

Contents

05	Industrial Design at RIT
06	Metaproject: A Definition
07	Metaproject Series
08	Introduction by Bridget Sheehan
10	Prologue by Josh Owen
14	Institutional Value
27	Student Designers
90	Student Designers' Statement
92	Project Team
116	Acknowledgments

One of Design's strengths is the ability to reinvent itself; to react quickly to emerging needs and opportunities, and to deliver solutions that benefit today and tomorrow. This is what Metaproject is all about: every year since its inception, it takes on new challenges and allows students to collaborate with industry leaders in enhancing design's positive impact in the world.

Alex Lobos, Director of the School of Design at RIT

metaproject 15
Rochester Institute of Technology

Concept: Josh Owen
Design: Ellinor Edstrom
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

©2025 Josh Owen, RIT

No part of this book may be used or reproduced in any form or manner whatsoever without prior written permission except in the case of brief quotations embodied in critical articles and reviews.

Printed in the United States

For more information visit
metaproject.rit.edu

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.

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.”

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 15: Icon Design

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 15, the partnership is with Icon Design and the venue for the selected student output is the 2025 New York City Design Week. A case study book will be generated and self-published which chronicles the process and products produced during the course, shedding light on the design process. This item will be used strategically to simultaneously present and promote student work and the mission of the program. In addition, various related industry publications and platforms will be targeted as ancillary venues for communicating the student research. The "Design is One" philosophy espoused by the Vignelli Center for Design Studies 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 archival resources.

Introduction

Icon Design

Industry Partner, Bridget Sheehan

Icon Design was founded in 1998 and served as a luxury furniture manufacturer for some of the most notable designers in the industry, including Holly Hunt, Christian Liaigre, and Donghia. We also had our proprietary furniture, the Wendell Castle Collection, which was designed by our founder, Wendell Castle. In late 2019, a partnership between Icon Design and ARBR Studios, a custom millwork and furniture fabrication company, was established. Our teams moved under one roof to collaborate and take our brands to the next level.

When Josh Owen approached the Icon Design team about sponsoring Metaproject 15, Icon Design was about to rebrand and shift its focus to growing its catalog with new designers. As a former grad assistant for Metaproject, I knew the value this project could provide the students and the sponsor—a collaboration between fresh designers and established, knowledgeable furniture makers would spark ideas for all involved. After a quick chat, the team was on board and the project brief was written.

What made this Metaproject unique, in my opinion, is not only that our workshop is just a few miles away from RIT and full of alumni who would have jumped at the opportunity to work on a project like this when we were in school, but with Icon being

an organization in flux, students were given a brief to design furniture that could potentially influence how we reimagine our catalog moving forward.

The students' work has inspired the Icon Design team throughout this process and given us a glimpse into the future of our brand and collection. With our eyes on the future of our brand and industry, the conversations we shared with the students of Metaproject 15 will be part of Icon Design for many years to come.

Prologue: Pedagogical Context

Josh Owen

Faculty and Metaproject Author

Course Description

This course introduces industrial design students to a working relationship with a client using a combination of seminar and workshop formats. The first half of each session presents aspects of history, theory or the practice of industrial design as it relates to Icon Design's project agenda. Guest lecturers and critics engage at regular intervals throughout the course to share their insights. The goal of the course is to inspire innovation in product and systems development with regard to the typology in question, balanced by real-world parameters. By capitalizing on industrial design theory and process, which encourages the integration of material exploration, engineering, marketing and business concerns 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

Furniture is one of the most widely utilized and understood product categories in the world. Icon Design's mission is to deliver a curated selection of contemporary furniture informed by nature and designed to be timeless. Blurring the line between art and furniture - Icon Design embraces the vocabulary: form, shape, nature, and locale. The goal for Metaproject 15 will be to develop

a unique furniture solution for Icon Design inspired by the Vignelli Archives, and particularly their “Design is One” ethos.

Procedures

This project functions as a competition. Final results will be reviewed by a team of Icon Design representatives. At the time of the final presentation, the jury will decide how many of the projects will be presented during New York Design Week 2025. Icon Design 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) will be brought to New York City by Icon Design and displayed at the 2025 International Contemporary Furniture Fair (ICFF) as part of Design Week in New York City. Students from the course should plan to be present at the ICFF during the major press days (May 18–20, 2025). All students should keep this possibility in mind in terms of their planning for the semester. Icon Design will make no concept ownership claim during the course of the proposed time frame of the collaboration. If Icon Design is interested in pursuing an output resulting from the collaboration they will engage in a separate conversation after the completion of the semester. In absence of such conversation ideas are assumed to be wholly owned by the student. Icon Design appreciates the students’ hard work and recognizes the importance of such a project to a student’s future career. In consideration, Icon Design will grant the right to students to include visuals illustrating

advertisement, broadcast media or promotional materials, and reference their collaboration with Icon Design. Use of trademarked logos of Icon Design must conform to corporate guidelines, which will be supplied upon request.

