Innovation

**NEW**
David Rosen at Kendall  
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**HISTORIC**
Federal Building renewal  
page 06

**INNOVATIVE**
Curriculum, spaces, people  
page 10
Ferris State University President David Eisler (right, in suit) looks up to ArtPrize 2012 entry Mr. Weekend (left, in sock), an obsolete robotic arm from a Chrysler plant in Detroit, given a new career as a 15’ talking sock puppet by artist Mike Simi. “Wonderfully weird.” — ArtPrize juror Lisa Freiman on Mr. Weekend

“Art has changed my life.” — Mr. Weekend, on becoming a piece of modern art

Above: Junior Digital Media major Tyler Wayer and his ArtPrize entry, Med Mile Mini. Left: “Roll” by Jamey Grimes greeted visitors to the Historic Federal Building gallery during ArtPrize. “Observation precedes vision.” — Kendall President David Rosen

“Standard Hula-Hoop Reunion” by David Greenwood was just one of the pieces included in the 2012 Annual Kendall/Ferris Faculty Exhibition held this fall in the Kendall Galleries in the Historic Federal Building gallery. “World-renowned artist and “visual futurist” Syd Mead visited Kendall in November, giving a talk about his work and show in the Kendall Galleries, and reviewing portfolios with Kendall students.”

No, this wasn’t a zombie attack. Students took part in a wound makeup demo from Chelsea Manifold, a New York stop motion animator, film maker, makeup artist, and instructor. “Stardust Hula-Hoop Reunion” by David Greenwood was just one of the pieces included in the 2012 Annual Kendall/Ferris Faculty Exhibition held this fall in the Kendall Galleries in the Historic Federal Building gallery.

“In his book, The Myths of Innovation, Scott Berkun chooses “significant positive change” as the most potent definition of innovation. Many of us are concerned with the overuse of the term and suspicious whenever we see it. For indeed, if we are innovating to significant positive change, we must also manage the disruption caused by that change. Consider the impact of the automobile on the infrastructure of the road system, or moving from telephone lines to wireless communication.

The process of design will be the impetus for future innovations, and the curriculum at Kendall serves to lay the framework for developing the skills necessary to create significant positive change. Wonder, explore, inquire, teach, try, fail, try, fall, try, improve, push, discover.” — Professor Gayle DeBruyn

“Wonderfully weird.” — ArtPrize juror Lisa Freiman on Mr. Weekend

With its meticulous construction and eye-catching colors, Gabriel Dowe’s “Plexus No. 18” stopped people in their tracks during ArtPrize.

Metals/Jewelry Program Chair Phil Benato assisted members of NASA’s Jet Propulsion Laboratory on creating this 3D rendering of the Mars rover Curiosity.

Kendall has a simple mission: to develop artists and designers who make a difference, doing art and design that matters. Kendall believes in small batches. We choose to achieve one goal at a time, boldness over complacency, and learning over acceptance. In that spirit, we have redesigned the print version of Portfolio and write the year will launch an online version.

While Portfolio will continue to provide information about the people of Kendall, it will also give space to the forces that shape the practice of art and design, and the practice of living with purpose. Each Fall, Portfolio will discuss large ideas, like INNOVATION; each spring, it will discuss practice, like COMMUNITY ENGAGEMENT. We hope that Portfolio informs and inspires the reader with new ideas.

Let us know what you think: what should be kept, discarded, improved. And let us know if you have ideas or stories for our writers and artists to dig into. You can always reach us at kcadcommunications@ferris.edu.

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Instead, Rosen came back with a stack of comics and asked the boy to pick one he wanted to read. After a couple of months, the boy’s reading skills had progressed so much that he could read and understand his textbooks. Then one night as Rosen sat at home with his parents, he heard a knock on the door. “It was an elderly woman holding a cake,” he says. “She said, ‘Thank you for teaching my son. You made a big difference in his life.’ That’s when I learned that teaching can transform lives — not just individuals, but the families and communities around them, too.”

