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**With its global impact, Metaproject has evolved into an exemplary Design influencer. A precious gem in the RIT crown of achievements, Josh Owen's stellar guidance and David Munson's boundless support couple with the extraordinary vision and talents of Students who embrace the distinction that Design is at the heart of it all.**

**Pattie Moore, Designer**

metaproject 14  
Rochester Institute of Technology

Concept: Josh Owen  
Design: Brooklyn America Hutchison  
Paper: U-Velvet 80# cover  
Printing: The HUB Print and Postal Services, Rochester, New York  
Binding: The HUB Print and Postal Services, Rochester, New York

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Printed in the United States

For more information visit  
[metaproject.rit.edu](http://metaproject.rit.edu)

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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, commerce and environment. 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 thinking, 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 assets, our students emerge as leaders in the field and our graduates redefine the profession as capable editors of content and 21st century story-tellers.

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## Metaproject

### Meta

from Greek: μετά= “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 Greek. 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.”

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## The Metaproject Series

The Metaproject initiative from RIT  
is now running in its fourteenth iteration.  
In keeping with the Design is One  
philosophy espoused by RIT’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.”

### Metaproject 14: Rochester Institute of Technology

The term Metaproject is designed  
to be used as a thematic umbrella  
referring to an industry partnership  
which places the student output  
into a global venue. In the case of  
Metaproject 14, the partnership is with  
Rochester Institute of Technology and  
the venue for the student output is  
the University’s Henrietta campus. A  
case study book will be generated and  
self-published which chronicles the  
process and the products designed  
during the course, capturing this  
moment in the history of the campus.  
This item will be used strategically to  
simultaneously present and promote  
student work, the mission of the Vignelli  
Center for Design Studies and RIT. In  
addition, various related industry and  
university publications and platforms  
will be targeted as ancillary venues for  
communicating the student research  
and creative work. The “Design is One”  
philosophy espoused by the Vignelli  
Center for Design Studies, as well as  
the “intersection of technology, the  
arts, and design” mission of RIT will  
be overlaid into the conversation of  
the Metaproject studio in order to both  
make use of and challenge modernist  
ideological foundations in practice,  
learning from a wide set of resources  
drawn from across the globe.

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## Introduction

### RZLBD

#### Designer in Residence, Reza Aliabadi

##### A FRIENDSHIP TO LAST

###### THE JOURNEY

As far as I can remember, I have always been a Vignelli fan — perhaps a super-fan! When I travelled 10,000 km from Tehran to Toronto in 2003, the only thing that I couldn't imagine was that one day the Vignellis' archive will travel from Manhattan to Rochester, just about 3 hours away driving from my new whereabouts. Typically, if you love something hard enough, you follow your beloved. But it seems that sometimes it happens the other way around, your beloved follows you. Of course, with the gap shortened to 270 km, I had no excuse to postpone my pilgrimage to the Vignelli Center.

The visit led to a stronger affiliation with the center, and a deep friendship with both the former and current directors — Distinguished Professors Roger R. Remington and Josh Owen. Following that, I gave a talk as part of the Design Conversations lecture series, and participated in the international Summer Design Workshop. But above all, with no doubt, it was such an honour to be appointed as the Inaugural Vignelli Center Designer in Residence. Which among other things, gave me a very unique opportunity to work on a special project, where I was responsible to begin the conceptualization, planning, and determining the overall thematic

direction of the RIT Outdoor Hands-On Museum project envisioned by RIT President Dr. Munson.

Last but not least, I have to admit that I enjoyed spending time, day in and day out, sharing the fourth floor at Vignelli Center with Josh Owen who is an esteemed designer, a generous educator, a great facilitator, and above all a kind friend. It was a pleasure to collaborate with him on Metaproject 14.

##### A FRAMEWORK TO LAST

###### THE PROJECT

Built on a 1150-acre land, traditionally the territory of the Onöndowa'ga: (Seneca People), Rochester Institute of Technology (RIT) consists of its signature red brick buildings and several recent additions, amounting to 237 structures. The museumscape will showcase interactive installations designed by ID students within the main campus. Complementing the existing strategic master plan, it is conceived as a group of multiple, smaller outdoor pavilions all across the campus.

###### METAPHOR / CONSTELLATION

A constellation is a group of stars forming a recognizable pattern, traditionally depicting religious or cultural myths. Astronomically, constellations and stars within them define the regions of the night sky,

giving directions, as seen from the Earth's perspective. Similarly, inspired by the twelve Zodiac configurations, the Pillars of RIT forms a constellation of twelve outdoor museums, scattered across the campus. Each museum, shaped by the existing buildings, walkways, and courtyards, embodies a sense of place and direction on the map of the campus. The installations are assigned one of the twelve themes, which include: space, time, shape, memory, movement, balance, contrast, perspective, rhythm, energy, vibration, and harmony. The twelve nodes are supplemented by two pavilions—an amphitheater at the main entrance of the campus to the north, symbolizing a community, and a trail in the forest to the south, symbolizing a refuge in nature.

###### FRAMEWORK / 3Ps

In the theory of placemaking, two elements activate a site—the horizontal, which is clearing the land (utilitarian), and the vertical, which is marking the land (ceremonial). To generate a sense of an enclosed space in the outside, with minimal disruption to the context, each of the twelve museums is built by the three P's: the Podium, the Pillar, and the Palette.

###### PODIUMS / THE HORIZONTAL

The Podium refers to the thick floor slab of the museum, which mediates

between the new space and the surroundings. The outline of each podium is adjusted to the existing walkways and courtyards, resulting in a complex shape consisting of straight lines and curves. The 45cm height of the podium provides seating at the edges, without requiring any handrails or guards. One can simply step up to this higher ground from any direction or take a ramp(s) located along the existing traffic.

###### PILLARS / THE VERTICAL

The Pillar, which stands on the podium, signifies each museum. Inspired by the dominance of brick in the campus, the twelve pillars are constructed by cutting a 20:1 scaled RIT brick into seven modules and stacking them in twelve different ways, to represent the twelve themes. Ranging from 8m to 12m in height, which corresponds to the heights of the surrounding buildings, the pillars call to mind a massive ancient totem, which upheld a human aspiration. The iterative making of the pillar out of one brick articulates the relationship between the twelve themes and the single identity of the university.

###### PALETTE / THE MATERIAL

The Palette stands for unimateriality or using one material for everything. By using white concrete for both the podium and the pillar, the museum

## Introduction

### RZLBD

#### Designer in Residence, Reza Aliabadi

becomes a neutral background for the installations and the activities.

##### PS1 ENDURANCE / RUINS

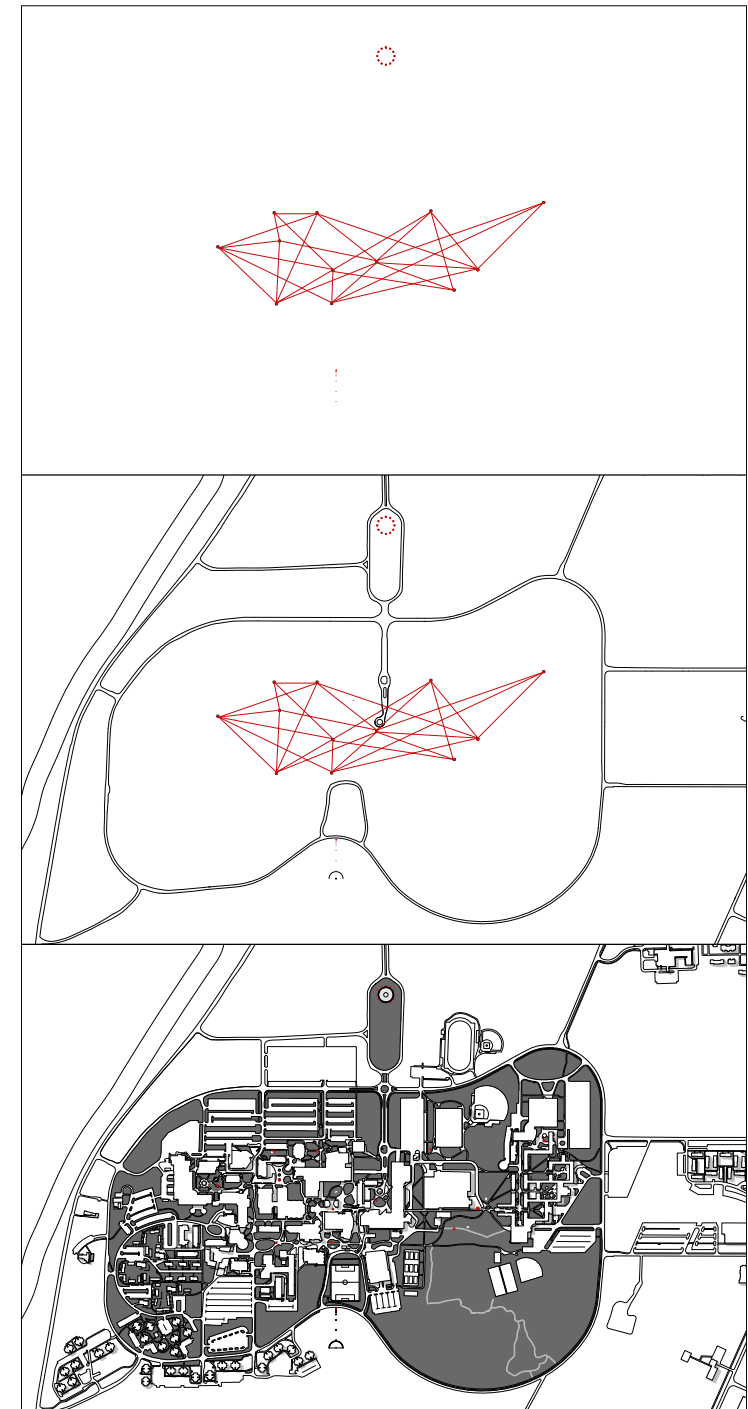
The project transforms an ephemeral program of displaying students' installation works outdoor into an enduring force of nurturing the identity and life of the university. The basic and open framework will allow the project to evolve organically and age well with the passage of time.

##### PS2 PAVILIONS / THE NORTH AND THE SOUTH

To the north stands a circular sunken amphitheater enclosed by the twelve pillars arranged along the cardinal directions. The ground level difference accommodates three rows of seating, with staircases and ramps at the same interval as the pillars. A symbol for a community, it is intended as a prelude to the project as well as a multi-purpose space for students, faculties, and visitors. To the south lies a 200m-long trail terminating at another, more private amphitheater. Seven identical pillars are arranged linearly with increasing intervals (from 1.5m to 90m), in which one module is subtracted in the next pillar until it entirely disappears at the center of the amphitheater. A symbol for

nature, it is intended as a refuge for the students as well as a reminder of nature as the origin of all human creativities.

\_ RZLBD, Rochester, NY 2023  
Architects: Atelier RZLBD  
Project Team: Reza Aliabadi,  
James Chungwon Park, Katie  
Wang, Jasper Owen



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## Prologue: Pedagogical Context

**Josh Owen**

**Faculty and Metaproject Author**

### Course Description

Using a combination of seminar and workshop formats, this course will engage industrial design students in an incredibly unique working relationship with RIT's President Munson, Professor and Vignelli Center Director Josh Owen, and Vignelli Center Designer-in-residence Reza Aliabadi. This leadership team in concert with additional stake-holders will follow an agenda that will result in the installation of an Outdoor Hands-on Museum that will remain the legacy of Metaproject 14. Guest lecturers and critics will engage at regular intervals throughout the course to share their insights. The goal of the course is to inspire innovation in project and systems development with regard to the typology in question, balanced by real-world parameters. By capitalizing on design theory and process along with the experience of human interaction, cultural context, environmental and emotive qualities, students will be encouraged to create solutions to the brief which deliver original and meaningful results.