Project Deliverables

In addition to iterative study models, drawings, and renderings, students will design and create a final full-scale gray model used to communicate design and construction intent fully. Icon Design will select the student projects they would like to exhibit in NYC and will use their resources to fabricate next-level prototypes for ICFF. 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 projects selected as winners, the projects were brought to New York City and exhibited in the context of Design Week. Several were earmarked for potential further development in order to explore their feasibility as products suitable for manufacture. Each student retains the ownership of the intellectual property of his/her design.

Institutional Value

The furtherance of a strategic course plan

As demonstrated by the fifteenth 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 15 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 15, the partnership was with Icon Design.

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.

A global venue

A venue for further dissemination of the results of the student research in this project is the May, 2025 “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.

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.

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

Ellinor Edstrom, a third 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 Neeraj Sugumaran Menon as well as John Bechtold 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, and Elizabeth Torgerson-Lamark for headshots of students and course assistants as well as final photography. Thanks to Mike Buffalin, the 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.

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. This year the site was revised and maintained by graduate assistant Emma Woerle in order to follow new trends in technology and to remain current. Social media channels were maintained by student leaders from the course.

Bringing in university luminaries

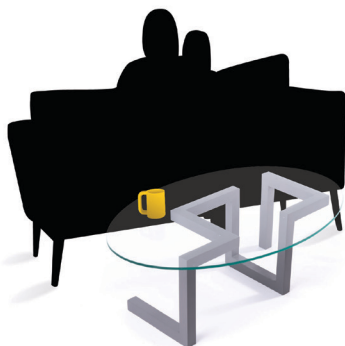
The Icon Design team are leaders from industry and acted as judges for the project. Outside perspectives of this nature are invaluable in selecting the most promising projects to be evaluated for further interest.

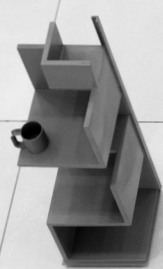
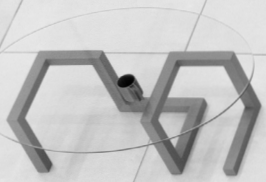
Tyler Brennan
Jason Cudzilo
Daniel Fallon
Bridget Sheehan
Fritz Zeller

Building the future

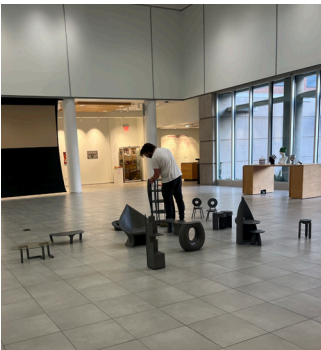
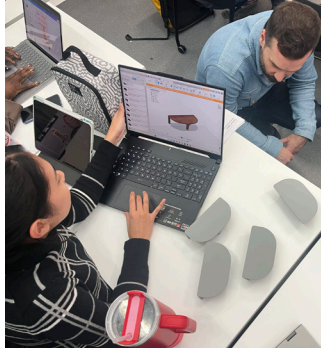
Efforts like this project require extensive planning and the coordination of many resources beyond the classroom. It is our hope that the above methods of documentation, dissemination and exhibition initiatives will facilitate the generation of more such projects in the future.











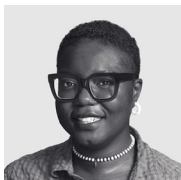


Student Designers

Oluwatobi Ashiru
Kimberly Desantis
EJ Han
Parker Kinsman
Jack Robert Nalitt
Lucy Nguyen
Eli Rosen
Sidharth Shukla

Oluwatobi Ashiru

Apere Desk and Stool



I designed the Apere desk and stool to make the user feel like they are in their own throne. As a Nigerian from the Yoruba tribe, I chose the name Apèrè because it means 'throne' or 'seat of power' in Yoruba. I want anyone who sits at this desk to feel that same sense of power, along with a touch of privacy and tranquility that the desk height offers.





Kimberly DeSantis

Tropos



Throughout people's lives they accumulate cherished items from significant people, places and experiences in their life. These items often become cluttered throughout a person's home or into a backroom where they aren't seen due to limited aesthetic showing options other than traditional wall shelving. Named after the pre-film traditional animation wheel, Tropos allows for protected central viewing in the home with added movement when viewing in the round, giving viewing an ever-changing view of their items.





EJ Han

Luna Nightstand



The Luna Nightstand draws inspiration from the timeless elegance of Vignelli Designs and the organic forms of Icon Designs combining simplicity with functionality. Featuring an easily accessible drawer and customizable modular options, the Luna Nightstand adapts to your personal needs and preferences. The C-shaped cut in the stand allows multiple nightstands to be nested together in pairs, trios, or even larger configurations.





