with this often challenging material. Rob Cassetti. Eric Meek, and Tina Oldknow at The Corning Museum of Glass provided professional guidance and advice throughout the project. Special thanks go to Massimo Vignelli, our esteemed mentor and juror, who is a renowned designer with a special understanding of glass. On the last day of the session, the Metaproject 02 students presented their objects to the jurors and to a crowd of enthusiastic onlookers. The participants all articulated strong projects and a clear thesis for creating their designs, and the jurors' difficulty in choosing the objects to be presented at Wanted Design was palpable. It is my hope that you enjoy the success of Metaproject 02 as much as I did. The design of glass products in the future will surely be shaped through innovative courses such as this one.

-Steve Gibbs

#### Prologue : Pedagogical Context By Josh Owen Faculty and Metaproject Author

#### **Course Description**

This two-quarter, sequential course introduced Industrial Design and Glass students to a working relationship with a client using a combination of seminar, workshop and client visit formats. The overall goal of the course was to inspire meaningful innovation in product development balanced by real-world parameters. The first half of each session consisted of a didactic presentation focused on aspects of the history, theory and practice of product design related to the project agenda.

The second half of each session consisted of group and one-on-one critiques, discussions and materials workshops. Guest lecturers contributed at regular intervals throughout the course to share their insights.

**Project Goal** 

Each student was required to "forage" their own post-consumer glass. They were required to select and research a specific object typology in the domestic sphere (vessel: bowl, vase, light-holder/diffuser, etc.) and a specific cultural and situational context (i.e. entering into a house, waking up in the morning, surfing the web in the living room).

They were charged with defining a problem and finding a thoughtful intervention. Objects were to be realized primarily in post-consumer content glass in order to make use of its time-tested qualities and to promote an attitude of social responsibility, giving student projects the qualities of a modern heirloom.

#### Procedures

**Project Deliverables** 

Outcomes

The Corning Museum of Glass required the following imperatives: "The projects must be well crafted, recognizable as domestic vessels and functional. They should be fabricated primarily in 100% post-consumer content glass." The student projects were not supposed to be designed with the intent of serial production however, they were expected to have the ambition of mass-production in mind. The objects were expected to be positioned as avant-garde, trend-setting and ambitious, thereby keeping the academic rigor of the project intact.

Students were given the mandate to design and produce a high-quality, finished and functional prototype from actual materials using available on and off-campus resources. They were required to carefully archive their development process and document the final product with designcontrol drawings, graphically compelling use-scenarios and the written word in order to be fluent in communicating their overall concept in multiple contexts. Within the course, students were trained to art-direct the final documentation of their product using a professional product photographer in order to deliver pressquality communication materials.

In addition to the considerable media exposure given to the projects selected by the jurors, the two winning projects along with sixteen runners-up were brought to New York City and exhibited in the context of the Wanted Design NYC event during the International Contemporary Furniture Fair (ICFF) and Design Week. The winners were also invited to participate in the prestigious GlassLab workshop at the Corning Museum of Glass, an honor previously reserved for design world luminaires. Each student retains ownership of the intellectual property of his/her design.

#### **Institutional Value**

#### A transdisciplinary collaboration within the institute

An exhibition of RIT student work

A global venue

The furtherance of a strategic course plan

As demonstrated by this second generation of the course, Metaproject is a repeatable template to be used as a thematic umbrella. The program of study can be used as a model for other courses to follow the strategic plan of the institute which addresses innovation and globalization. Because of the professional nature of the output (production of a working prototype) the course was designed to anticipate a semester-long agenda. As such, it was scheduled into both fall and winter guarters in the form of sequential Special Topics courses (keeping the same student enrollment) to allow for ample time to complete the project.

#### A partnership with the industry

In the case of Metaproject 02, the partnership was with the Corning Museum of Glass, the world's most comprehensive collection of glass, a premier library on glass-related topics and a state-of-the-art glassmaking school and creative center for glass artists. In this project, the company donated materials and services, educational site visits from their corporate partners and the transport and exhibition of student projects to New York City in a partnership they forged with Wanted Design NYC at the culmination of the project. In exchange, thirty four students designed objects exploring the history and gualities of the sponsor's core product. The student projects are used by Corning to demonstrate the material, technological and cultural values of the product and the company targeted to various audiences.

perts in art and craft. The brokering of such relationships is central to the strategic mission of the institute and, more importantly, deeply meaningful to student experience at this moment in history. We exist at a time when working across disciplines and cultures is tantamount to success. Learning these skills is imperative and drives rich outcomes as described in this casebook. Together with students from the course and a support team, which included a graduate teaching assistant and a graphic designer, an exhibit was designed to showcase the course output in a consolidated vision at the Center for Student Innovation at RIT in

February, 2012, during the judging.

This project combined programs across

schools merging experts in design with ex-

The venue for further dissemination of the results of the student research in this project is the May, 2012 International Contemporary Furniture Fair (ICFF) in New York City. The ICFF. in conjunction with "Design Week" in New York City, is the most visible design-related event in the United States. During the Fair's four days, 145,000 net square feet of the Javits Center are filled with more than 23,000 designers, architects, retailers, manufacturers, representatives, distributors, developers, students, educators, curators and media. More than 550 exhibitors will display contemporary furniture, seating, carpet and flooring, lighting, outdoor furniture, materials, wall coverings, accessories, textiles, and kitchen and bath fixtures for residential and commercial interiors. Selected projects from universities and design schools are also showcased. Together with the many lectures and presentations held on site during the fair, and the hundreds of off-site events held throughout New York City and Brooklyn as part of Design Week, this assemblage of national and international exhibitors and visitors affords the chance to experience the most selective scope of the globe's finest, most creative,

individual, and original avant-garde home and contract products showcased in one venue. This year's installation will be housed within the Wanted Design NYC space, alongside such partners as the Cooper Hewitt National Design Museum. This book chronicles the methodology and output from the course, shedding light on the project results. The design of the book itself reflects the "Design is One" philosophy espoused by the Vignelli Center for Design Studies which is overlaid into the project linking the student work and the print col-

lateral thematically to the Vignelli Center. Together with a press-kit of images and information, this book is printed in edition of 3,000 and used as collateral to accurately communicate the course and its representatives to the scholarly world as well as to the media and to the professional sector when it is disseminated during the ICFF. Extra copies can be used by the ID and Glass programs to seed future projects and by SoD to promote further, trans-disciplinary collaboration.