### Project Goals

The Outdoor Hands-on Museum at RIT will represent much more than just the newest addition on the RIT campus. The goal of this project will be to uniquely co-design this Museum. Dr. Munson, Josh Owen (Vignelli Distinguished Professor of Design and Director of the Vignelli Center for Design Studies at RIT), Reza Aliabadi (Vignelli Center Designer in Residence), and a team of RIT

students will generate a collection of permanent installations that make us think and inspire positive and meaningful change toward the better world we all seek. RIT is intrinsically linked to the land of the Onöndowa'ga on which it is located and to the community of Rochester and its storied history, driven by the diverse cultures and entrepreneurial ventures of generations of innovators. Honoring and acknowledging this history, the Outdoor Hands-On Museum will add to the beauty of the 1,159 acre campus, as installations are strategically positioned to draw visitors across the creative, academic setting. Visitors will be engaged at each installation in an exploration of a scientific, technological, artistic, cultural, or imaginative principle, all with an embedded element of play, experiencing both the history of the region and the intersection of technology, the arts, and design.

### Procedures

This project functions as a competition. Final results will be reviewed by President Munson and additional jurors. RIT requires that to properly answer the brief the projects must: Be well crafted, functional prototypes and be completed by the time of the agreed upon date of the final judging. Unfinished projects may be disqualified. Special awards may be given to selected students. The finalist's project(s) may be brought to Imagine RIT and/or an off-site exhibition as part of Design Week in New York City in Spring of 2024. Students from the course should plan to be present to support their projects at these events. All students should keep this possibility in mind in terms of their planning for the semester. With each installation,

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the intellectual property and the concept ownership stays with the students, while the actual piece, if built, will become the property of RIT and all the rights will belong to the institution. If RIT decides to select and build any of the installations, the institution reserves the right to modify, adjust, relocate, dismantle, promote, and monetize the work. Students may include their projects and its visual materials in their portfolio, in promotional materials, and the like. Of course, they will reference their collaboration with RIT, and if using the RIT logo & brand identity, it must conform to institution guidelines, which will be supplied upon request.

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### **Project Deliverables**

Students will each design and create a gray model, along with drawings and 3D models. Under Josh Owen (Vignelli Distinguished Professor of Design and Director of the Vignelli Center for Design Studies at RIT), and Reza Aliabadi's (Vignelli Center Designer in Residence) supervision, local engineers & consultants will utilize these to produce construction documents, shop drawings, and mockups (if necessary) from actual materials. Students will be expected to carefully archive their process and document their final proposal with design-control drawings, graphically compelling use-scenarios and the written word to convey their overall concept. Students will be given the opportunity to art-direct the final documentation of their proposal / physical model using a professional photographer to deliver press-quality communication materials.

### **Outcomes**

In addition to the considerable media exposure given to the student works, the intention of the project is that all installations will be further developed for installation.

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## Institutional Value

### **The furtherance of a strategic course plan**

As demonstrated by the fourteenth 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. Metaproject 14 successfully fit into a single semester and works well with the rapid output needs of professional collaborators.

### **A partnership with the industry**

In the case of Metaproject 14, the partnership was with Rochester Institute of Technology.

### **An exhibition of RIT student work**

Together with students from the course and a support team, which included a graduate teaching assistant and members of the sponsors' groups, an exhibit was designed to showcase the course output in a consolidated vision at RIT.

### **A global venue**

A venue for further dissemination of the results of the student research in this project is, most typically the May, 2023 "Design Week" in New York City, the most visible design-related event in the United States. Central to New York's Design Week is the International Contemporary Furniture Fair (ICFF). 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 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. At the time of publication for this book participation in Design Week was not yet determined due to the nature of the project.

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**A case study book  
& a project identity**

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 collateral thematically to the Vignelli Center. Together with a press-kit of images and information, this book is printed in edition of 500 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. Extra copies are used by the Vignelli Center and the ID department to seed future projects and by the School of Design to promote further, trans-disciplinary collaboration as well as by the Dean’s office and the Advancement office for their purposes.

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

Brooklyn Hutchison, a fourth year undergraduate student from RIT’s Graphic Design program took the lead this year in developing the graphic materials for this course. She was supported by Industrial Design MFA student and course Graduate Assistant Paige Smith as well as Elizabeth Lamark, who photographed and processed much of the course’s development in order to provide press-ready high quality documentation of the work for use in communications. Thanks to Mike Buffalin, the new SHED facility and the Vignelli Center hosted the project’s key on-campus events. Felicia Swartzenberg, Senior Communication Specialist from RIT’s Marketing and Communication Services, Kelly Sorensen, Marketing Communications Director for CAD, and Aaron Garland, Web Content Manager, made sure that the University’s interests in promoting the project were well represented working in concert with the project partner’s outreach efforts.



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### **A process-oriented support website**

The Metaproject global website was created in 2012. It consolidates the work from all Metaprojects and creates a platform for future iterations of the project. The current website serves as an online 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 site is also used for dissemination to media and other interested parties. Over the past few years, Graduate Assistant Tatiana Ferruccio rebuilt the site for the course to comport with current technological standards that link it to the University's platform. Most recently the "preservation" area was added in order to describe how we see this student work through the evolving lens of history.

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### **Bringing in industry luminaries**

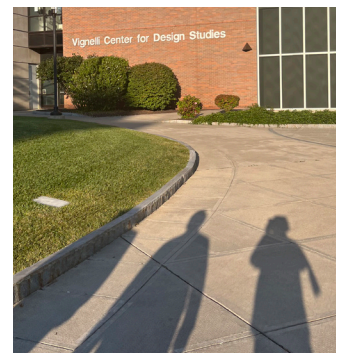
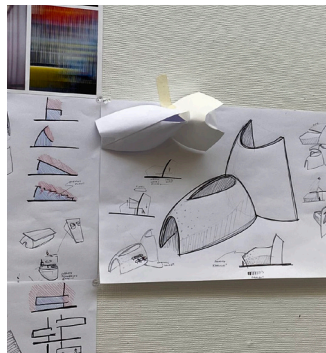
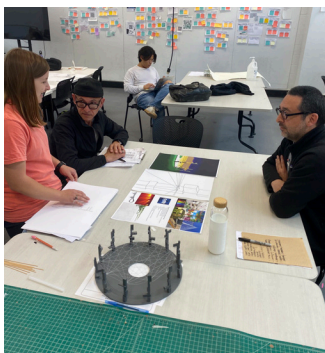
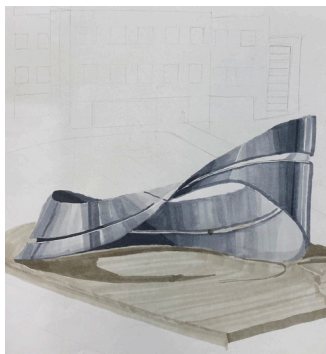
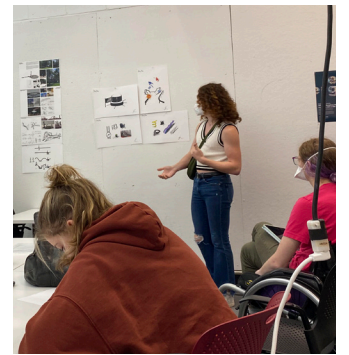
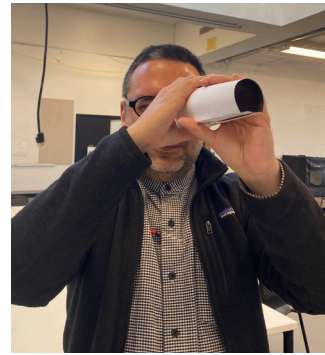
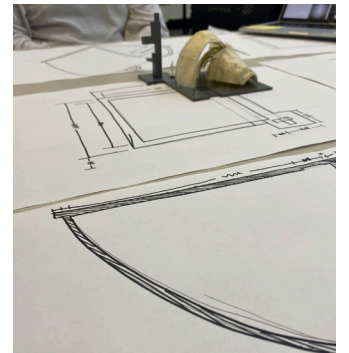
The Rochester Institute of Technology team are leaders from industry and acted as judges for the project. Outside perspectives of this nature are invaluable in selecting the most promising projects to be evaluated for further interest.

President David Munson  
Darcie Moore  
Enid Cardinal  
James Yarrington  
John Moore  
John Trierweiler  
Phil Castleberry  
Prabu David  
Sandra Johnson  
Todd Jokl

### **Building the future**

Efforts like this project require extensive planning and the coordination of many resources beyond the classroom. It is our hope that the above methods of documentation, dissemination and exhibition initiatives will facilitate the generation of more such projects in the future.







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## Student Designers

Elyse Amorati  
Mingyu Han  
Emily Hogan  
Chase Kahn  
Daechan Kim  
Andrew Lin  
Margaret Manders  
Sydney Neff  
Peter Niebanck  
Jaimeson Pleasants  
Jules Reinhart  
Leah Rosen  
Mason Strange  
Alyssa Tenny

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**Elyse Amorati**

**Balance**



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**Context**

The basic forces of the universe are a push and a pull, but neither can be sustained at an extreme. Eventually, equilibrium is reached. A point of balance lying still at the perfect center in a moment of peace.





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**Mingyu Han**

Harmony



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**Context**

My project employs wind chimes to animate the sound of wind, building a bridge for interaction and communication. This allows those within the space to feel the harmony between humans and nature.



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## Emily Hogan

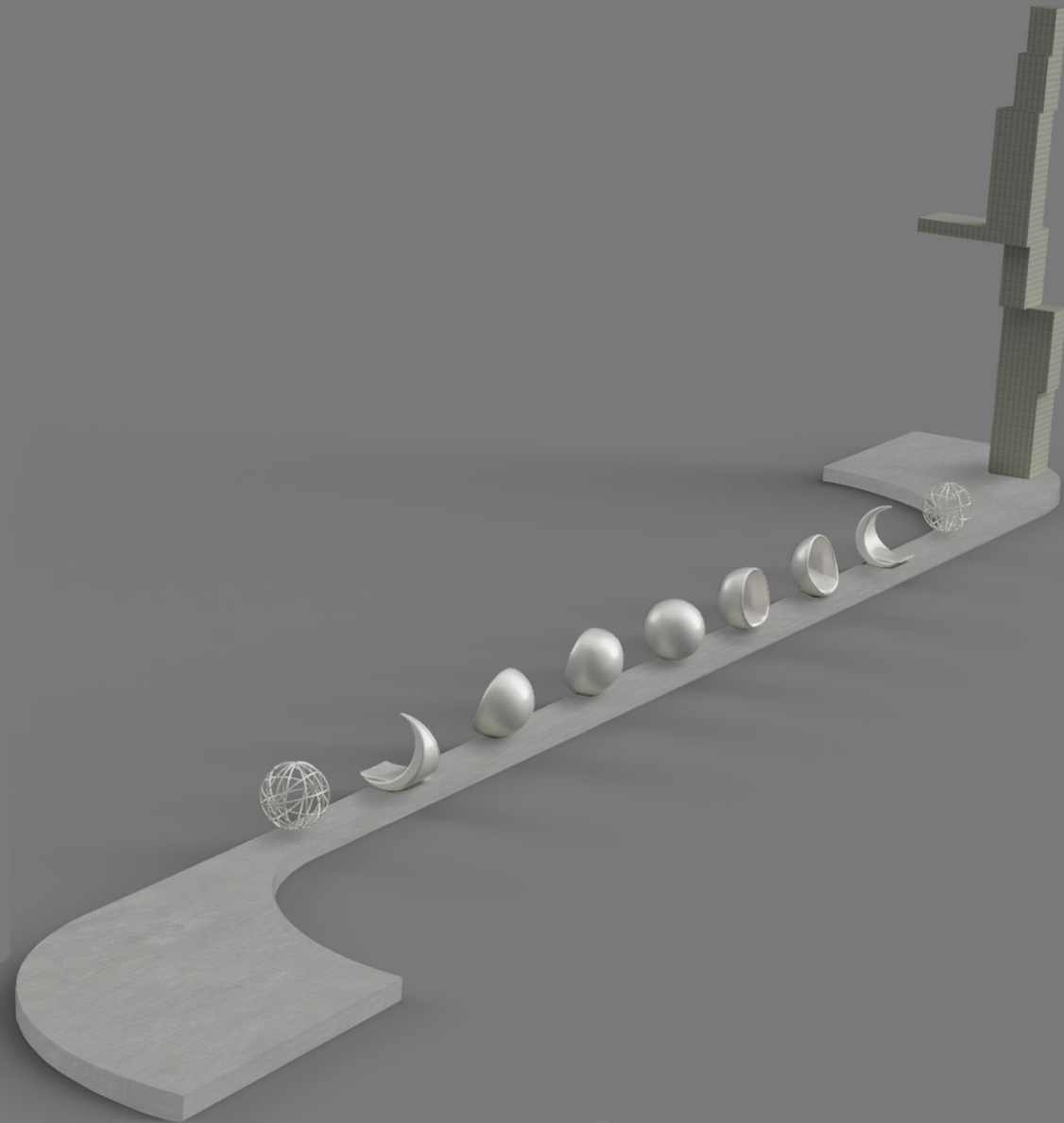
### Movement



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#### Context

The world never stops moving. The Earth turns, the Moon moves across the sky, the human body moves in hundreds of ways throughout the day. Movement is captured literally; in the spinning of a chair, the shapes of the Lunar cycle, and captured almost ironically; the act of sitting and being still, in a seat referencing movement.