Parker Kinsman

Trio Side Table



Borrowing themes from the Vignellis' Metafora table and countless works from Icon's past, the Trio Side Table evokes the sense of impossibility. Utilizing simple geometric shapes and hidden joints, emphasis is placed on the gravity of the piece itself, or rather the lack thereof.





Jack Nalitt

Benchstalk



Benchstalk is a hub for one to get themselves ready for the day or to decompress when getting home. Its low seat is ideal for getting shoes on and off, with space underneath for storage bins. The coat rack element allows for a few coats, with rounded bulbs to hang things without worry of fabric stretching. The arm table is perfect for setting down keys, sunglasses, or other small items.





Lucy Nguyen

Crow's Feet Table



Body language, including smiles, heavily contributes to communicating that someone is welcome. Genuine smiles cause a group of creases and lines to form at the corners of our eyes, called Crow's Feet. The Crow's Feet Table symbolically welcomes guests by extruding those creases and lines to form bold, sculptural table legs.





Eli Rosen

Dahlia Chair



The Dahlia Chair is inspired by the idea of fun. It is a curious and playful object, whose unique shape is reminiscent of a flower petal or leaf. This inspiration provides visual interest, while retaining a sense of familiarity and comfort.





Sidharth Shukla

Borromean Table



The Borromean Table draws inspiration from the mathematical concept of three interlocked rings to embody the idea of mutual support. Individually, each ring would collapse, but together they create a stable and cohesive base. The interwoven structure offers a dynamic visual experience from every angle, and with the form itself as the focal point, the coffee table provides a dynamic canvas for material experimentation that allows it to adapt to any environment.





Selected Projects

Chris Baron
Isabella Blanco
Alex Hafen
Jasmine Khamphanthirath
Jenna Schwartzberg
Valentina Scottini

Chris Baron

Solēna



Solēna is a minimalist design that brings the quiet flow of nature into a functional decoration. Routed lines across the solid wood top abstract the gentle patterns of sand in traditional Zen gardens in order to guide the eye. Upholstered legs add a textural contrast to the wooden surface, with their circle and pill shapes seen through the top, representing the sun and moon.







Isabella Blanco

Cradle Side Table



At a crucial point in Icon Design's story, the Cradle Occasional Table aims to embody the core elements of sculptural elegance and playful ambiguity that defines their most iconic pieces. Inspired by sculptors such as Noguchi that blur the line between functionality and art, the form is based on the intimacy of embrace and features a two-tiered shelving system.







Alex Hafen

Toro Chair



The Toro blends traditional woodworking with a tubular steel frame. It uses an iconic torus shape and symmetrical form language to make a dining chair that complements a variety of spaces. This design celebrates both texture and form, reflecting Icon's craftsmanship while embracing new material possibilities.







**Jasmine
Khamphanthirath**

Convo Table



Take a seat and join the Convo. The Convo table is designed for sitting on the floor and creating a welcoming space for conversation while dining and watching tv. The flat edge faces the television while the curved edge allows for two people to sit at an angle, making it easier to talk and engage naturally.

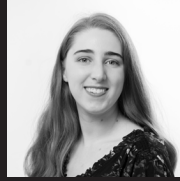




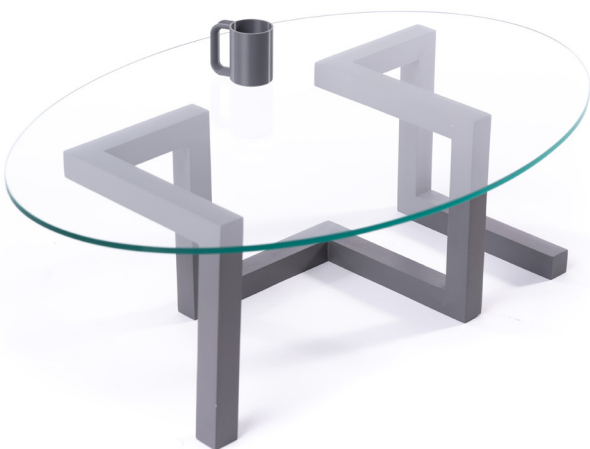
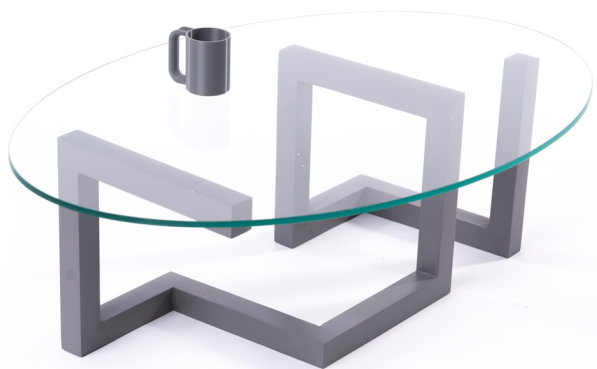
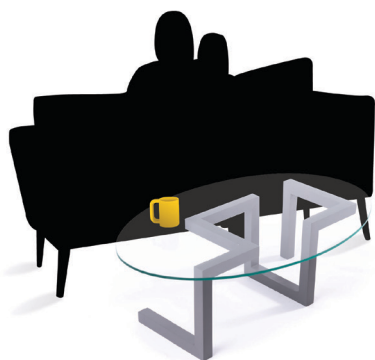