#### A trans-disciplinary team to focus & communicate course output

A case study book & a project

identity

Kristin McGeorge, a second year graduate student from RIT's ID program took the lead this year in developing the graphic materials for this course. Her sister, Shelby McGeorge, a forth year student in advertising photography, worked with us to capture student portraits for the book. Kevin Fuller, Senior Communication Specialist from University News at RIT recorded aspects the project using still and video imagery. Elizabeth Lamark, Visual Resources Supervisor at ETC Production Services photographed and processed the student projects together with her team of photography students under the art direction of Professor Owen and the students in order to provide press-ready high quality documentation of the work for use in all communications. Jon Schull and Carl Lungren from the RIT Center for Student Innovation hosted the project's final event and displayed the student work for two weeks after completion.

A process-oriented support website

#### Bringing in industry luminaries

**Building the future** 

Both Kevin Fuller and Lucas Barber. Marketing Communications Manager at RIT made sure that the University's interests in promoting the project were well represented working in concert with the sponsor's outreach efforts.

Professor Adam Smith mentored two seniors from New Media Design, Joey Bright and Andrew Mikulski to generate the Metaproject global website. This new site consolidates the work from this year and last years Metaprojects and creates a platform for future iterations of the project. The website serves as an on-line portal for the project, however it does not duplicate the efforts of the book. Where the book focuses on project results, the website focuses on the project back-story and linkages to the institution. This will be revealed in a dynamic presentation of videos, conversations, and social media opportunities that allow students to cultivate their own content. As with last year, this site will be timed to be made live on the opening day of the event in New York City.

Together with the Corning Museum of Glass, leaders from industry were selected as visiting jurors for the project. Outside perspectives of this nature are invaluable in selecting the most promising projects to be shown in a critical venue. The jurors were: Tina Oldknow, Curator of Modern Glass, CMoG, Robert Cassetti, Senior, Director, Creative Services & Marketing, CMoG, Eric Meek, Hot Glass Show Supervisor, CMoG, Steve Gibbs, Hot Glass Programs Manager, CMoG and Massimo Vignelli, President, Vignelli Associates.

Efforts like this project require extensive planning and the coordination of many resources beyond the classroom. It is our hope that this document and corresponding exhibit and web-based initiatives will facilitate the generation of more such projects in the future.

#### Metaproject 02

#### **Student Designers**

Alexander Demmerle Allyson Klopp Andrew Miller August Kawaski Ben Hudson Brendon Maryou Casey Schneider Celia Garland Clay Amos Colin Packenham Dan Ipp Fahan Sky McDonagh Gabe Greenlaw Gue Wei Chen Jacob Dorpfeld Jasper Signer Jenna Parysek Joshua Rivers Julian Del Campo Katie Leidner Karen Mchardy Kevin Toh Kyle Blemei Lars Lindquist Michael Migliorini Morganne Theobald Namdoo Kim Orion Becker **Richard Lawrence** Robert Guglielmo Surim Lee Tom Zogas Will Alusitz Wil Sideman

#### Joshua Rivers Dry goods storage



Context

Problem

Solution

Showcase and celebrate the relationship between glass and the various goods which we store in them while re-purposing post consumer glass.

As technology moves forward, new materials and processes are developed to cope with the storage needs of the ever growing population. Most of these solutions overtime eventually make their way to landfills. How do you encourage users to use more sustainable materials for storage in their homes?

Design a system that beautifully and cleverly organizes raw goods raw (salt, flour, baking soda, etc). We form and organizational strategy is inspired by the idea of "organized chaos". Because there is no wrong way way to reattach the separate glass containers, the object seems to always be balanced. The bi-product of this designed system is a more sustainable user lifestyle fueled by a new relationship between the user and the material glass.

**Brand Strategy** 

The concept relies solely on the use of a common post consumer glass vessel.



#### Orion Becker Ambient light tile

Context

Problem

Solution



The shower is one of very few common household locations where full sensory immersion can occur and the outside world is completely shut out giving us time to relax or reflect but is often only used as a quick method to clean the body.

Current lighting options in the shower are stark and harsh, emphasizing only modern cleanliness and efficiency in the shower. Typical lighting fixtures are usually positioned directly overhead giving off a consistent bright light which can feel harsh in the early morning or after a long day.

The other sensations of showering, the feeling water and heat, hearing the sound of water moving, are complemented by creating a lighting solution in which shower becomes a universally immersive experience which encourages complete relaxation. The twinkling effect increases this effect by simulating an underwater view of light entering from the surface.

Brand Strategy

Using a blue or aqua colored glass offers the option of using recycled bottles as a source for material. Blue and green glass also are reminiscent of beach glass and under water fauna.



## Ben Hudson The memory node



| Context        | Given the quantity of thoughts that run<br>through one's head every day, it's easy<br>to understand why so many things are<br>quickly forgotten.   |                          |
|----------------|--|--------------------------|
| Problem        | Planners, to-do lists, and calendars all allow<br>people to efficiently keep track of upcoming<br>deadlines for events and tasks. However,<br>there aren't many products that help the<br>user to remember personal thoughts, such<br>as goals, ideas, and guidelines.   | Gued<br>a post<br>ostfil |
| Solution       | The Memory Node offers gentle, non-<br>time specific reminders to the user. Each<br>node illuminates briefly to emphasize its<br>inscribed message. The blue knob on the<br>underside of the hub controls the illumina-<br>tion cycles, which vary between an hour<br>and a month. Nodes that aren't in use are<br>stored in a holder to the side. |                          |
| Brand Strategy | In lamp working studios, small scraps of<br>borosilicate glass leftover from various<br>projects are usually disposed of. Those<br>scraps can be melted down and flattened<br>to create the disc portion of each node.   |                          |