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## Chase Kahn

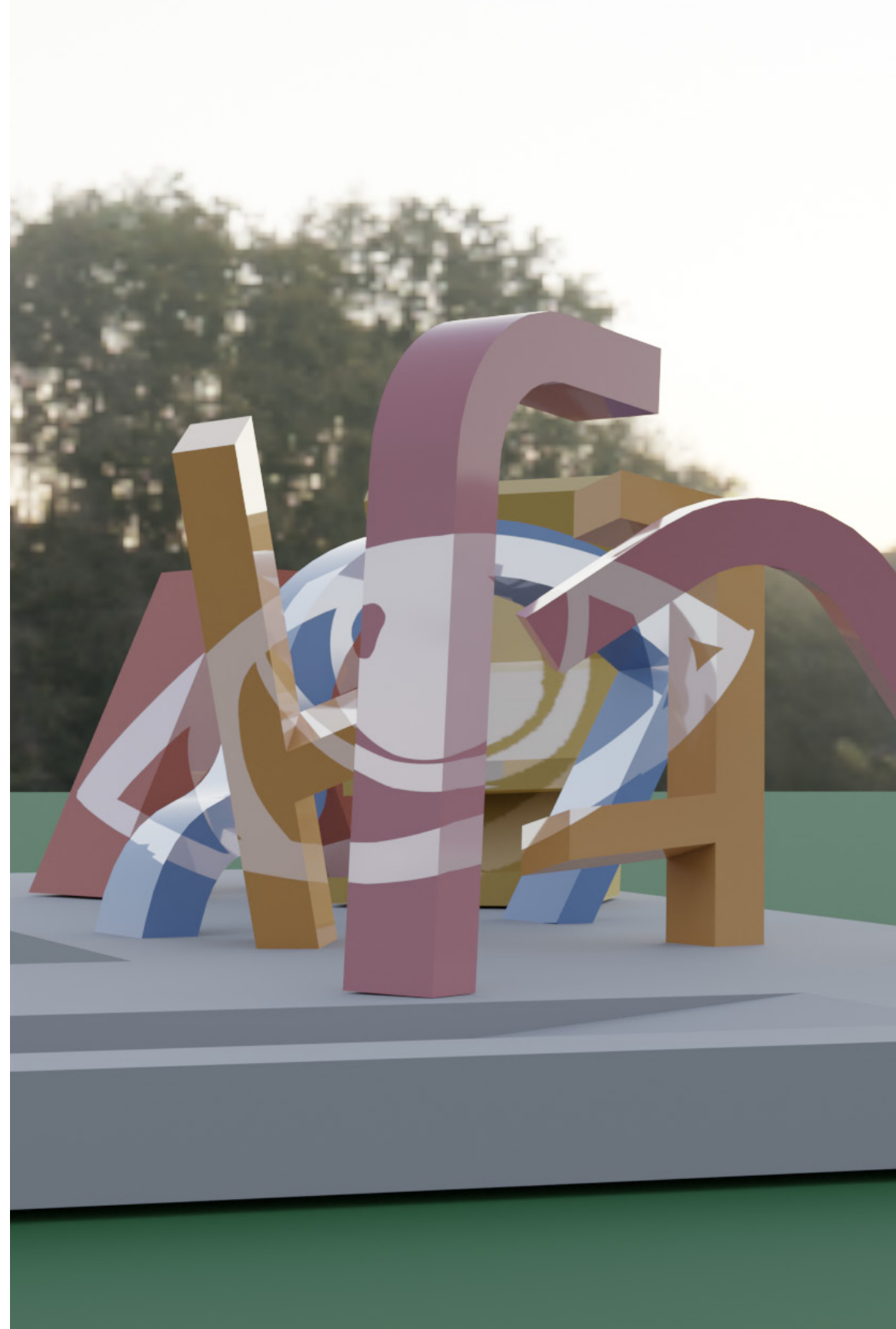
### Perspective



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#### Context

This installation uses anamorphic illusion combined with geometric sculpture to encourage the audience to challenge their perspective by viewing it from different angles and interacting with it from different heights. This installation coaxes the audience into taking a step out of their day-to-day routine and view things from a different perspective.





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## Daechan Kim

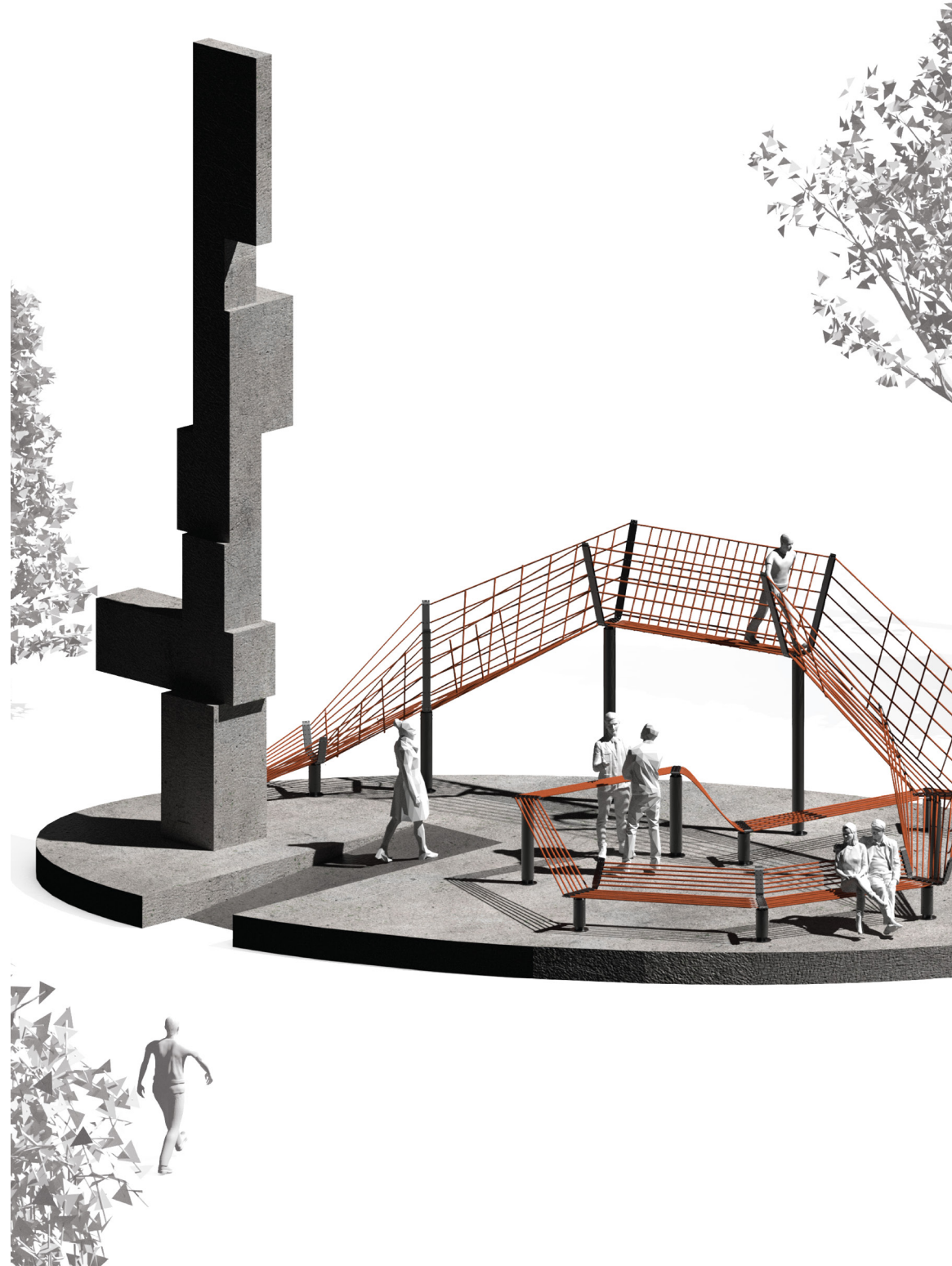
### Vibration



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#### Context

This outdoor interactive installation emphasizes the power of vibration as a unique form of communication between individuals on campus. Through the vibrations of interconnected rope structure, people become aware of each other and can naturally interact with one another.





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## Andrew Lin

### Energy



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#### Context

Energy is ever-shifting, moving, and exchanging. I wanted to embody this in my project with the chaotic, high-energy interactive element and the contemplative and rejuvenating atmosphere. The energy spent by some are gained by others, and the cycle continues.





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## Margaret Manders

### Contrast



#### Context

This exhibit exaggerates a contrast in space using contrast in scale, color, and texture. A cylindrical passage gradually narrows to a smaller exit. The exterior is uniform in color and texture; however, the interior has a color and texture gradient transitioning from smooth white at the larger opening to rough black. The contrast in color exaggerates the perceived contrast in size along the passage and masks the contrast in texture.





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## Sydney Neff

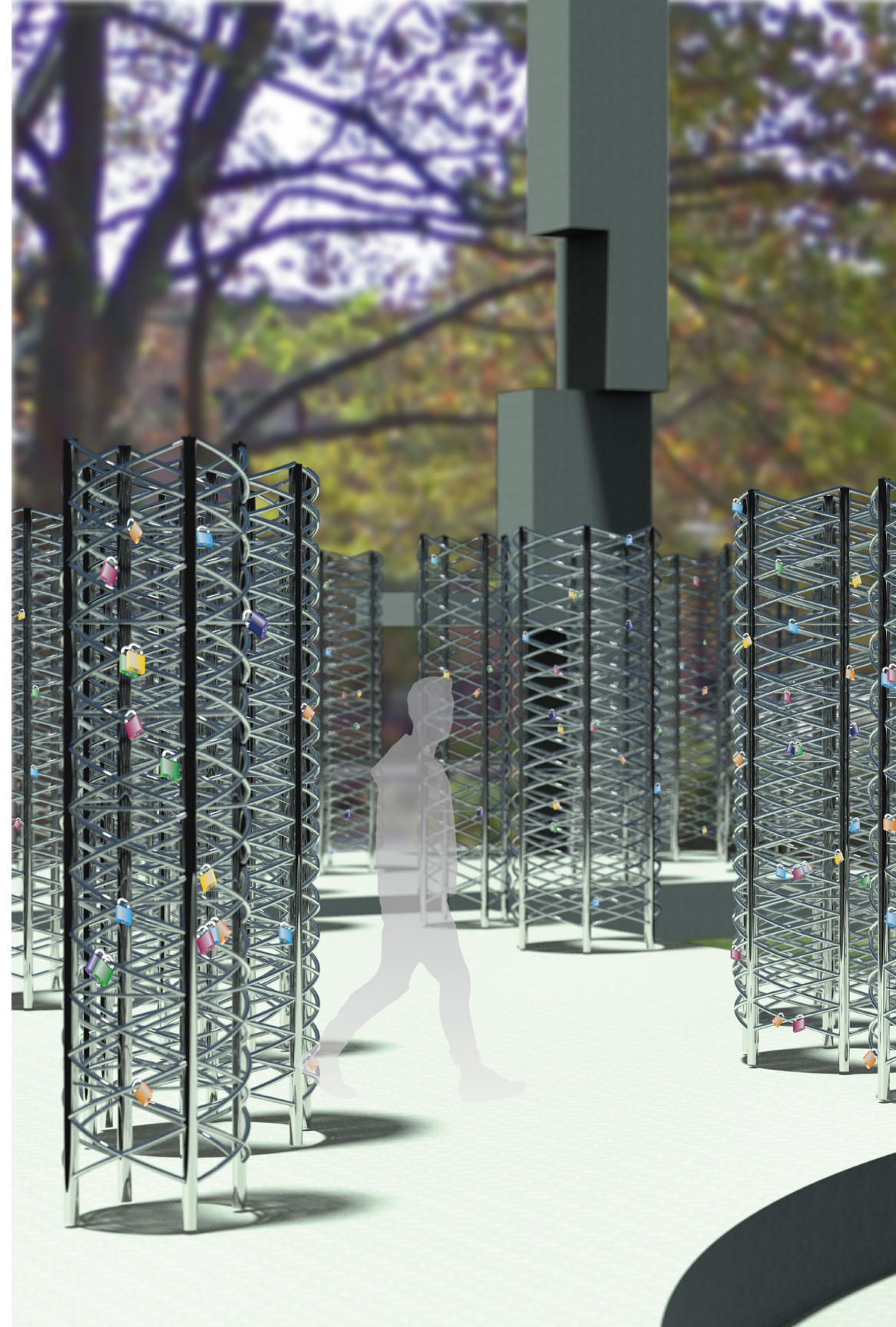
### Memory



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#### Context

Our identity as humans is deeply rooted in memory. For this outdoor museum exhibit I wanted a way for graduating students to leave a memory of themselves on the campus, almost like a time capsule. I have been and will always be fascinated about how memories can take the most simple object and add immeasurable value to it.