Jenna Schwartzberg

Pivot Table



The Pivot Table aims to add an interactive pop of joy and intrigue into the home. It is designed with the intention to be functional from any orientation and have the capability to be changed at the whim of the user. The glass top will be easy to remove so that the base can be quickly rotated.





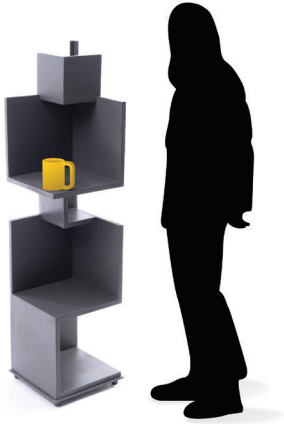


Valentina Ada Scottini

Cubo



Cubo is a modernist sculptural bookshelf. Inspired by the clean lines and geometric principles of Lella and Massimo Vignelli; its alternating larger and smaller cubes allow for customization and the possibility to create different compositions using multiples, embodying a timeless Italian design aesthetic. Made sustainably with wood and a metal spine, Cubo is compact and versatile, making it ideal for showcasing books and decorative items with both practicality and elegance.





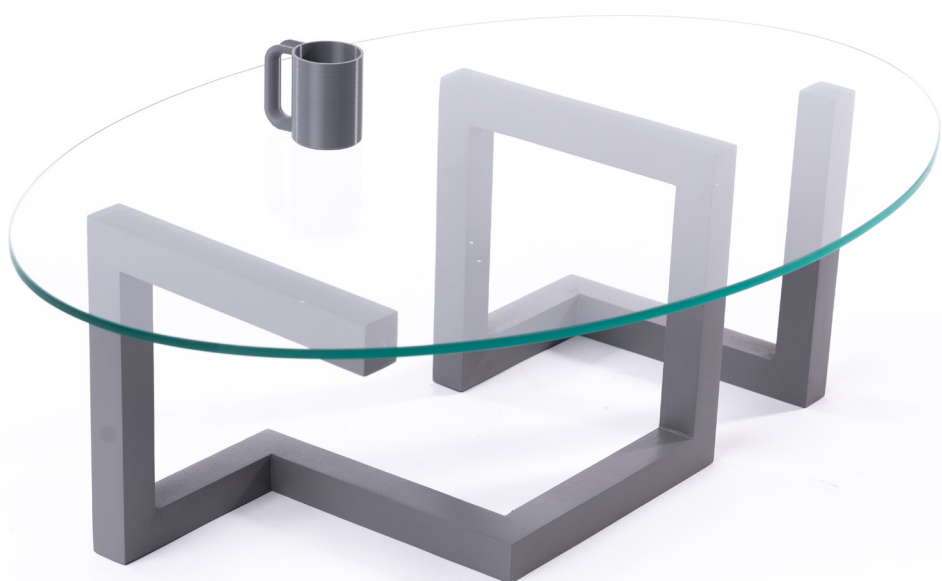
























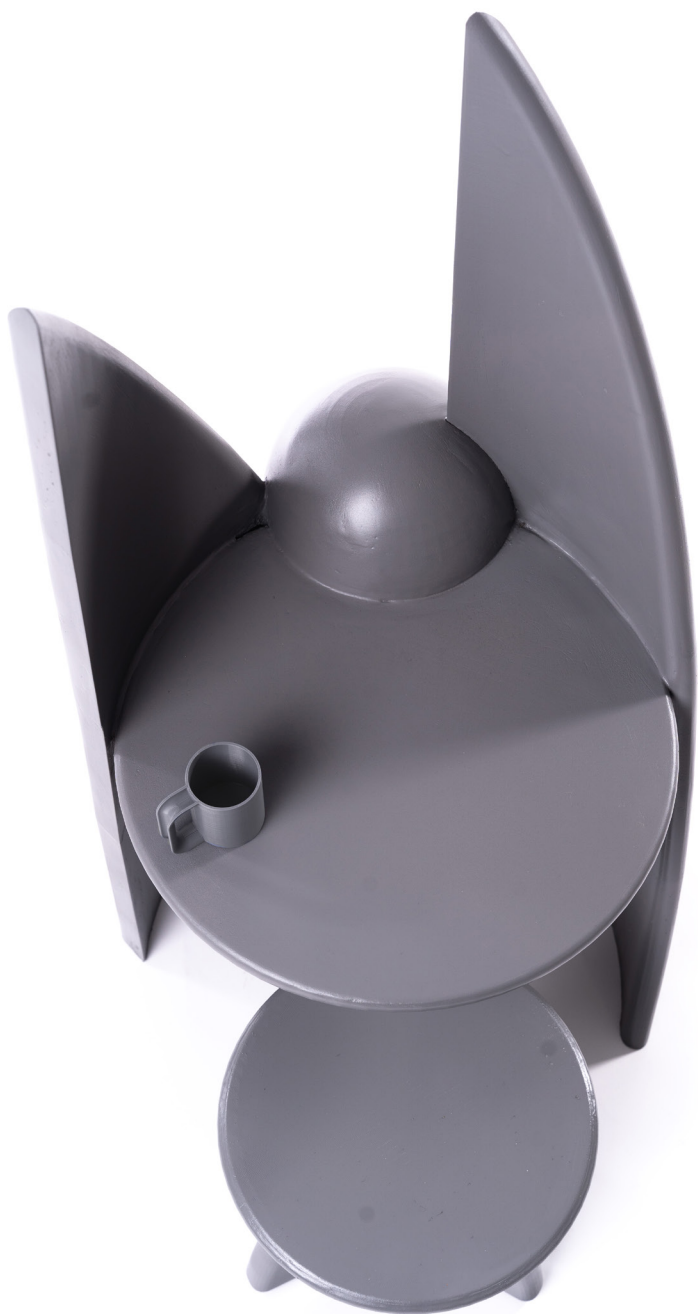


















Student Designers' Statement

Alex Hafen & Parker Kinsman

As we all sat side by side in the university gallery waiting, rather impatiently, to be told the sponsor of Metaproject 15, our class guessed at the meaning behind the yellow construction color representing our sponsor. Each of us pitched different ideas of what we hoped the project would be, hoping it would play to our individual strengths as designers. However, that is not the point of the Metaproject. Our instructor, Josh Owen, explained that a pivotal part of the process was "being okay with not being okay." In that moment, each of us had to come to terms with blindly committing ourselves to the ethos and inherent challenge of the class ahead of us.

Behind the yellow letters, Icon Design was revealed as the year's sponsor, a luxury furniture company in need of a refresh and amidst a rebirth, one that could be seen as "under construction." We were tasked with creating a new line of furniture for Icon, one that could push boundaries and set them apart in the market, all while considering the Vignellis' "Design is One" ethos. This presented a unique opportunity to create something that would not only reflect Icon's rich past in furniture design, but also help them envision their