ain a

Star A

design is long heting

design is honest

## Fahan Sky McDonagh Recollect bowl



| Context        | The living room is a place in the home<br>where family members get together and<br>discuss the issues we face in our daily life;<br>our memories and challenges. A bowl is<br>a sensitive reminder of the cycle of giving<br>and sharing. The circle is a symbol con-<br>necting people and things. |
|----------------|---|
| Problem        | Family time has been hit hard by the<br>21st century. Between electronics and<br>financial responsibilities, families are re-<br>stricted to very little face time for genuine<br>conversation.   |
| Solution       | Recollect is a circular cast glass bowl. The<br>outside forms are of glass bottles which<br>inherently point toward topics of collection<br>and memory as well as recycling. It is a<br>timeless conversation piecea focal point<br>to inspire family to gather and talk.                           |
| Brand Strategy | The form of the bowl is made using<br>recycled glass bottles. The circle shape<br>recalls an unbroken ring or cycle connect-<br>ing people, materials and time.   |



## Julian del Campo Privacy booth



| Context        | The public eye is our collective gathering<br>of information through social interactions<br>on a daily basis between strangers and<br>families alike.  |
|----------------|--|
| Problem        | During most of the day we are in a public<br>space. Whether it be the office, studio,<br>classroom or just having lunch, we are<br>constantly playing, and dealing with social<br>interactions.                            |
| Solution       | This is a place to stop and be calm; a<br>place where no one can see you but you<br>can see everything, and everyone. This<br>allows one to be in a rare state of comfort,<br>whether it be alone or with a worthy friend. |
| Brand Strategy | Large buildings often use sizable glass<br>treated with a reflective film. As older<br>buildings are taken down and new ones<br>put up, the appropriate materials will be<br>reused.                                       |



## Celia Garland A vessel for sound



| Context        | In this technology driven world it's rare to<br>take time to appreciate the world around<br>us. It is important to realize that our natural<br>world is something beautiful. People today<br>get so worried about the slightest bit of<br>weather that it's hard to realize the beauty<br>in a storm.                              |
|----------------|--|
| Problem        | Create an object that makes storms excit-<br>ing, as well as anticipated. Something that<br>adds to the ambiance of the weather and<br>makes it exceptional.   |
| Solution       | A wind powered vessel for sound that inter-<br>acts with the weather. A three toned piece<br>that changes tone as the rain fills the bottles<br>and chimes even faster as the wind blows<br>harder.  |
| Brand Strategy | To convey the fact that this piece uses<br>recycled elements I went with a triangle<br>base pattern to mimic the "Reduce, Reuse,<br>Recycle" symbol. By using the slightly<br>manipulated yet still recognizable image of<br>the wine bottles that support a windmill it<br>conveys an image of sophisticated sustain-<br>ability. |



## Colin Packenham Modular stacking tables



| context       | The act of recreation, pure playing, is<br>something that people often discard<br>as they grow up from being little kids.<br>Traditional games are often left behind,<br>dismissed as childish and unsophisti-<br>cated. Play is far from that; it's creative<br>and social, providing a true break from the<br>outside world.     |  |
|---------------|--|--|
| roblem        | To offer a designated apparatus for peo-<br>ple to enjoy recreation, with the modularity<br>to fit into many different spaces. The final<br>apparatus should be enjoyable to play<br>with, and able to adjust to any situation or<br>game.   |  |
| Solution      | A series of six stainless steel tables, with<br>even glass tabletops. The equilateral<br>triangle is echoed throughout the pieces,<br>allowing easy orginization into any number<br>of different formations; while also allow-<br>ing the tables to be stacked upon one<br>another, minimizing their footprint when<br>not in use. |  |
| rand Strategy | The glass tops of each table are made from recycled glass.   |  |



## Katelin Leidner Scratched light



| Context        | An entryway is the first impression of a<br>home and is usually the most neglected<br>area. Creating a sculptural element that<br>utilizes light and shadow will enhance<br>atmosphere and welcome you into the<br>space.                             |
|----------------|---|
| Problem        | Expressing the concept of light and<br>space through the integration of mirror as<br>a re-usable material so rich in historical<br>content. A material once widely viewed<br>as luxurious and precious is now mass<br>produced and taken for granted. |
| Solution       | Etching away the silver-plated surface of<br>the mirror will emphasize the optical quali-<br>ties and refract light to create the desired<br>effect.  |
| Brand Strategy | A scratched or broken mirror would nor-<br>mally be discarded. My design embraces<br>these qualities and reinterprets them into<br>sculptural components.   |



## Jenna Parysek Positive reinforcement light



| Context  | In an increasingly competitive and fast-<br>paced world, children often feel pressure<br>to instantly succeed at a task. Children<br>would benefit from a product that allows<br>them to visualize development in a simple<br>and relatable way. |
|----------|--|
| Problem  | Children can become frustrated when<br>they are unable to pick up a concept<br>quickly. However, there is not an estab-<br>lished method to document and help<br>them relate to the idea of progress.  |
| Solution | An engaging character in the form of a hedgehog was created to encourage interaction with the concept of development over time. The hedgehog serves as a pictulidate for the child's room fostering.   |

Brand Strategy

The repurposed nature of the glass would be expressed in the quills, which would be made from recycled glass stretched into rods. Glass suits the spirit of the product, as the material represents trust in the child's ability to handle a precious object.

feelings of warmth and security. There are holes located on his back, which are available for the child to insert quills as a reward for an accomplished task. The idea allows for the product to take shape over time. This object is meant to become a symbol of pride, and provide an image of



progress in the home.