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## Peter Niebanck

### Nature



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#### Context

The nature exhibit located on the south side of campus will invite students to reflect and rest within the forest. In the center of the platform will lie a concrete wishing well; designed for graduating seniors to toss a dissolvable coin upon their exit from RIT. The mission is to create a space that promotes a ritual in which graduates may leave a part of themselves at RIT in the form of a wish. Furthermore, the nature exhibit will provide students with a place to collect their thoughts, reflect and be mindful of the environment around them.



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## Jaimeson Pleasants

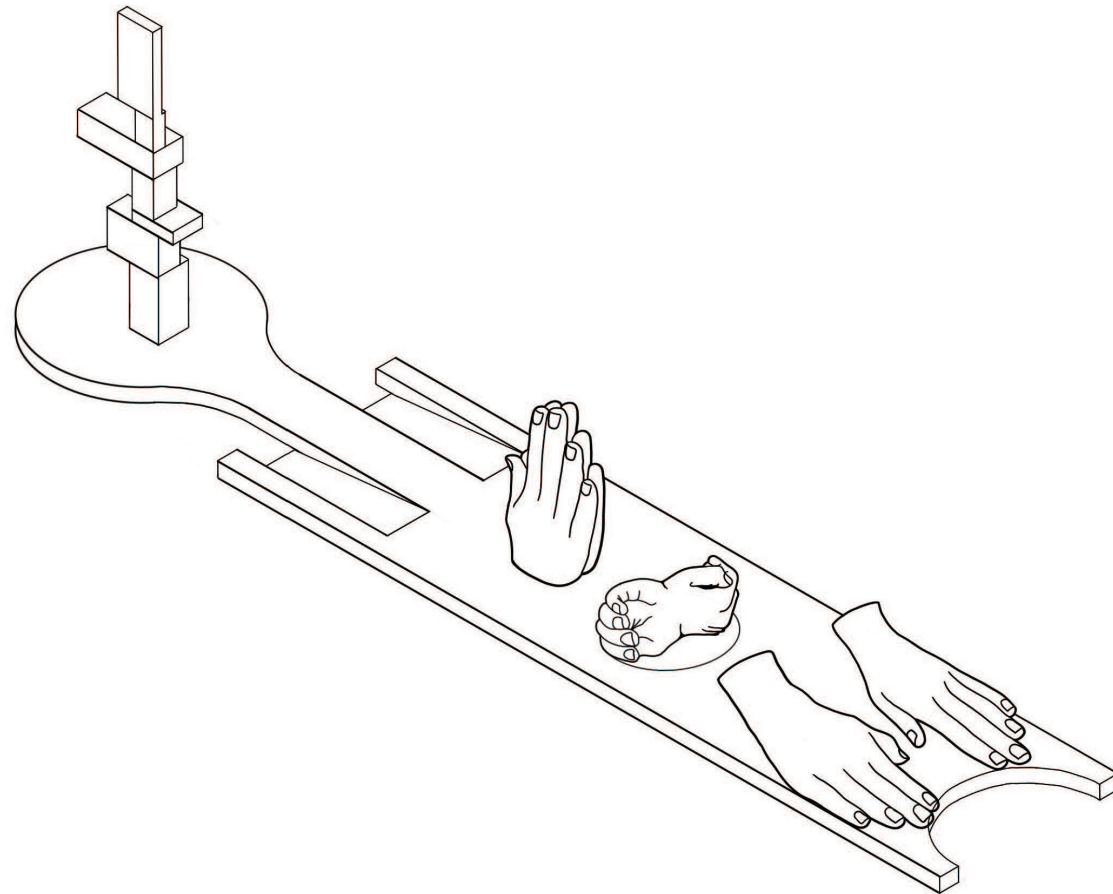
### Space



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#### Context

This installation aims to redefine space through hand shapes used in American Sign Language (ASL). Enticed to interact with the series of hand forms, the viewer is guided to play and interact with the moment of each gesture through touch and movement. Careful consideration has been made to meaningfully abstract ASL signs in order to convey a larger, more expressive narrative, in line with how Deaf people "play" with ASL through Sign Poetry. This tactile installation provides a unique opportunity to amplify the important influence Deaf people and Deaf culture has had on RIT, and in the greater Rochester community.





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## Jules Reinhart

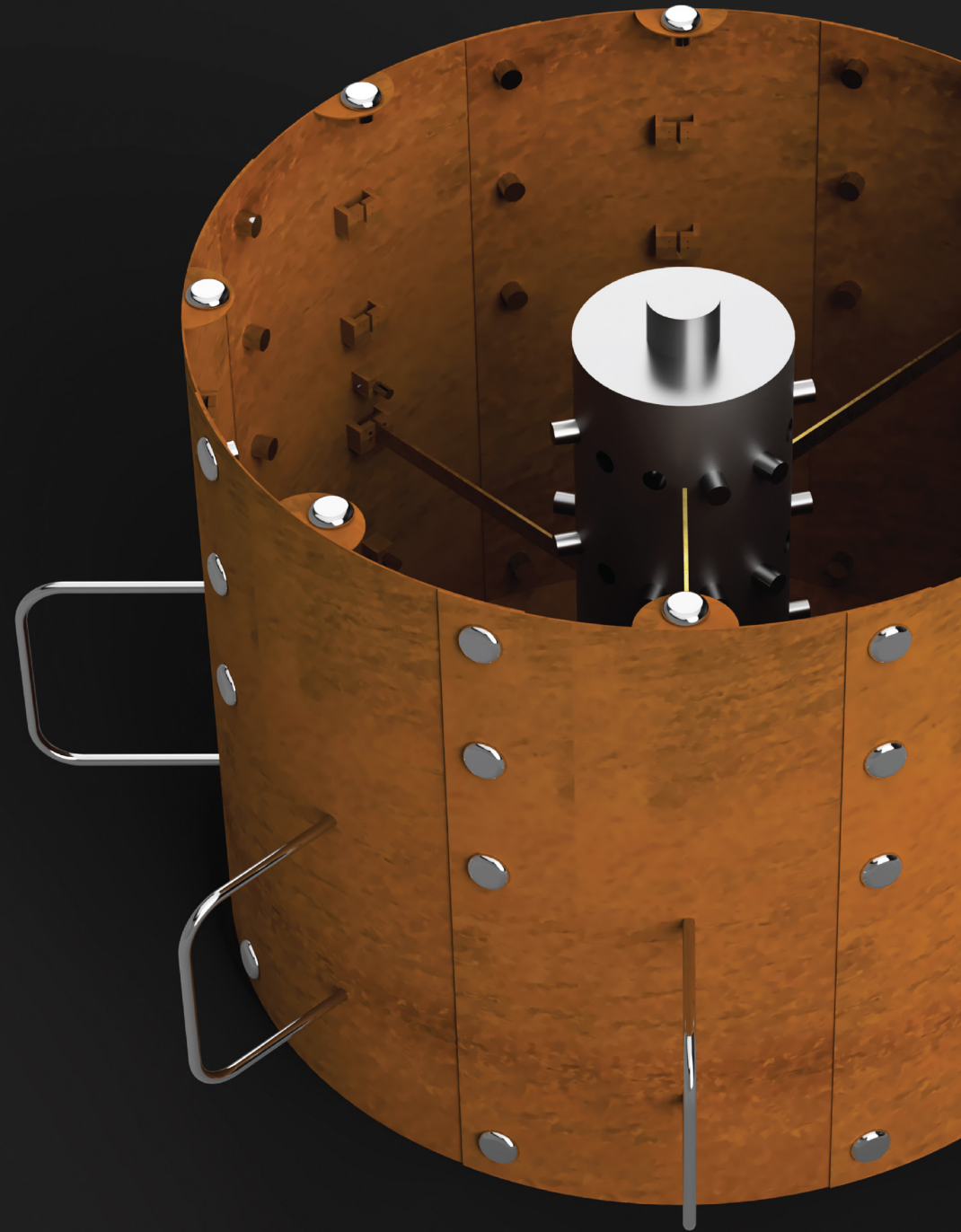
### Rythym



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#### Context

Rhythm brings us together.  
That statement is central to this piece: a massive, rotating cylinder. By itself, the cylinder is enough to bring curious students to the location. But, that is not all, for when students are inevitably drawn to the polished steel handles of this monument, they will find that it creates a rhythm as it rotates, not dissimilar to a music box, or a football noisemaker.



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## Leah Rosen

### Shape



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#### Context

We are shaped by our surroundings and vice versa. The Mobius strip is a form that captures the duality of both giving and taking shape. We can consider how one side turns into the other and how, even though we change, we become more ourselves.