future by incorporating elements from the Vignellis' legacy and our own unique design identities.

We were filled with nervous excitement as we embarked on the project. It is an immensely rare opportunity to collaborate so closely with a company as undergraduates, especially to see your designs potentially come to fruition as full-scale models showcased at NYC Design Week. We pushed forward full steam ahead, researching both the Vignelli archives and Icon's current and past production models, searching for a niche to fill.

Throughout the process, we grew as designers, finding ways to depart from our portfolios and learn to develop our own design philosophies. We gained insight into every step of the design process and received consistent feedback from both Icon's team and Josh. In the end, each of us developed pieces that truly represented our dedication and philosophies. Through the lengthy process, our work became extensions of ourselves, each of us gaining invaluable knowledge and experience that we will carry far beyond the classroom.

On behalf of those involved in Metaproject 15, we would like to

express our gratitude. Thank you to John Bechtold for documenting the entire process, and to Jennifer Whitlock for her endless knowledge in the archives. Of course, a special thank you to the entire team at Icon for allowing us to join this wild ride: Bridget Sheehan, Daniel Fallon, Jason Cudzilo, Fritz Zeller, and Tyler Brennen. Finally, thank you to our graduate assistant, Neeraj Sugumaran Menon, and most importantly, to Professor Josh Owen for his endless wisdom and unrelenting dedication to seeing each one of us succeed.

Cheers to Metaproject, to all those before us, and to many more.

Alex Hafen & Parker Kinsman

Project Team

Industry Collaborator

For Metaproject 15, students partnered with Icon Design, a Rochester, New York based furniture design company focused on blurring the line between art and furniture.