## Wil Sideman The wall sconce



| Context        | For as long as humans have interacted<br>with the sea it has created the most<br>powerful emotional reaction with many<br>individuals. People from all different back-<br>grounds, when presented with the ocean<br>or open water find themselves unexplain-<br>ably attracted and intrigued by its pres-<br>ence. Its vastness and romantic nature<br>allows humans to reflect on life, ponder<br>the most challenging questions and relax. |  |
|----------------|--|--|
| Problem        | Many people have felt this connection with<br>the sea but rarely can individuals experi-<br>ence it on a daily level. People often suffer<br>a disconnect from the ocean having either<br>moved away from the sea, no longer have<br>the time in their daily life, or have simply<br>never truly experienced the incredible<br>nature that is the open water.  |  |
| Solution       | Based off of a small rowing vessel this<br>wall sconce presents the space with an<br>illuminated object that brings the qualities<br>of the ocean into the domestic environ-<br>ment. Whether lighting the bedroom, living<br>room or the office this device brings the<br>nostalgic, peaceful and reflective nature<br>of the water into our daily lives.   |  |
| Brand Strategy | Using the inherent qualities found in glass<br>this sea worthy vessel reflects light off the<br>imperfect surface of kiln formed sheet<br>glass. This lighting fixture uses the marks<br>left by the material processes used in<br>recycled glass to strengthen the desired<br>overall effect of the object.   |  |

## Morganne Theobald A vessel for plants



| Context        | A living space without a lot of flare that<br>may not have a lot of natural light coming<br>through to it often in the form of an interior<br>space like a hallway or and city apartment.   |
|----------------|---|
| Problem        | Many common living spaces are often<br>over looked and passed through very<br>quickly when there is nothing engaging to<br>look at. These spaces are typically<br>dull and dark and can be emotionally<br>disconnected from the the viewer.   |
| Solution       | Bringing the icon of the window into an<br>interior living space and adding light and<br>life forms allow the user to linger in the<br>space longer. This helps the viewer feel a<br>more pleasant affect from passing through<br>the space and seeing plant life and light in<br>a space that is normally dull and boring. |
| Brand Strategy | Using large glass wine bottles as cylinders<br>and opening them up into flat panels in the<br>kiln to create windows with an optic flare<br>like the traditional glass windows seen on<br>farm houses.  |



## Gabriel Greenlaw The lampshade coat



| Context        | A coat, formal or not, is often taken for<br>granted, people wear it briefly and then<br>hide it away in a dark closet where it never<br>sees the light of day. Occasionally there is<br>a rack near the entryway for the storage of<br>coats, however they remain unnoticed and<br>undignified until needed. |
|----------------|---|
| Problem        | Create a wearable formal coat that takes<br>advantage of the transparent nature of glass<br>to provide light where it rests, challenges<br>the traditional image of a coat and comple-<br>ments its surroundings.   |
| Solution       | A wearable coat made out of transparent<br>post-consumer glass that rests on its own<br>light post, acting as a lampshade. No longer<br>does the coat have to be hidden away in a<br>closet but becomes part of the environment<br>by becoming a lampshade when not in use.                                   |
| Brand Strategy | Green is a color commonly associated with<br>recycling and the color used in wine bottles<br>is very identifiable. The coat will be easily<br>identifiable as post-consumer because of the<br>color variations, impurities in the glass and<br>any labels that remain attached                                |



#### Kevin Toh Cord organizer



Context

There are many devices with cords that are located around the house (ex. bedroom, dorm, and office). The cords are often messy and are unorganized. Some of the devices that require a cord are computers, laptops, external hard drives, webcams, the computer mouse, speakers, wire with USBs, lamps, and the cellular phone.

Problem

There are several problems with unorganized cords. Unorganized cords are usually not visually appealing. People tend to see many cords as messy and cluttered. The cords block people from finding things because they can be hidden behind or under the cords. Cords become tangled and knotted with each other very easily making it difficult to remove a device.

One organizer for the desk and one organizer for the floor that the cords can be neatly wrapped around. The length of the cord can be varied depending on how many times you wrap it. When using one or both organizers, desks and floors would be cleared of clutter and tripping hazards and more space will be available

Solution

Brand Strategy

Both organizers are made from 100% recycled glass. Both the desk and the floor organizers are made from plate/sheet glass and cut with a water jet.

for use.

#### **Richard Lawrence** Cell phone alarm amplifier



Waking up in the morning is usually a Context struggle for most people. Despite our best efforts to get up on time Problem for the day, the snooze button was invented to hold us back. Thousands of people fall victim to its tempations each morning, running the risk of being tardy for the day, and feeding our lack of motivation. Solution

Comical engineers of popular movies, such as "Back to the Future" or "Chitty Chitty Bang Bang," develop elaborate Rube Goldberg machines to help them with their morning routine. My plan was to use the same Rube Goldberg idea for a machine that makes sound triggered by the vibration of a cell phone, and fit it into a contraption small enough for the night stand.

Brand Strategy

The strucure of the project is made out of steel. Suspended by two pound fishing line, the drinking glasses in the center are re-used lead-crystal champagne glasses.



## Lars Lindquist The wine rack spoon rest



| Context        | Needing a place to put utensils down momentarily while cooking that won't get the stove top or counter dirty.   |
|----------------|---|
| Problem        | Create a spoon rest that blends into the kitchen environment without drawing unnecessary attention to itself, and still acts as a functional piece.   |
| Solution       | Making a spoon rest in the shape of a wine bottle that has a chamber to hold utensils and contain any mess that would be created.                     |
| Brand Strategy | The recycled nature of the piece is shown<br>through the form of a wine bottle, as well<br>as having the potential to be cast from<br>recycled glass. |



#### Brendon Maryou Hanger with light source



| Context        | In the closet, clothes hangers are strictly<br>utilitarian objects. They are understated<br>and often overlooked. The hangers' en-<br>vironment is dark and unwelcoming, de-<br>spite the fact that we must use it everyday.                                     |
|----------------|--|
| Problem        | With traditional hangers, the emphasis is on functionality and visual appeal is neglected.   |
| Solution       | Construct a clothes hanger that integrates<br>a light source into the closet, providing a<br>more aesthetic space.   |
| Brand Strategy | Glass is a highly recyclable material.<br>When the clothes hanger's life cycle is<br>over, it can easily be repurposed rather<br>than ending up in a landfill. By elevat-<br>ing the coat hanger to a designer status,<br>people are less likely to be wasteful. |