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## Mason Strange

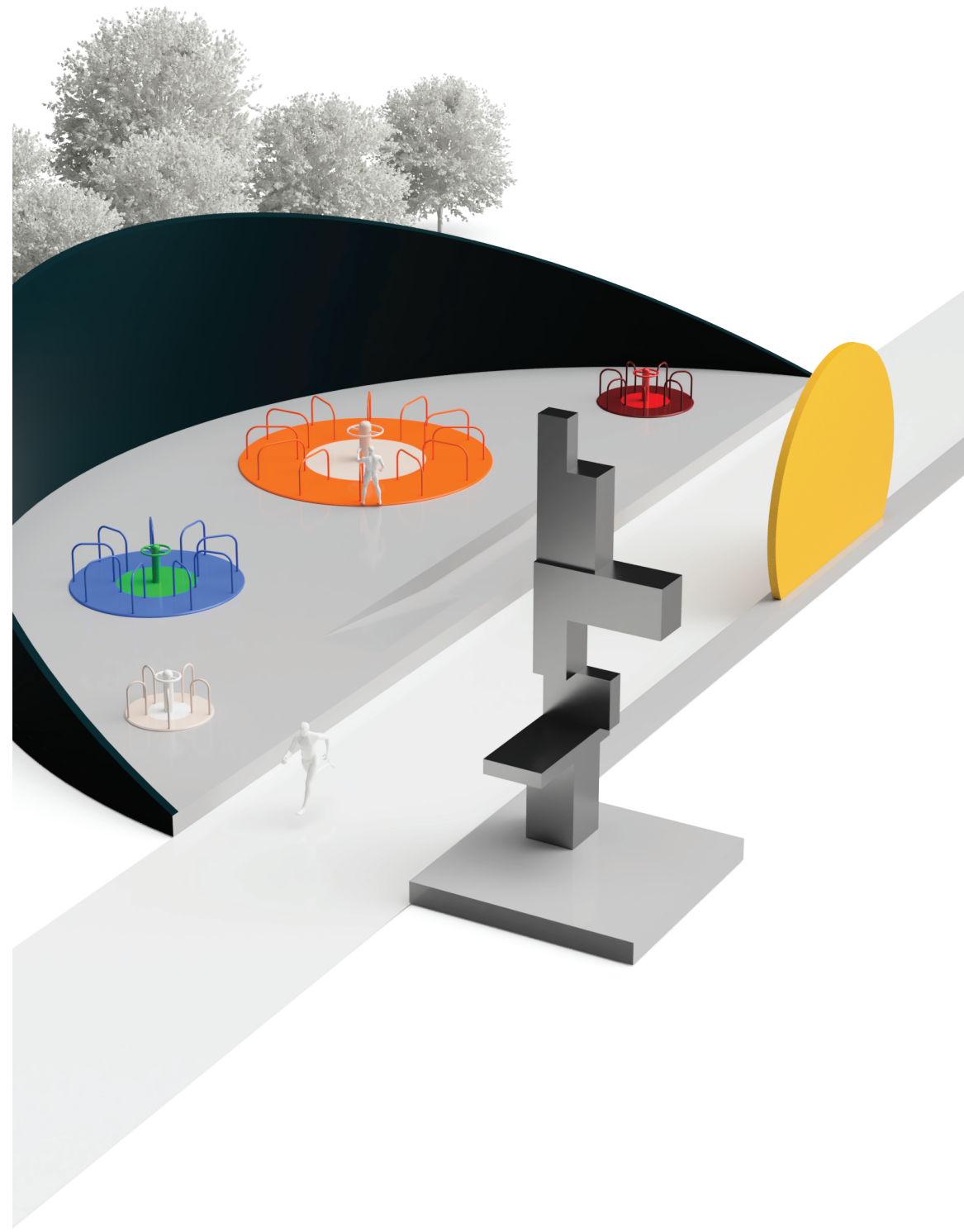
### Time



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#### Context

A circle is the perfect shape for time. Its shape has no beginning or end but is forever moving. A merry-go-round directly reflects on the passage of hours on a clock as well as the dizzy feeling of orbiting. It conjures images of childhood and playgrounds, allowing one to mentally go back in time. Time is also relative, it flies by when you're having fun. The merry-go-rounds are linked at different speeds to reflect this, becoming both controllable and uncontrollable.





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## Alyssa Tenny

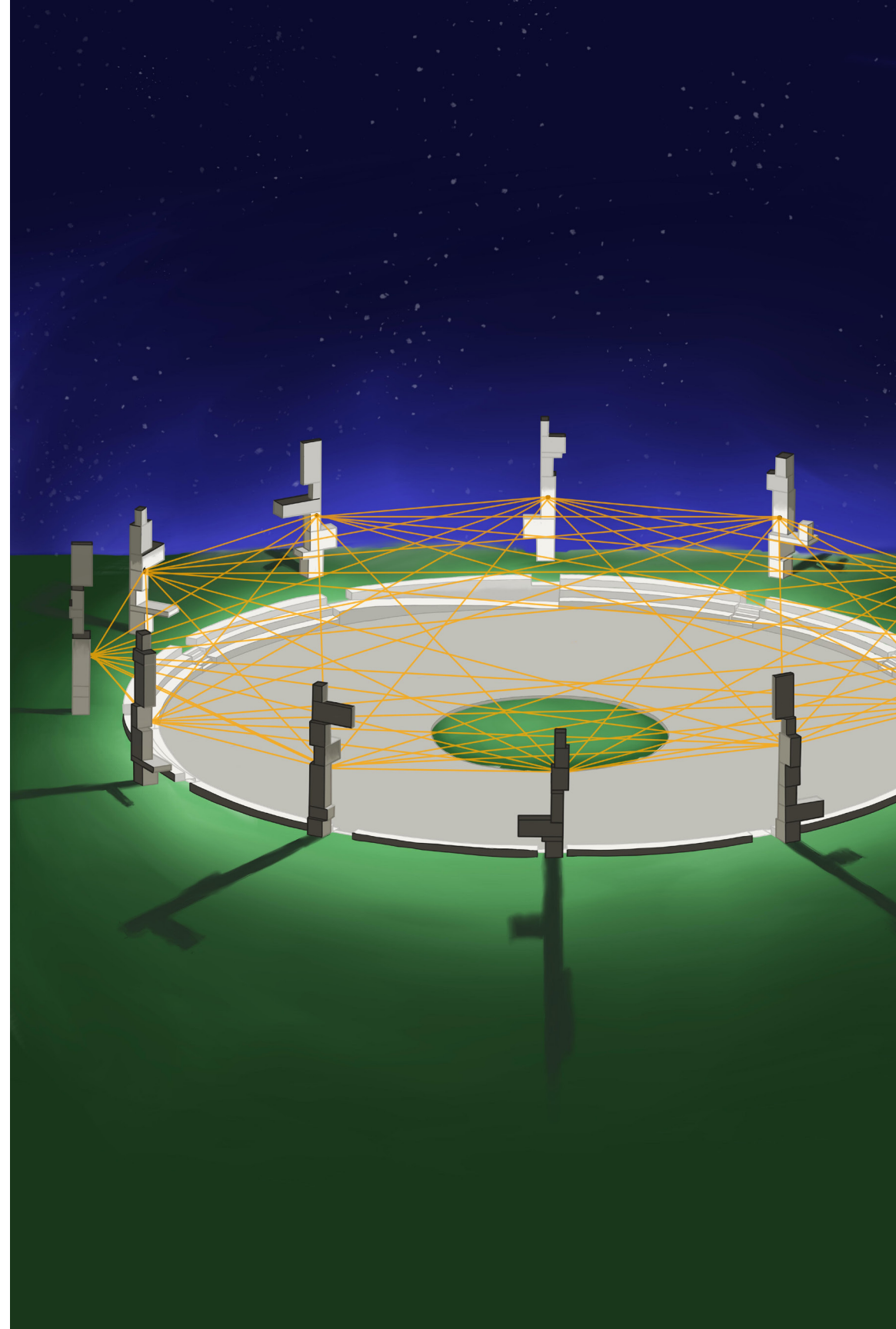
### Community

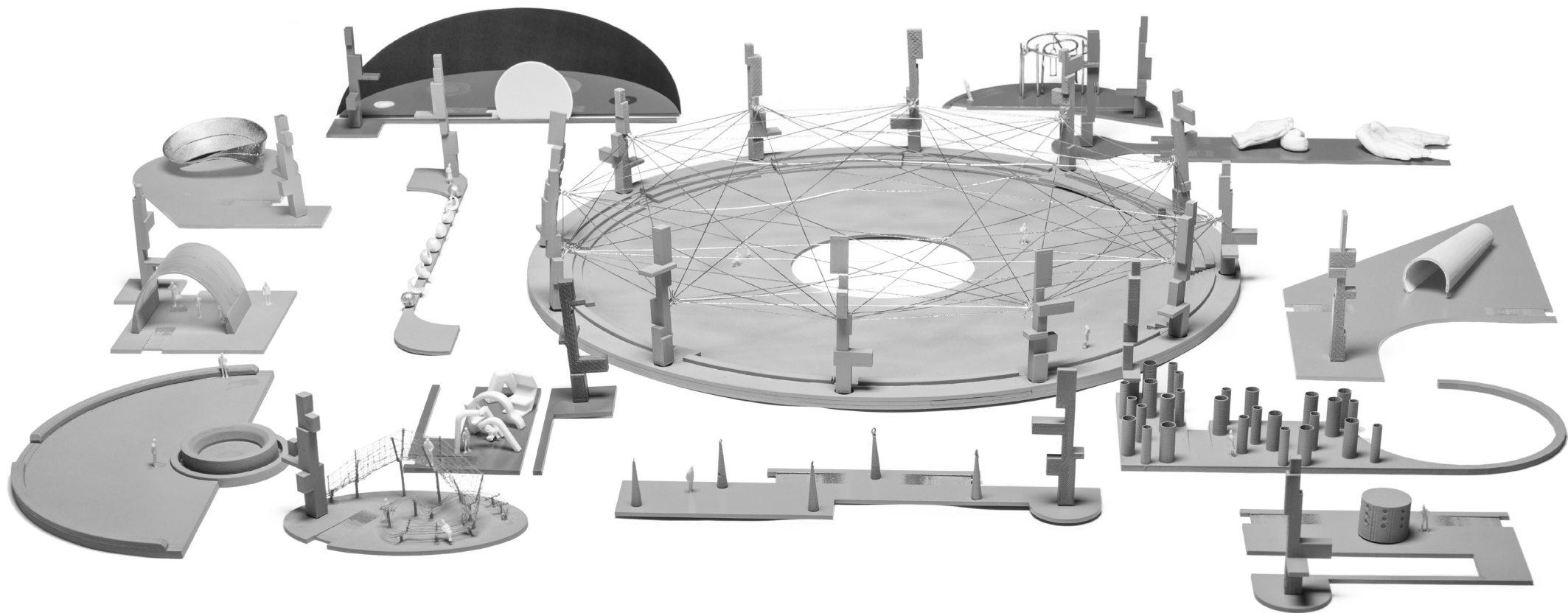


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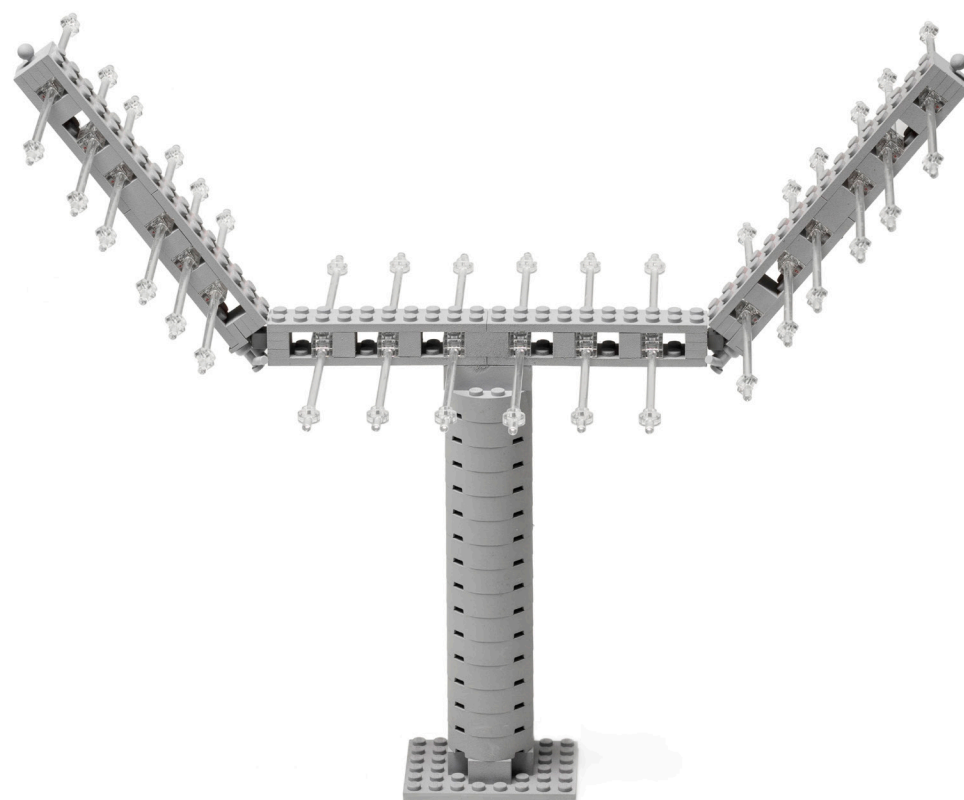
#### Context

Whether from a plane, a car, or on foot, this piazza will be a gateway into RIT and a beacon for the Rochester community. This gathering place will act as a bridge between communities and provide a space for students to connect. The space will be like a plate with the potential for many different meals. RIT is full of communities and this space could be the thing that connects them all.