Project Reviewers

Tyler Brennan
Jason Cudzilo
Daniel Fallon
Bridget Sheehan
Fritz Zeller

Concept / Art Direction Product Photography

Josh Owen
John Bechtold
Elizabeth Torgerson-Lamark

Process Photography

John Bechtold
Elizabeth Torgerson-Lamark

Portrait Photography

Elizabeth Torgerson-Lamark

Graphic Design

Ellinor Edstrom

Primary Author

Josh Owen

Contributing Writers

Josh Owen
Alex Hafen
Parker Kinsman



Project Leaders

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



Josh Owen
Industrial Design Professor



Neeraj Sugumaran Menon
Graduate Assistant



Ellinor Edstrom
Graphic Designer

Industry Partners and Judges

Industry partners from the Icon Design team that also selected the final outcomes that would become prototypes.



Tyler Brennen

Industry Partner and Judge



Jason Cudzilo

Industry Partner and Judge



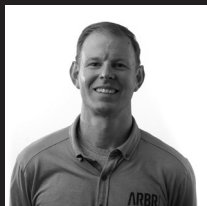
Daniel Fallon

Industry Partner and Judge



Bridget Sheehan

Industry Partner and Judge



Fritz Zeller

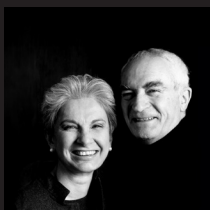
Industry Partner and Judge

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.



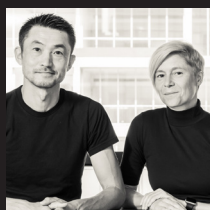
Jennifer Whitlock
Vignelli Archivist



Lella and Massimo Vignelli
Designers



Chris Bailey
Brand Consultant



Antenna Design
Designers



Chuck Cerankosky
Designer



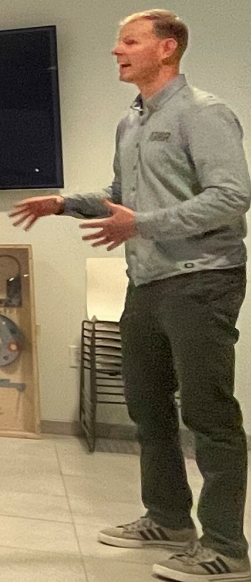
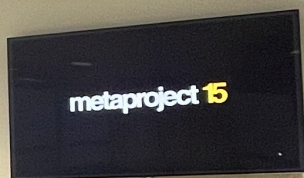
The Heller Maxmug

Designed by Lella and Massimo Vignelli for Heller, the Vignelli mug is an iconic protagonist on the world stage of product design. The collaboration leading to the genesis of this item and its corresponding dish set more than half a century ago embodies the Vignelli's elegant and bold design sensibilities which invariably led to the production of many timeless contributions to culture and commerce. The ideas left in the Vignelli archive at RIT were influential throughout Metaproject 15, as students combined the ethos of the Vignelli approach along with the mission of Icon Design to create their own inventions. By incorporating the Vignelli mug as a representation of scale, students were able to connect their designs with the long legacy of the Vignelli "Design is One" philosophy. As a byproduct of a deep partnership between renown designers and a storied design-forward company, the Vignelli mug represents the collaborative nature of design that is fundamental to the Metaproject series. We include this acknowledgment in the book as a salute to the potential of good design which can evolve from a careful study of the importance of our past to lead a brighter future.