Industrial Design Student

#### Metaproject 02 Runners Up

#### Student Designers

Alexander Demmerle Allyson Klopp Andrew Miller August Kawski Casey Schneider Chen Wei Clay Amos Jacob Dorpfeld Jasper Signer Karen Mahardy Kyle Blemei Michael Migliorini Namdoo Kim Robert Guglielmo Surim Lee William Alusitz

## Chen Guo Wei Fireflies: lights of nostalgia



| Context        | The fond memories of catching fireflies on<br>a warm summer night will always bring us<br>back to a joyous time. But in today's fast<br>paced society, we have forgotten what<br>that's like. To run around the yard with a<br>jar and watch as it became brighter with<br>each firefly was always delightful as a<br>child. Then the moment of amazement<br>that rushes over you when you release<br>them all and watch as they faded back<br>into the stars. |  |
|----------------|--|--|
| Problem        | Create a light vessel that gives the viewer<br>an emotional response, by taking them<br>back to a simpler time where there are no<br>worries in the world.   |  |
| Solution       | An illuminating panel that uses the trans-<br>parent aspect of glass to its advantage.<br>Using transparent LED film laminated<br>between two panels of glass, the LEDs<br>create an illusion that lights are floating in<br>the air like flying fireflies.  |  |
| Brand Strategy | The recycling aspect are the two repur-<br>posed glass panels that were donated.<br>The panels are slightly different giving<br>them each a unique characteristic, but<br>still maintaining the structural form of the<br>piece.   |  |



## Karen Mchardy Low-profile centerpiece



| Context        | How many times have you sat at a dinner<br>party and were unable to speak to the<br>person seated across from you because<br>a giant overdone centerpiece was in the<br>way? The center of the table is a place to<br>bring art, natural beauty, light and func-<br>tionality together, while making a state-<br>ment and creating an environment that |  |
|----------------|--|--|
| Problem        | encourages conversation.<br>Create a focal point for dining table that is<br>low-profile and encourages conversation<br>across the table. The centerpiece should<br>function as a place to put flowers, decora-<br>tive food items, or small appetizers.   |  |
| Solution       | A sculptural, modular centerpiece that is<br>short in height, extends horizontally and<br>can be arranged to suit the needs of the<br>event. The pieces that make up the cen-<br>terpiece should vary in size and shape to<br>accommodate different uses.  |  |
| Brand Strategy | The centerpiece will be made of recycled<br>window glass and entitled, "Centerfold"<br>The idea that it is a recycled product will<br>be conveyed by the color of the glass<br>itself rather than a mark or tagline.   |  |

Glass Student

## Casey Scheider Plant watering rocks



| Context        | Every household plant needs to be wa-<br>tered regularly to survive. While self-wa-<br>tering devices exist, making the plant and<br>the watering vessel work visually together<br>in harmony has not yet been achieved.   |
|----------------|--|
| Problem        | Creating a proxy object that looks more<br>harmonious and incorporating it into the<br>plant's landscape while also functioning<br>as a water feeder. Current watering solu-<br>tions distract from the beauty of the plant.   |
| Solution       | Create multiple sizes of glass rocks that<br>can be filled with water to fit in a variety of<br>plant pots and corresponding plants. The<br>glass rocks are designed to release water<br>slowly into the plant. Rocks and plants<br>naturally fit together. By blending them<br>together they look more like what we see<br>in nature, are visually less distracting, and<br>become easy to use because of their fit in<br>the human hand. |
| Brand Strategy | Placement of a quote on the glass rocks:<br>"Water From a Stone" on the side of the<br>glass rock to reference a common saying;<br>repurposed into a functional object.  |



## Surim Lee Lighted side table



| Context        | Locating items during the night can be dif-<br>ficult when waking from sleep.  |
|----------------|--|
| Problem        | Create an opportunity by unifying storage and beacon within the bedroom.   |
| Solution       | Installing a light source in the side table.<br>The top part of table is able to open, so<br>changing the bulb is quick and easy.<br>Around the light source/bulb is a storage<br>space, so that the user can put items<br>away that are easy to find if needed. |
| Brand Strategy | The centerpiece will be made of recycled<br>window glass. The idea is that the re-<br>cycled component of the product will be<br>conveyed by the color of the glass itself<br>rather than a mark or tagline.   |

#### Will Alusitz Green power monitor



| Context  | We plug our electronic devices into the<br>wall and power strips without giving it<br>a second thought. This ritual happens<br>day after day. Many times electricity and<br>electricity's impact on the environment is<br>dismissed, but what if one day that power<br>just wasn't there? |
|----------|---|
| Problem  | People take a steady and constant flow<br>of electricity for granted. Far too often<br>personal electrical consumption takes a<br>mental back seat in our everyday lives.   |
| Solution | A symbiotic relationship can be created<br>between the user and an environment<br>through this desktop object. An outlet is<br>combined with growing plant life allow-<br>ing water to act as a conductor for the<br>electricity. All reactions will be contained                         |

Brand Strategy

Repurposed glass is incorporated in the shell and inner workings of this desktop tool. The consumer will be constantly reminded on how advantageous recycled glass can be by recognizing glass's insulating ability, transparency, and weight.

safely inside glass and rubber. The concept is simple; water the plants every week and the outlet will function normally. Forget to take care of your environment by not watering the plant, and the outlet will

not give off electricity.



## Namdoo Kim Sound voyage



| Context        | Home or working place, anywhere that you can play music.   |
|----------------|--|
| Problem        | Most existing speakers are not attrac-<br>tive. They do not celebrate their materi-<br>als. They do not reflect the home or their<br>environment.  |
| Solution       | My speaker has a modern design while<br>utilizing natural materials that provide<br>warmth in appearance as well as sound.   |
| Brand Strategy | The pathway of sound and the controls<br>are made of recycled glass. In this way,<br>the product reminds people to pay at-<br>tention to recycling and the environment<br>using haptic approach to the recycled<br>glass and reclaimed wood (eco-friendly)<br>materials. |



## Robert Guglielmo Illuminated coat rack



| Context  | Upon arriving home, we tend to remove<br>the apparel from our day and settle back<br>into our own element. Often times these<br>garments are placed on common objects;<br>away from the entryway where coat racks<br>are regularly placed.                       |
|----------|--|
| Problem  | Traditional coat racks blend into their sur-<br>roundings and become forgettable. What<br>if a coat rack was celebrated as a vessel<br>which invites the user to return to their<br>own personal comfort and identity, rather<br>than a bland, lifeless product? |
| Solution | A coat rack which can be placed in any<br>room where apparel is often removed.<br>The soft illumination of the glass bottles<br>provides a clear visual cue of where to  |

hang clothing.