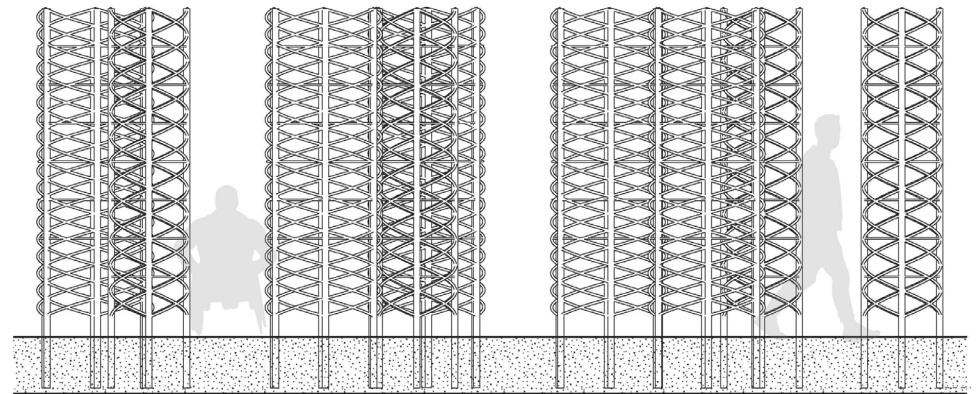
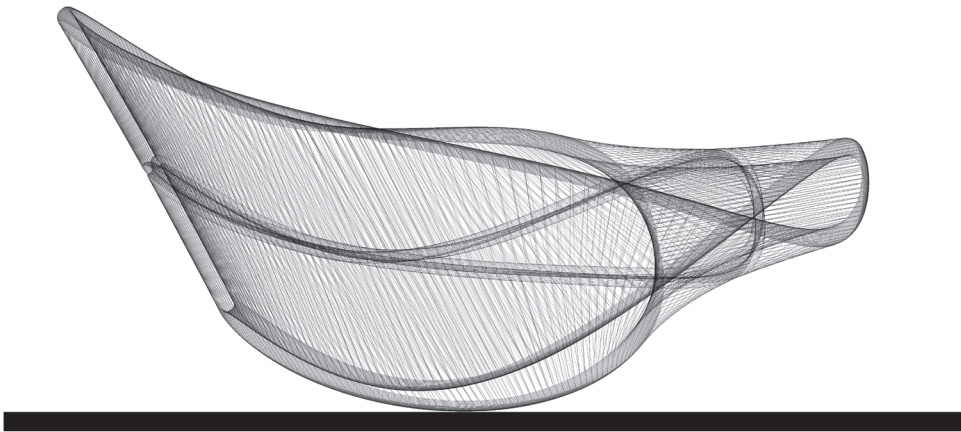


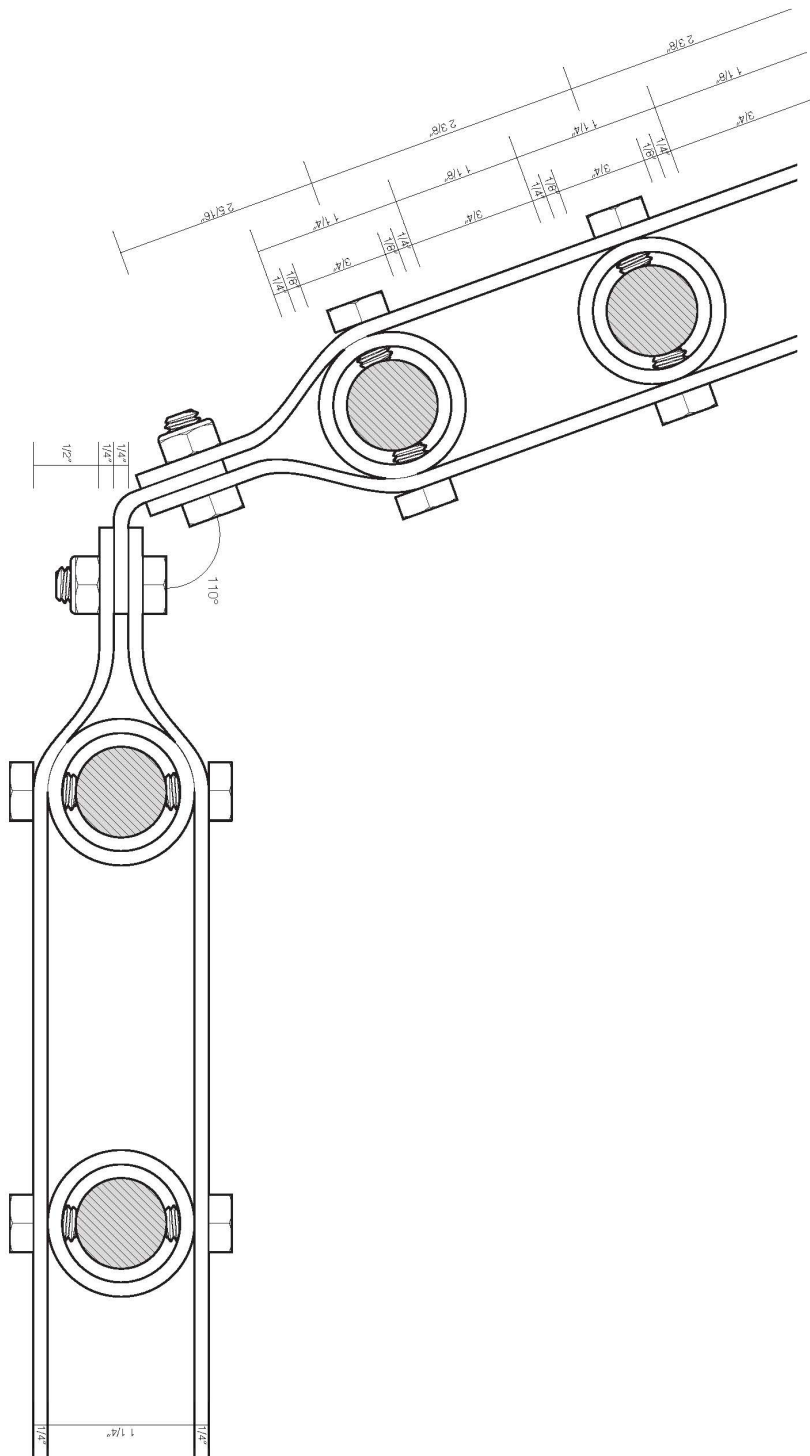
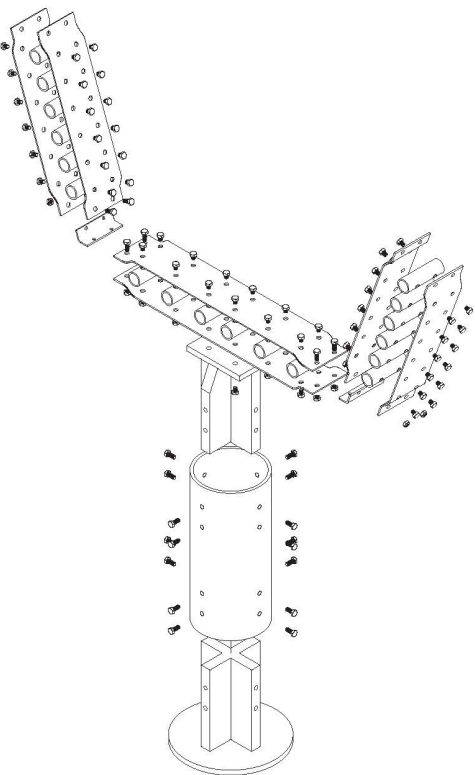
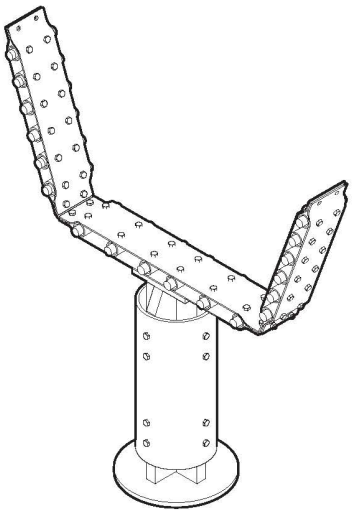


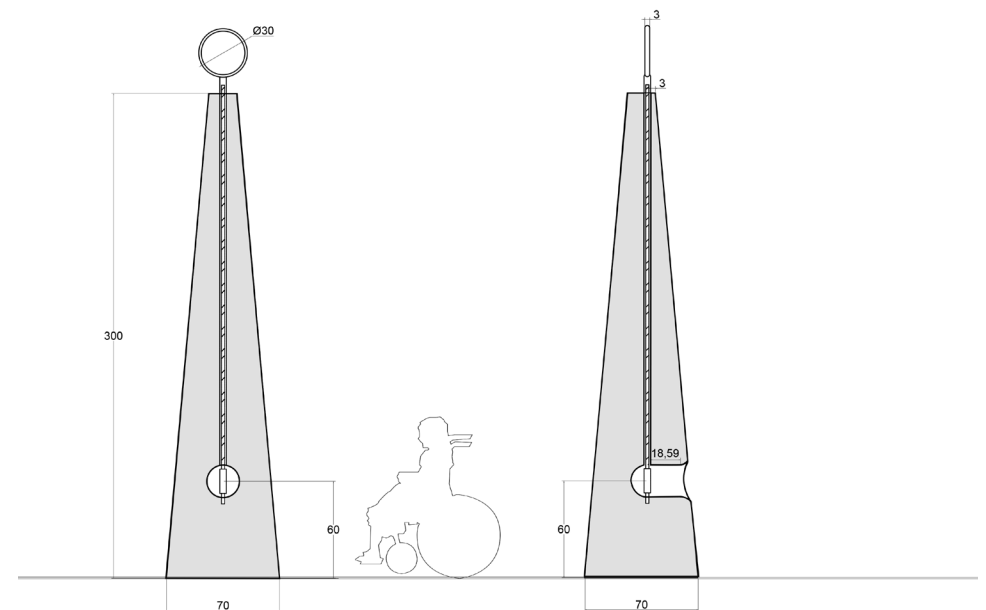
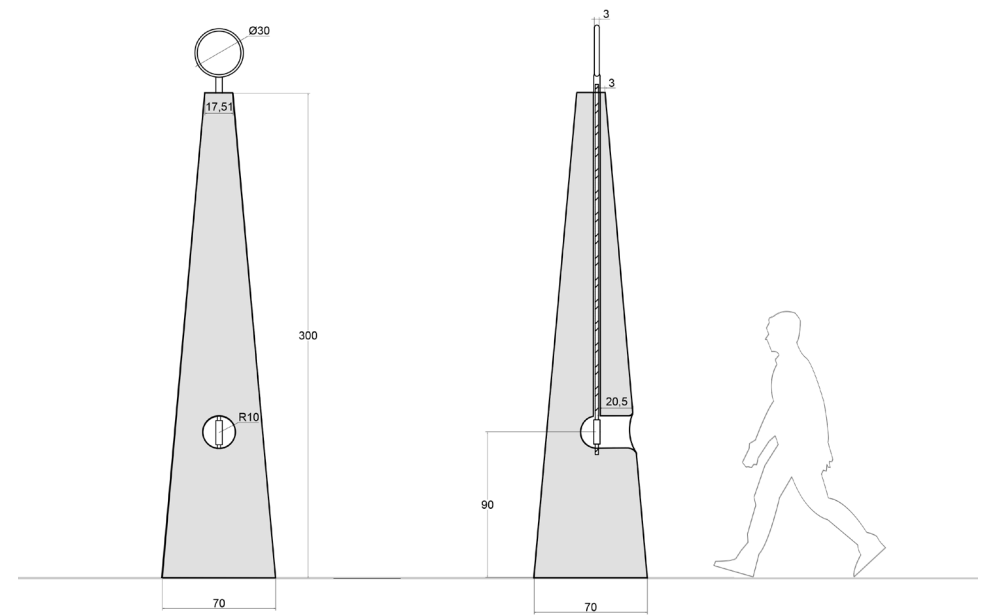
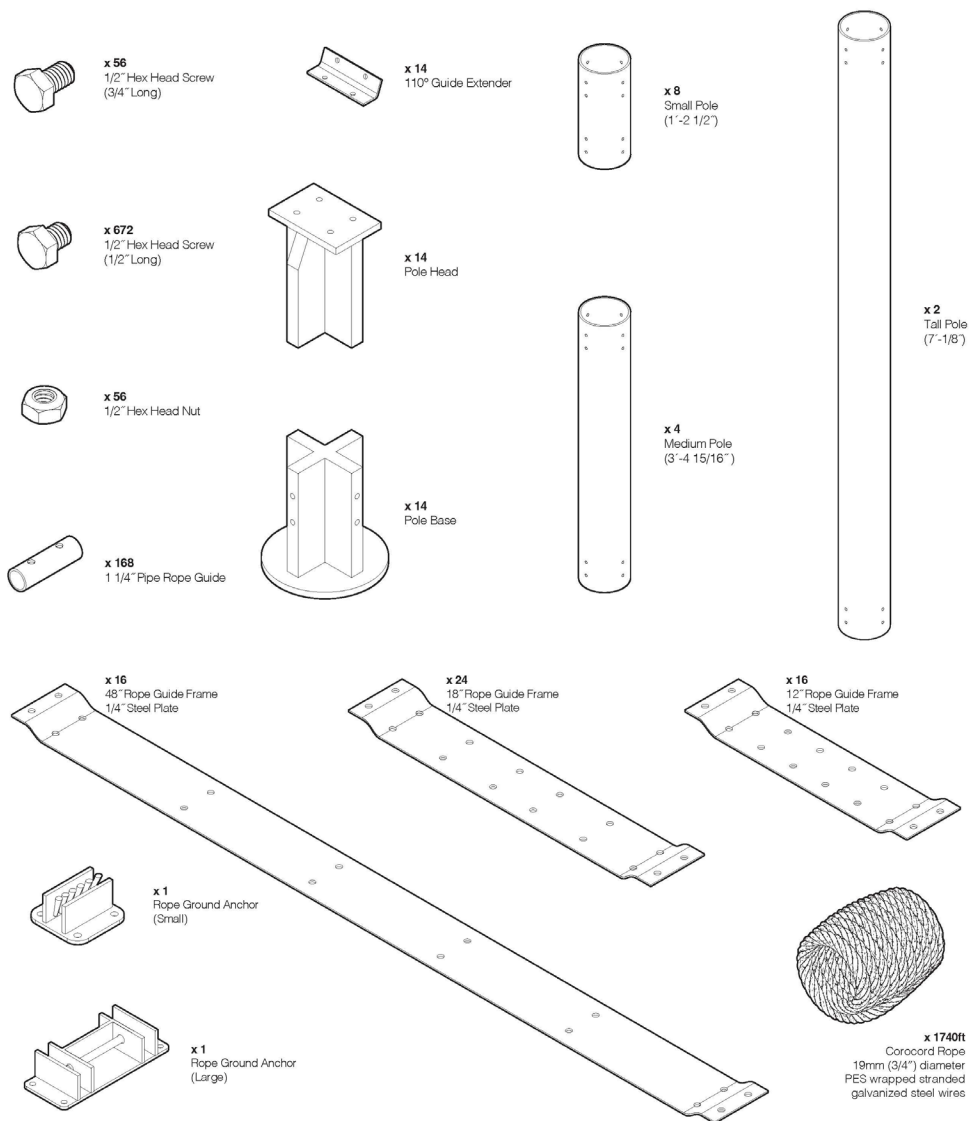