HELEN HAMLYN TRUST STUDY ROOM

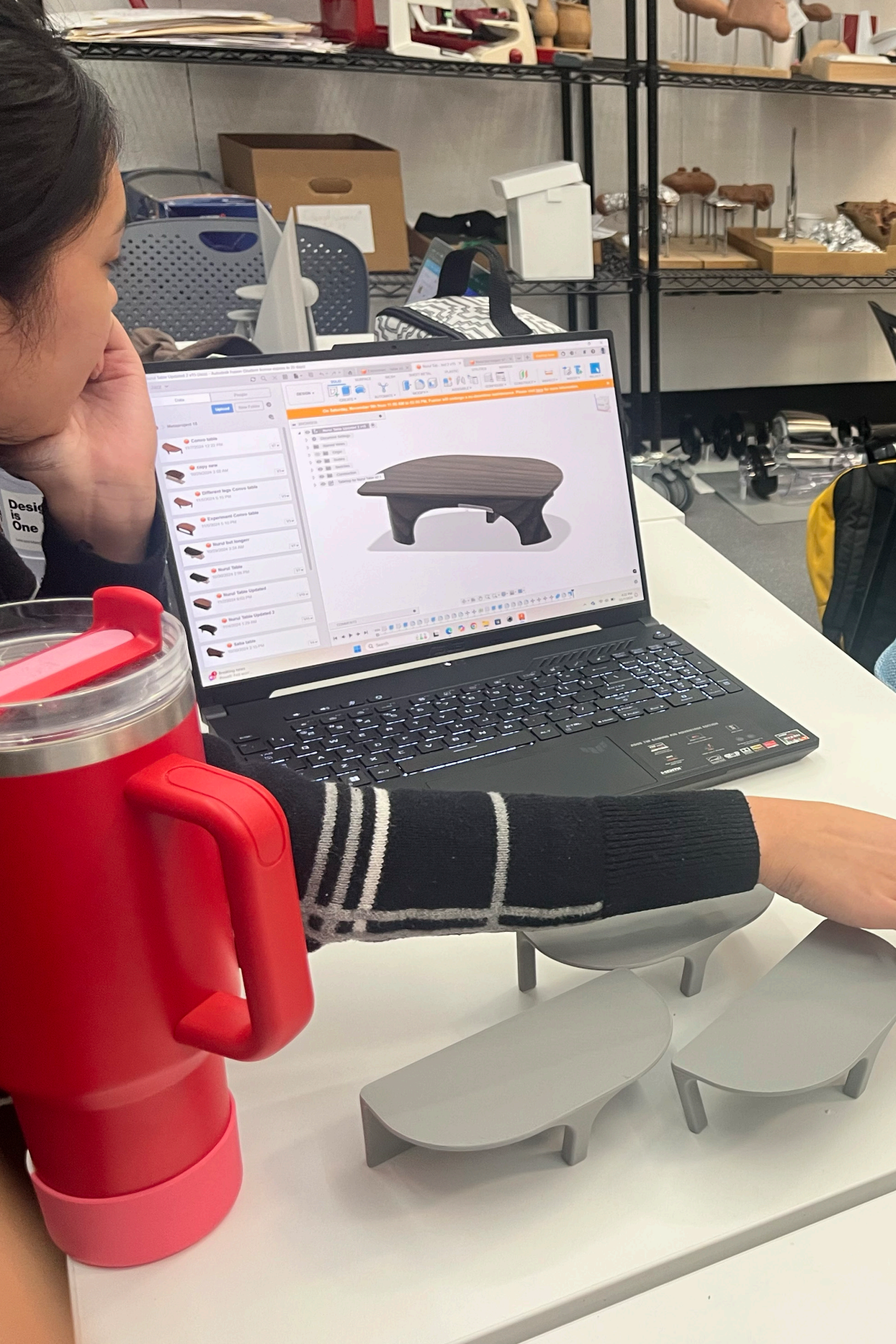















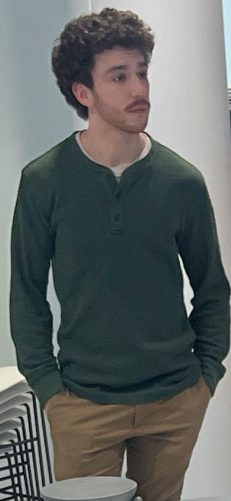




 **AirPlay**
Wirelessly send what's on your iOS device or
computer to this display using AirPlay. Learn
more at help.apple.com/airplay.

NETWORK CONFIGURATION
eduroam
CHOOSE THIS APPLE TV
vignelli-tv-boo4720

RTY CAD Apple TV. To connect, select this
device from Airplay menu. Enter Airplay
code.





4740
Signed Notice

metaproject 5

metaproject 5



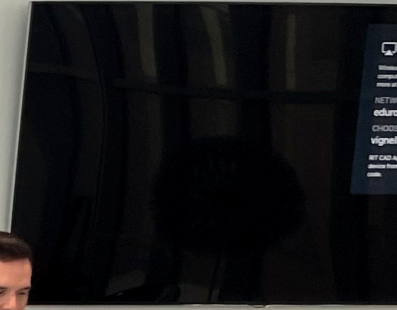
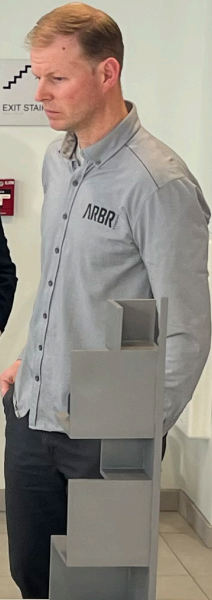
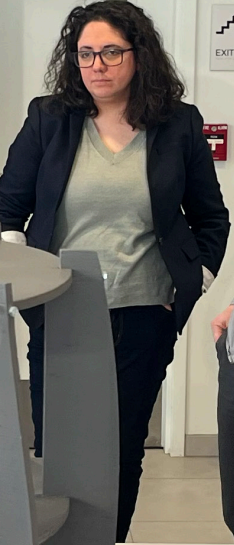
HELEN HAMLYN TRUST STUDY