Brand Strategy

Sandblasted beverage bottles showcase the re-purposing of a commonplace glass item for another function. In addition, the entire product is made with recyclable/ reusable materials.



#### **Allyson Klopp** The shelf tray



| Context  | While hosting parties, people tend to rush<br>in and out of the kitchen and living room,<br>serving their guest with little to no time to<br>enjoy themselves or their company.  |
|----------|--|
| Problem  | Hosting guests at your home for a dinner<br>or cocktail party can be stressful. Serving<br>food and drinks at the appropriate time<br>while still having enough time to enjoy you<br>self and your company can be difficult. |
| Solution | Produce a product that will help you or-<br>ganize and prepare food and drinks prior   |

The tray can be stored out of the way on the wall as a shelf. Holding wine glasses and wine or hors d-oeuvre and then easily removed and carried to the desired area to be served. The glass can easily be cleaned with a quick rinse to prevent wasted fresh water and personal time. The wooden detail allows the tray to sit up and off the table protecting the glass and eliminating sound when setting it down.

to the start of a dinner or cocktail party.

y yourult.

Brand Strategy

The simplicity of a multifunctional product produced with all recyclable material is a resourceful use of time and material in this wasteful rushed world. Recycled window glass is ideal because it can easily be cut by hand and then slumped in a kiln within a day. This process uses very little energy and effort compared to other glass blowing and kiln casting processes.


## Andrew Miller Desktop white noise generator



| Context        | There is plenty of ambient noise and<br>distraction while working on a project in<br>a studio environment. At times, these dis-<br>tractions can be detrimental to production<br>and progress.  |
|----------------|---|
| Problem        | Create a desk fixture that will allow the<br>user to feel a sense of calm, thus focus-<br>ing their attention to the task at hand while<br>giving space for personal belongings.  |
| Solution       | A desktop white noise generator that<br>masks ambient sounds, creating a<br>mental barrier to the outside world, while<br>still allowing some visual perception for<br>inspiration. This product also offers simple<br>solutions for placement of various desktop<br>items. |
| Brand Strategy | This unit is easily noticed as a recyclable<br>product by exclusively using aluminum<br>and glass. The glass acts as a speaker<br>cone, resonating and generating the white<br>noise tone necessary for the user to over-<br>come ambient distractions.                     |



# Jasper Signer E.L. light bulb



| Context        | A decorative interpretation of incan-<br>descent light bulb design, featuring an<br>efficient, low cost light source (i.e. electro-<br>luminescent wire).   |
|----------------|---|
| Problem        | Lighting design is mostly driven by neces-<br>sity and efficiency. The consumer lacks a<br>hand crafted, individual alternative to the<br>C.F.L. and incandescent design that inun-<br>dates the market.  |
| Solution       | Creating a light bulb from recycled glass<br>allows for the green production of alterna-<br>tive lighting designs that will be affordable<br>and easily accessible for the consumer.<br>The E.L. Bulb provides not only a new sty-<br>listic approach to a light bulb, but is easy<br>to install and open to variation throughout<br>the manufacturing process. |
| Brand Strategy | The use of recycled glass serves as a sus-<br>tainable branding in and of itself  |



### Jacob Dorpfeld Social stemware



| C | on | ЮX | t |  |
|---|----|----|---|--|
|   |    |    |   |  |
|   |    |    |   |  |

Problem

Solution

**Brand Strategy** 

Social gatherings are where connections are made, friends are found, and impressions with smooth actions are important. In such an environment, social interaction is the focus, and the less complex the atmosphere, the more fluid the interaction.

When mingling at a social gathering, balancing your food and drink can be difficult - almost impossible - and hinders the flow of a gathering. People attempt to hold a glass and a plate in one hand while leaving the other free to communicate or greet. One constantly needs to leave the glass with a friend, set the wine glass down, or balance the plate on top of the glass.

Combining stemware with a well-shaped saucer solves this problem. The vessel for food and drink are joined together, allowing a hand to always remain free. The transition between enjoying a drink, an appetizer, and greeting is now seamless and effortless.

Glass is one of the most efficiently and commonly recycled materials. The stemware vessels subtlely display the elegance and purity of this abundant "green" material.



# Michael Migliorini Television writing pad



| Context        | People often leave notes and reminders<br>scattered around the house to be lost<br>or thrown out. This results in clutter both<br>mentally and physically.                      |
|----------------|---|
| Problem        | Create an object that commands attention and centralizes reminders and notes.   |
| Solution       | A repurposed television which illuminates all of your reminders.  |
| Brand Strategy | Televisions, especially older ones, are of-<br>ten thrown away when a newer, better one<br>is acquired. By repurposing these televi-<br>sions, a new life can be given to them. |



## **Clay Amos** USB glass jewlery



| Context | Using electronics on an everyday basis.   |
|---------|---|
|         | Easily carry valuable documents and files |
|         | with you by wearing a flash drive as at-  |
|         | tractive jewelry.                         |
|         |   |

A USB flash drive carried loose in a pocket, purse, or backpack can accidentally get lost or damaged resulting in irretrievable data loss. Have you ever left one in your clothes and had it end up in the washing machine?

Wear a flash drive as an attractive fashionable necklace or ring. The high

Solution

Problem

tech designer jewelry, constructed from recycled wine glass, encases the USB in a way that protects it as well as allows it to switch back and forth, inwards to outwards, for ease of use. The necklace has smooth silicone tubing for a modern look and strong neodymium magnets for easy clasping and removal, instead of a time consuming hook. When it is plugged in, a flashing blue LED light in the ring ensures a positive feedback connection.