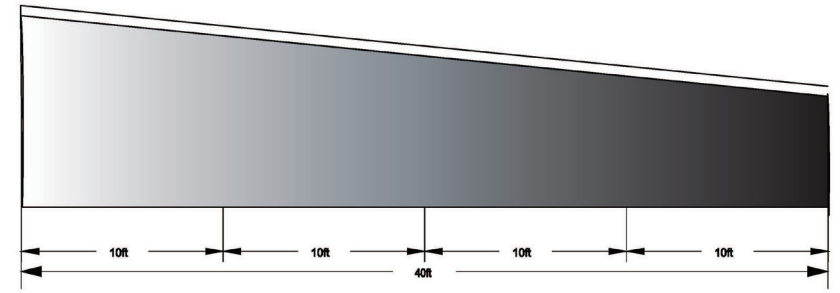




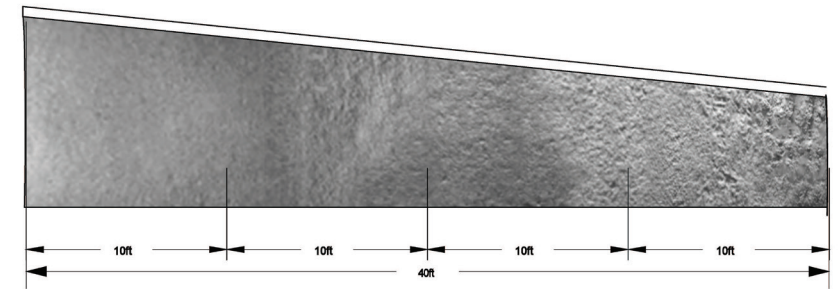




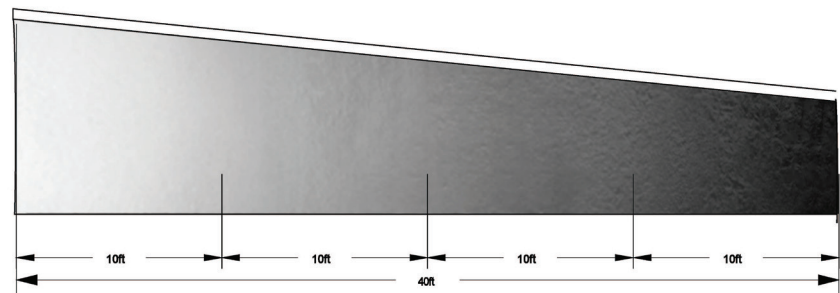
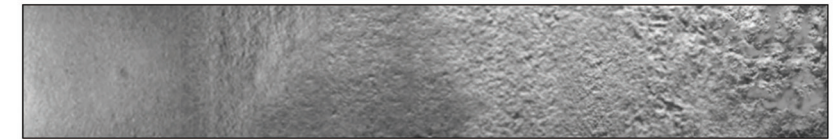




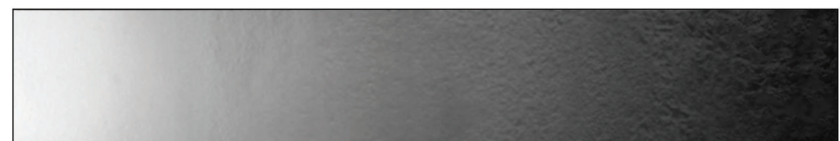
The gradient from white to black will only be on the interior of the structure.  
Painting will be the last step of construction. The exterior won't be painted.

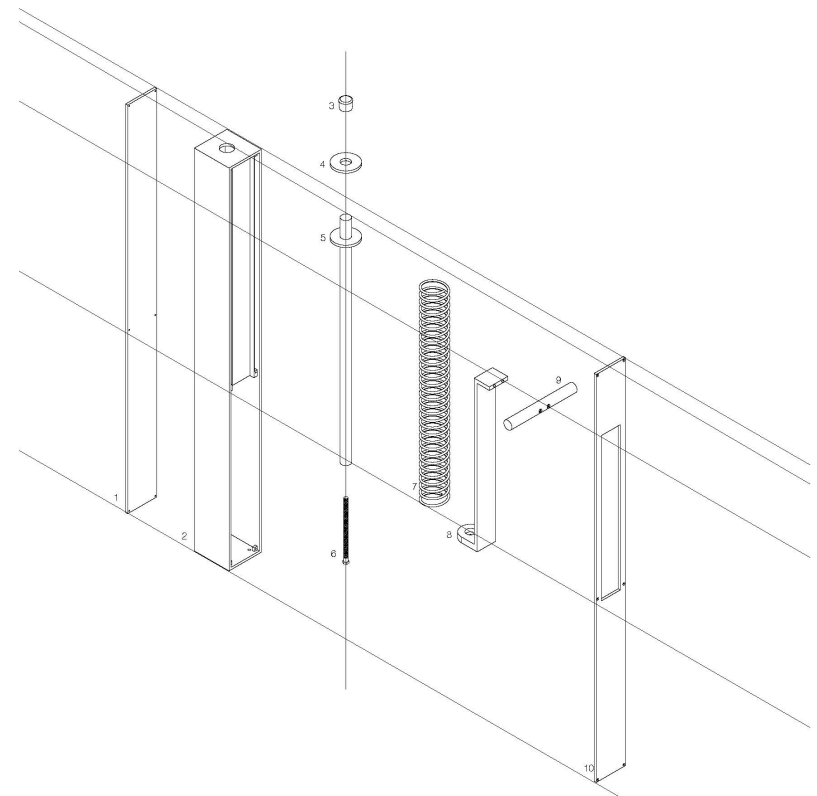
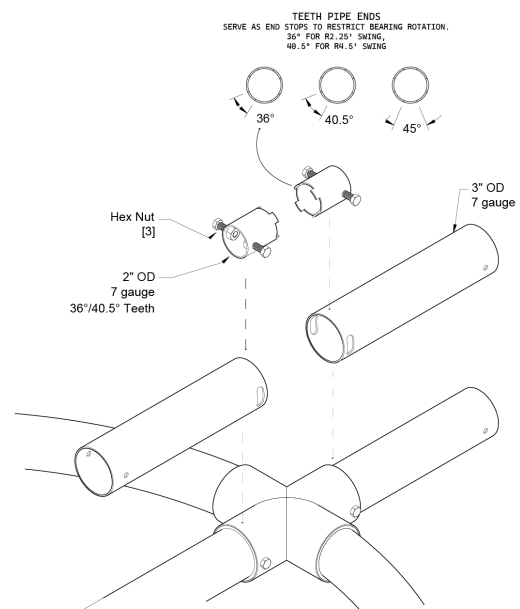
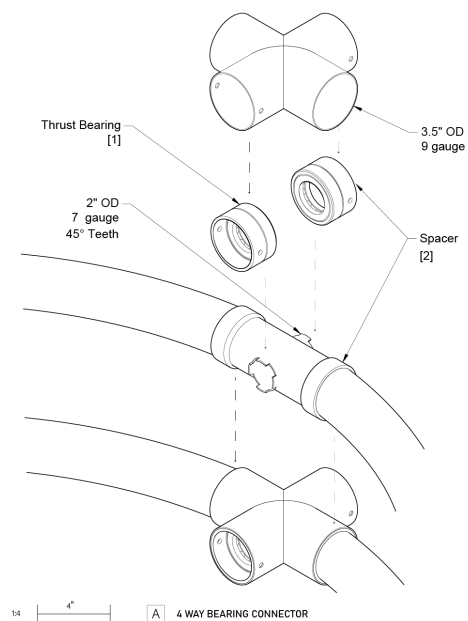