EXIT

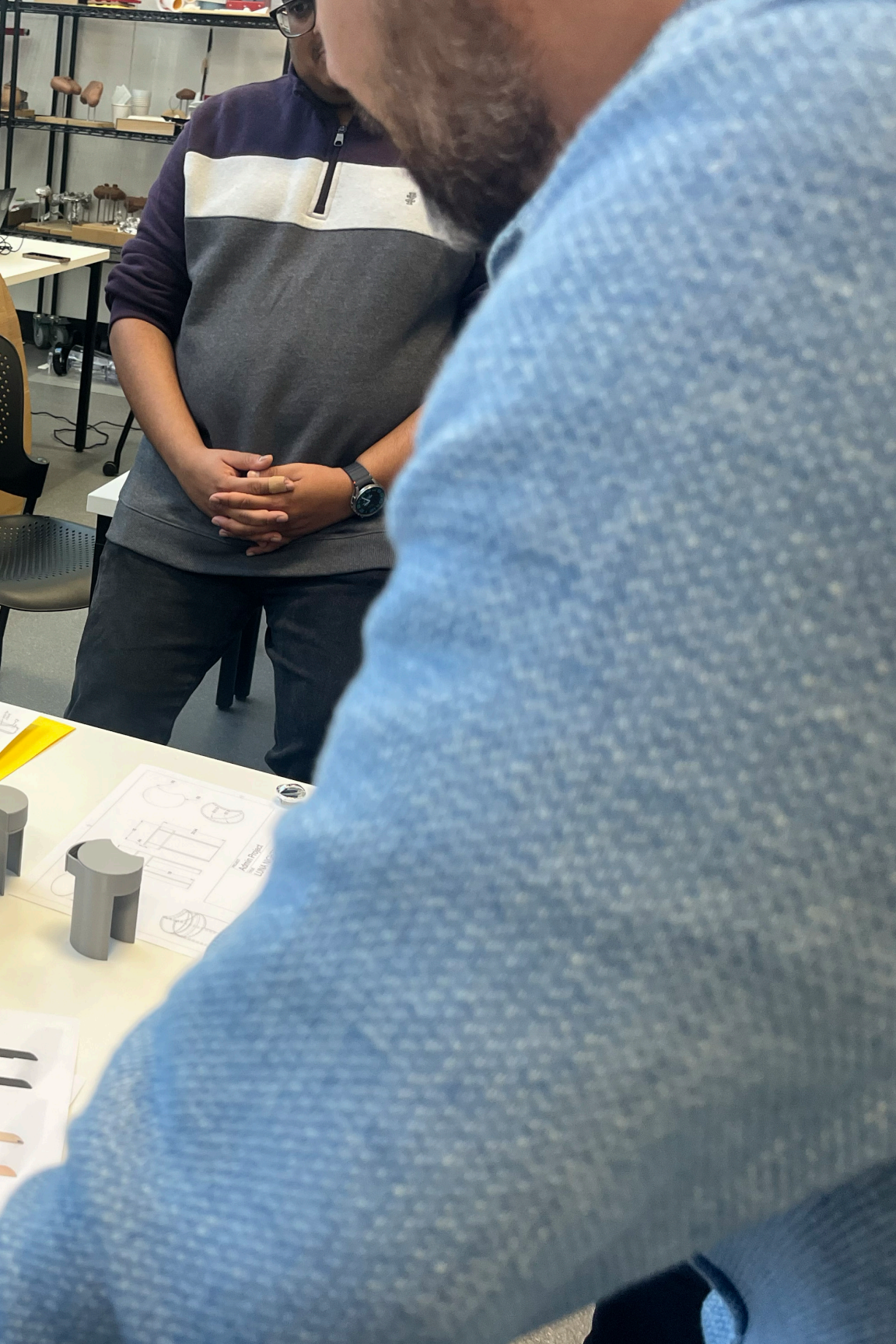
EXIT STAIRS

ARBR

Network
education
vignettes
407 CAD A
design from
1960s







Acknowledgments

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

Tyler Brennen
Industry Partner
Icon Design

Jason Cudzilo
Industry Partner
Icon Design

Daniel Fallon
Industry Partner
Icon Design

Bridget Sheen
Industry Partner
Icon Design

Fritz Zeller
Industry Partner
Icon Design

Josh Owen
Director
Vignelli Center for Design Studies

Jennifer Whitlock
Archivist
Vignelli Center for Design Studies

Masamichi Udagawa
Designer
Antenna Design

Sigi Moeslinger
Designer
Antenna Design

Chris Bailey
President
Bailey Brand Consulting

Chuck Cerankosky
Owner
Good Luck, Cure, Radio
Social, Bar Bantam

Alex Lobos
Director
School of Design

Todd Jokl
Dean
College of Art and Design

Neeraj Sugumaran Menon
Graduate Assistant

Ellinor Edstrom
Graphic Designer

John Bechtold
Photographer

Elizabeth Torgerson-Lamark
Photographer

James Marotto
Director of Advancement

Felicia Swartzenberg
Senior Communication Specialist

Emma Woerle
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