Brand Strategy

Re-use the glass neck tips from recycled wine bottles. Be green and contribute to environmentally friendly production by giving a second life to wine bottles and decreasing glass waste.



## Kyle Blemmel Refillable ink bottle pens



| Context        | People have been plastering surfaces<br>ever since the advent of history. Without<br>writing utensils many advances in society<br>would not have been possible. People just<br>want to make their mark.  |
|----------------|--|
| Problem        | Design, conceptualize, and create a use-<br>ful vessel made of recycled glass.   |
| Solution       | The double cap system allows the user to<br>take any beer bottle and many other glass<br>containers with a similar interior diameter<br>into a marker or a pen. The caps also stop<br>the paint or ink from drying up because of<br>it's tight tolerances. |
| Brand Strategy | Glass bottles are one of the most used<br>containers in the world and can be re-<br>cycled multiple times. They are common<br>objects with many unfound uses.  |



# Alexander Demmerle Cast glass ashtray



| Context        | A simple and elegant form that will bring beauty into something that is often over-<br>looked in terms of aesthetic quality.   |
|----------------|--|
| Problem        | Most modern ashtrays are strictly utilitarian<br>and disposable. They are built with only<br>their function in mind and nothing else; this<br>is exactly what I would like to change.  |
| Solution       | My product is designed to be not only<br>an ashtray and incense holder, but is<br>designed to be a centerpiece for social<br>gatherings, whether indoor or outdoor.  |
| Brand Strategy | These pieces were created using melted<br>down glass frit, a byproduct of colored<br>glass manufacturing that is crushed up<br>and used for coloration. This allows for an<br>almost endless amount of various color<br>schemes. |



# August Kawski The receiver



| Context        | The cell phone is an integral extension of<br>human communication. For many, there<br>is a habitual reliance on this technology<br>that has transformed it into an inseparable<br>item.   |  |
|----------------|---|--|
| Problem        | Cell phone usage creates detachment<br>from a group. Face to face communica-<br>tion and interaction is often interrupted<br>because of the cell phone, diminishing the<br>personal experience.   |  |
| Solution       | The Receiver invites cellphones to be tem-<br>porarily collected in a communal location;<br>creating a physical, visual, and auditory<br>barrier. A return to personal communica-<br>tion is encouraged by freeing oneself from<br>the responsibilities and burdens of the cell<br>phone. |  |
| Brand Strategy | The reference to Dreyfuss's iconic tele-<br>phone form will dictate the intent of this<br>piece while also establishing a connection<br>to the past. There is general encourage-<br>ment to reuse and repurpose.  |  |



## Metaproject 02 Winners

Student Designers

Dan Ipp Tomas Zogas



# Tom Zogas The float fan





| Context        | Ceiling fans are commonplace both in and<br>out of the domestic setting, but occupy a<br>gray area between being inconspicuous<br>and obtrusive. They neither fade into the<br>ceiling nor provide a meaningful aesthetic<br>addition to a room.   |
|----------------|--|
| Problem        | The large size, rotational movement, and<br>projected shadows that are inherent in the<br>function of a ceiling fan prevent it from being<br>unnoticed, yet are not utilized with intent.  |
| Solution       | To create a ceiling fan with an appearance<br>that reflects its function. The transparency<br>of glass blades capitalizes on the dynamic<br>shadows thrown from the fan, and their form<br>reflects their function as circulators of air.  |
| Brand Strategy | The fan's blades are made from slumped<br>float glass, a material that is ubiquitous in<br>our surroundings due to its architectural<br>use. As a type of glass that is readily work-<br>able and tempered, any retired window-<br>panes or discarded cut-offs of adequate<br>dimension could be repurposed into the<br>blades of a Float Fan. |



# Dan lpp Illuminated side table



| Context        | Personal space in a physical sense is<br>essential in people's lives. People need<br>downtime and space to regroup and<br>catch up with their lives.  |
|----------------|---|
| Problem        | Create a personal table that provides a central focus and a place for an individual's personal items.   |
| Solution       | A side table that is illuminated to set an<br>ambient mood while also allowing enough<br>room for personal items. The lighting of<br>the table provides an attraction that is wel-<br>coming to the user. The optical qualities of<br>the glass tubing diffuse the light to define<br>a personal space. |
| Brand Strategy | This side table employs the use of ready-<br>made glass material that is customized<br>and assembled into a unique form. The<br>geometry is consistent with the natural<br>principles of circle packing.  |



### Student Designers' Statement

When the students in the RIT Glass Department first heard that they would be participating in Metaproject it sounded a lot like what we do all of the time. As makers and artists coming up with a design idea and executing it is something that we do regularly. However, we don't usually work directly with a client like an industrial designer would.

Metaproject really challenged the glass students to work differently. With the help of the Industrial Design students to guide us through the early stages of the client approval process we all came up with one great idea after another, only to be further challenged by our professors to refine our ideas until they were focused, innovative, aesthetically pleasing, and also solve an everyday life problem.

Once our designs were approved we entered our comfort zone – making our ideas come to life, but now the tables were turned. Working with glass was uncharted territory for the industrial design students and just as they helped us to understand the nuances of designing a product for a client, we helped them learn how to use glass to realize their ideas.

In the end all of the students submitted their own fully executed ideas but in order for each of us to be successful we had to rely on each other's expertise to get to our final goal. This was a tremendous learning experience and opportunity for all of us and we thank our professors, peers, family and friends for all their help and support.

On behalf of the Glass students of Metaproject 02, Karen Mahardy Walking into the first day of class, all of the Industrial Design students were teeming with questions. In keeping with last year's tradition, Josh Owen had kept the details of the class secret. Nobody would have guessed that we would be spending the next two quarters working closely with RIT's Glass Department.

We were all aching to get started on the brainstorming process, but Metaproject was paced differently than our previous classes. We were used to ten-week projects, and so it was hard to resist the urge to rush ahead. Josh encouraged us to take our time; explore life looking for situations and contexts that presented unique problems.