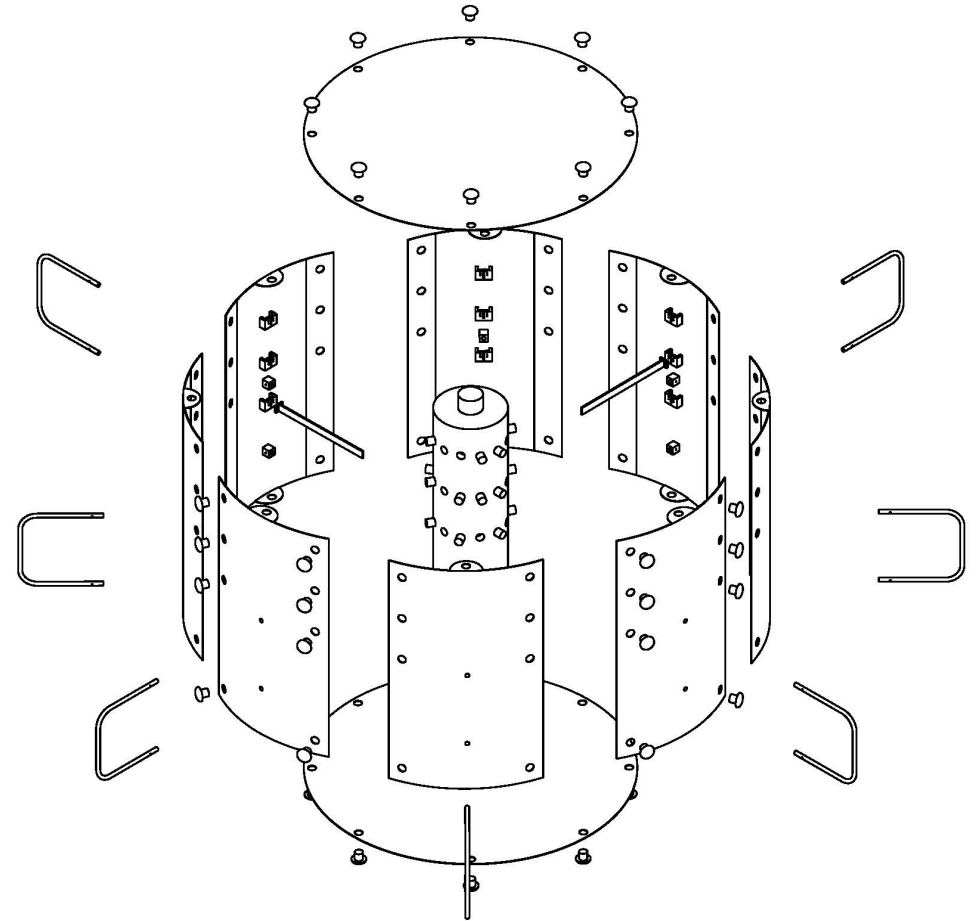
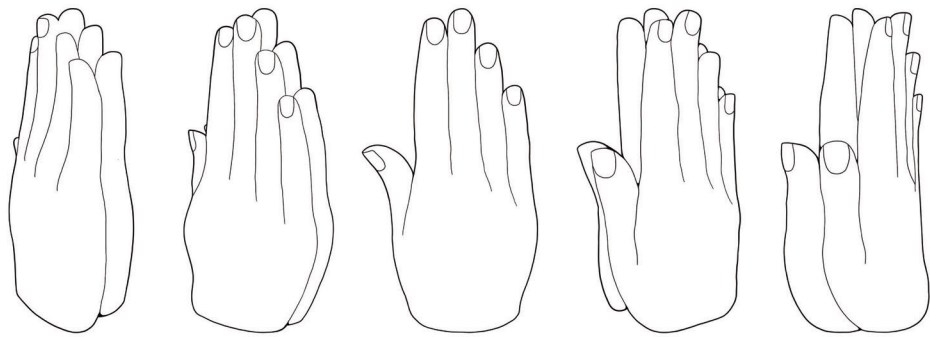
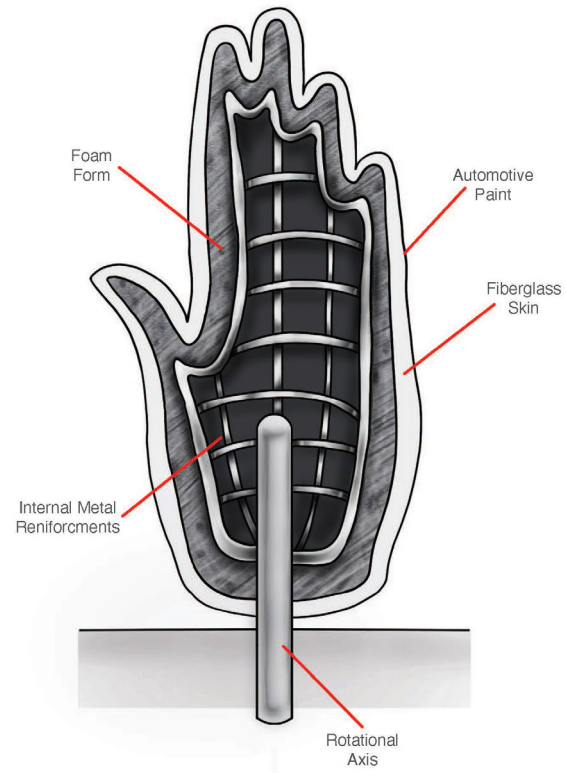
The concrete texture gradient will be achieved by creating a well done wooden mold that has the texture engraved. When the concrete is poured into the form (over the rebar structure), the texture will be created.  
This results in minimal finishing processes and cuts down on labor time.



The color gradient will mask the texture gradient but amplify the perceived change in space.  
This is what the interior wall will look like with both the color and texture gradient.







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## Student Designers' Statement

### Daechan Kim

Participating in the Metaproject, known for its rich history of fostering successful projects and nurturing talented students, has always been an aspiration for students in the Industrial Design program. Following the kick-off event at the University Gallery in late August, where our collaboration partner, the Rochester Institute of Technology, was revealed, the 14 students enrolled in this class were filled with excitement and delight at the prospect of working with our very own world-class university. Despite the initial professional challenges posed by the concept of outdoor hands-on museum installations, we were fortunate to develop designs that effectively showcase the university's strong foundation at the intersection of technology, design, and the arts.

Given the multidisciplinary nature of this project, Professor Josh Owen and Reza Aliabadi played crucial roles in guiding us through the concepts proposed by President Munson and the lessons from Lella and Massimo Vignelli. Massimo Vignelli's famous quote, "Design is One," served as a guiding principle for our design-centered approach throughout this semester-long project.

Over the course of 15 weeks, all 14 students experienced significant personal and professional growth. We pushed our boundaries by conducting thorough research, creating mockups and prototypes, and engaging with experts in various fields. The project's prompt compelled us to expand our horizons like never before, and we take pride in our successful completion and the meaningful final concepts we produced. Like previous Metaprojects, Metaproject 14 provided a truly unique opportunity for students on the final steps of their university education, preparing them to become professional designers.

The realization of this project would not have been possible without the support and decision-making of the University and President Munson. On behalf of the members of Metaproject 14, we extend our sincere gratitude to President Munson, whose bold decision granted students a valuable opportunity to showcase the university. Special thanks to Reza Aliabadi, also known as RZLBD, who was selected as the first Vignelli Center Designer in Residence for this project under the RIT Strategic Plan. Working alongside

Professor Josh, Reza demonstrated unwavering dedication to the project, sharing his knowledge and wisdom as an architect and artist throughout various phases, from ideation to final presentation. We thank our teaching assistant, Paige Smith, for facilitating communications during the project and Brooklyn Hutchison, who committed an enormous effort to creating the visual assets of this project. Thanks to all the experts and professors who served as advisors. Lastly, we would like to show our gratitude to Professor Josh Owen, who has been a great supporter of the students and the project.

Daechan Kim

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## Project Team

### Industry Collaborator

For Metaproject 14, instead of working with an outside client, students worked with RIT President David Munson to design concepts for a series of outdoor, hands-on museum installations for the university's Henrietta campus. The outdoor installations will tell the story of RIT in a way that is immersive and engaging to passersby on campus. Each student was tasked with creating a concept for one of the 14 installations. The goal is for the installations to be strategically positioned to encourage visitors to explore campus, per RIT's Strategic Plan. "What I hope is that, at the end of the semester, we end up with a set of student designs that we can actually build. This kind of course collaboration can only happen at top-notch universities like RIT," said Munson. In addition to the overarching constellation theme, each student's work will be guided by a word that is emblematic of the RIT experience. These include: community, memory, time, harmony, energy, contrast, movement, vibration, perspective, space, balance, rhythm, shape, and nature.

### Project Reviewers

President David Munson  
Darcie Moore  
Enid Cardinal  
James Yarrington  
John Moore  
John Trierweiler  
Phil Castleberry  
Prabu David  
Sandra Johnson  
Todd Jokl

### Concept / Art Direction Product Photography

Josh Owen  
Elizabeth Torgerson-Lamark  
Brooklyn Hutchison  
Paige Smith  
RIT Production Services

### Process Photography

Elizabeth Torgerson-Lamark  
Brooklyn Hutchison  
Paige Smith  
RIT Production Services

### Portrait Photography

Brooklyn Hutchison  
Jeremy Brown

### Graphic Design

Brooklyn Hutchison

### Exhibition Implementation

Josh Owen  
Reza Aliabadi

### Primary Author

Josh Owen

### Contributing Writers

Josh Owen  
Daechan Kim



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## Project Leaders

Faculty, a Graduate Assistant and leadership from our industry partner guide the students in their project development.



**Industrial Design Professor  
Josh Owen**



**Designer in Residence  
Reza Aliabadi**



**Graduate Assistant  
Paige Smith**



**Graphic Designer  
Brooklyn Hutchison**

---

## Advocates and Influencers

Various invited lecturers and advocates inspire and help to create the context for our students to develop their ideas during the calendar of the course.



**Vignelli Archivist  
Jennifer Whitlock**



**Designers  
Lella and Massimo Vignelli**



**Patricia Moore**



**Eric Avar**



**President of Rochester Institute of Technology**  
**David Munson**

I've always liked museums, especially children's museums, because they're interactive. When I started as president, I was thinking about how we could create some sort of outdoor, hands-on museum to encourage people to explore RIT. I hope this project can bring some of that interactivity to our campus landscape. What I hope is that, at the end of the semester, we end up with a set of student designs that we can actually build. This kind of course collaboration can only happen at top-notch universities like RIT.



Top Row (Left to Right)

Darcie Moore  
Enid Cardinal  
James Yarrington  
John Moore

John Trierweiler  
Phil Castleberry  
Prabu David  
Sandra Johnson

Todd Jokl





HELEN HAMLYN TRUST STUDY ROOM

EXIT







# HELEN HAMLYN TRUST STUDY ROOM







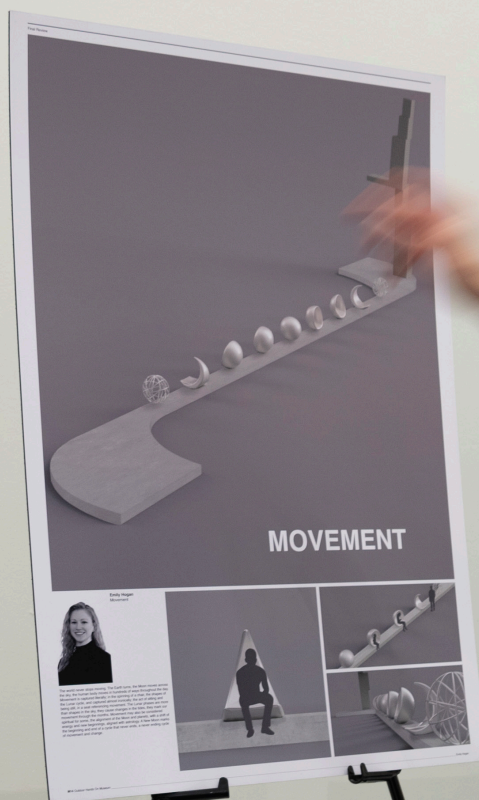


















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## Acknowledgments

We offer our most sincere thanks to the following individuals for their contributions to this year's project:

Dr. David Munson  
RIT President

Darcie Moore  
Enid Cardinal  
James Yarrington  
John Moore  
John Trierweiler  
Phil Castleberry  
Prabu David  
Sandra Johnson  
Todd Jokl

R. Roger Remington  
Vignelli Distinguished  
Professor Emeritus

Jennifer Whitlock  
Archivist  
Vignelli Center for Design Studies

Alex Lobos  
Director  
School of Design

Todd Jokl  
Dean  
College of Art and Design

Paige Smith  
Graduate Assistant  
Metaproject 14

Brooklyn Hutchison  
Graphic Designer, Photographer

Jeremy Brown  
Assistant Photographer

Fabiano Sarra  
Instructional Support Specialist

Will Tracey  
Operations Manager

Elizabeth Lamark  
Photographer

James Marotto  
Director of Advancement

Felicia Swartzenberg  
Senior Communication Specialist

Aaron Garland  
Web Content Manager

Kelly Sorensen  
Marketing Communications Director

Wendy Marks  
Director Shop One

Mike Buffalin  
SHED Makerspace Director

All of the experts our  
students consulted with

All of the  
industrial design faculty

Our fellow  
students and colleagues  
across RIT

Our friends  
in industry

Our friends  
and families