As most of us knew nothing about glass, our fellow glass students and the folks from the Corning Museum of Glass spent ten weeks teaching us the properties of glass, how to work with it, and how to design for it. In exchange, we taught the glass students our design process— showing them how to generate massive quantities of ideations, and then to quickly transfer those ideas into physical mockups in order to test their merit.

Metaproject 02 has been much more than a class. This project has been an opportunity for every one of us to truly show the world what we can do. Each of us have grown immensely from this experience, and for that we thank our mentors, peers, friends, and family for all they have done along they way.

On behalf of the Industrial Design students of Metaproject 02, Ben Hudson

### **Project Team**

### **Industry Collaborators**

The Corning Museum of Glass, in Corning, NY, explores the art, history, and science of glass through displays, changing exhibitions, hands-on activities, and live demonstrations. The Museum is home to the world's most comprehensive collection of glass, with more than 45,000 glass objects, spanning 3,500 years of glassmaking history. Visitors can also explore the science and technology of glass in a hands-on exhibit area, see live narrated glassmaking demonstrations and try glassworking in short daily workshops. Located in the Finger Lakes region of New York State, in one of the most prominent glassmaking towns in America, the Museum is an educational institution, complete with the premier library on glass-related topics and a state-of-the-art glassmaking school and creative center for glass artists.

### Tina Oldknow

Curator of Modern Glass, CMoG Robert Cassetti Senior Director, Creative Services and Marketing, CMoG Eric Meek Hot Glass Show Supervisor, CMoG Steve Gibbs Hot Glass Programs Manager, CMoG Massimo Vignelli President, Vignelli Associates

Josh Owen Elizabeth Lamark, ETC Photo, RIT Jae Ho Seo, Elizabeth Lamark Shelby McGeorge Kristin McGeorge Josh Owen Steve Gibbs Michael Rogers, Robin Cass



ICFF Exhibition Concept/ Art Direction Product Photography Process Photography Portrait Photography Graphic Design Primary Author Contributing Writer Contributing Editors

### **Studio Professors**





The work of industrial designer and educator Josh Owen is at once simple, practical and creative. Although typologies that Owen creates are commonly described as refined, iconic and minimalist, he defines function in humanistic terms, combining clarity of purpose and functional efficacy with emotive and tactile gualities chosen to align strategically with industry. Owen is the president of Josh Owen LLC and is an associate professor of industrial design at The Rochester Institute of Technology. His projects are produced by major manufacturers and have won many awards. Owen's work is included in the permanent design collections of the Centre Georges Pompidou in Paris, the Chicago Athenaeum, the Denver Art Museum, the Musee des beaux-arts de Montreal. the Philadelphia Museum of Art and the National Museum of American Jewish History. His work has been featured in major exhibitions, numerous books on design and is regularly included in critical design discourse.

Michael Rogers is a Professor at Rochester Institute of Technology's School For American Crafts in New York where he has taught for the past ten years in the Glass Program. Previously he spent 11 years in Japan where he was head of Aichi University's Glass Program. His work is in several international permanent collections, including the Suntory Museum in Japan and the Corning Museum of Glass in the United States. Recently Michael was nominated for the International Glass Prize, The Object 2012, Ch. Van Der Seijis Foundation, Belgium. This past year Michael has lectured at North Lands in Scotland, the New University of Lisbon in Portugal, Aalto University of Art and Design in Helsinki, Finland and Toyama Institute of Glass Art in Japan. When not teaching or traveling Michael lives and maintains his private studio in the countryside outside Honeove Falls, NY.



### **Teaching Assistants**





Robin Cass is a professor in RIT's Glass Program where she has taught since 1998. She also served on the Glass Art Societv's board of directors from 2004-2010. Cass has a BFA from the Rhode Island School of Design and an MFA from Alfred University. A noted educator and artist. Cass has been invited to teach at numerous venues including Pilchuck and The Studio at the Corning Museum of Glass. Skilled in the discipline of traditional Italian glassblowing, Cass uses these techniques in new ways to create compelling biomorphic and scientific forms. Her work is included in several publications including "Masters of Blown Glass", edited by Susan Rossi-Wilcox, and "25 Years of New Glass Review" edited by Tina Oldknow. Cass has exhibited her sculptural work extensively, and her pieces can be found in a number of public and private collections in the United States and abroad.

Jae Ho Seo holds undergraduate degrees in Sculpture and Industrial Design from Hong Ik University. He came to America and to RIT in order to pursue graduate study in Industrial Design. During his time at RIT, Jae studied furniture design at the Danish Institute for Study Abroad (DIS), and while there he was awarded the Furniture Design Award for Academic Excellence.

Brendan's work is both beautiful and evocative while challenging the borders that have been drawn between craft, sculpture, and art. He was the first American to complete the Associate program at the world renowned JamFactory, in Adelaide, Australia, and is currently a Masters candidate at the School of American Craft at The Rochester Institute of Technology. He has been collected world-wide and is actively featured in exhibitions throughout the United States.

### Acknowledgements

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#### Metaproject

Meta – (from Greek:  $\mu \epsilon \tau \dot{\alpha}$  = "after", "beyond", "with", "adjacent", "self"), is a prefix used in English (and other Greek-owing languages) to indicate a concept which is an abstraction from another concept, used to complete or add to the latter.

### Word Origin & History

Prefix meaning 1. "after, behind," 2. "changed, altered," 3. "higher, beyond," from Gk. meta (prep.) "in the midst of, in common with, by means of, in pursuit or quest of," from PIE \*me- "in the middle" (cf. Goth. mi□, O.E. mi□ "with, together with, among;" see mid). Notion of "changing places with" probably led to senses "change of place, order, or nature," which was a principal meaning of the Gk. word when used as a prefix (but also denoting "community, participation; in common with; pursuing"). Third sense, "higher than, transcending, over arching, dealing with the most fundamental matters of"



Corning Museum of Glass



College of Imaging Arts and Sciences School of Design School of American Crafts



Rochester Institute of Technology Center for Student Innovation



Vignelli Center for Design Studies