That moment steered Rosen toward a career in academia, beginning with a degree in English. “For me, systems of words and the way they make meaning were most rewarding to study,” he explains. “Once I learned how to read a system and the way it was organized, moving to administration was a simple step. From my ability to analyze to the way I think and communicate, everything I needed to learn about business, I learned from poetry.”

Following his doctorate at Johns Hopkins University, two decades at the University of Maine at Machias, and nine years at Woodbury University in Santa Monica, Rosen’s family was ready for a change of scene. “We made a wish list for our new home: a small town with the amenities of a big city, a rich art and design scene, a strong relationship between the built and natural environments, close to wilderness and big water, with access to small town with the amenities of a big city, a rich art and design scene, a strong relationship between the built and natural environments, close to wilderness and big water, with access to community,” along with the usual suspects like Portland, Maine, and Vancouver, B.C., Grand Rapids made the short list.

Rosen says, “I was interested in any job where I could be successful and make a difference. After looking at Kendall and the area very carefully, I knew that this was a place I would like to be and a job I would like to do.”

Meanwhile, Kendall’s search committee was equally enthusiastic about him. “We wanted to find a leader who would understand where we are (both strengths and weaknesses) and guide us forward,” says Max Shangle, dean of the college. “Dr. Rosen stood out because of his ability to communicate his commitment to art and design education and the value of art and design as an economic entity, as well as his previous leadership experience.”

For Rosen, walking away from a California beach community might seem like a difficult decision, but he and his family were enthusiastic about the move. “We did the research and knew Kendall and Grand Rapids hit all of our value points,” he says. “We knew this is what we wanted to do with our lives, and so far, it’s not only met our expectations, but exceeded them.”

Now headed into his second semester in office, Rosen’s goal is to make Kendall not the best school of art and design, but the most important. “How do you measure who’s best? You can’t,” he says. “Perfection stands in the way of achievement. Being the best is immmeasurable, but you can measure impact. Moving the needle is what’s important.”

Opportunities to do that are all around, and Rosen, always the “quick listener,” has his ear to the ground. For example, he says, “Digital media is shaping many of the industries we teach about. We have a digital media program at Kendall, but we could be doing much more to apply what we know locally and elevate West Michigan to a leadership role.”

Rosen also envisions Kendall blazing trails in the field of sustainable living. “Good design can do more than make a comfortable work space,” he says. “It has the potential to contribute to the health of the economy, environment, and city.” Rosen hopes to create a new architecture program where Kendall students can draw on the wider region, impacting our own area and a much broader region,” he says.

Furthermore, Rosen sees exciting opportunities to combine the area’s traditions of entrepreneurship and design. “Creativity and good design can make an impact in every human life, providing a path to the future for those who have been marginalized,” he says.

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Dr. David Rosen describes himself as a “quick listener.” But his real gift is tuning into frequencies that others miss — and acting on what he sees and hears.

It’s a skill that will serve Kendall College of Art & Design well as he takes the reins, challenging the school to make a greater impact in everything it does. Rosen was just a high school freshman when he discovered his affinity for changing people’s lives. “I was tutoring a kid who was supposedly illiterate,” he says. “When I asked him to read his social studies text aloud, he couldn’t do it. His teachers told me it was nice of me to try, but he was too stupid to learn, and it was a wasted effort.”

“Twenty Questions with Dr. David Rosen”

1. On my bookshelf: Day of the Triffids (catching up on what I should have read).
2. On my playlist: Philip Glass, One Running, Milk Snow, Jack White, Sigur Ros.
3. In my fridge: Local beer, local meat, and local produce.
4. Favorite spot on campus: The halls, because they have the student work, which is incredible.
5. Typical Saturday night: They are like snowflakes — no two are ever alike.
6. Item on my bucket list: I don’t believe in bucket lists — I believe in making the present the most exciting thing in your life — however, a party on my 121st birthday would be nice. I would like to do that before I die.
7. What I used to think I’d be when I grew up: Old, older, and then dead.
8. Right- or left-handed? Right-handed with my tennis, left-handed with my compliments, and both hands on the keyboard.
9. Right or left-brained? Somewhere in the middle.
10. My favorite of the 5 senses: The one that you use to enjoy the world with.
11. Any broken bones? No, not that you can see.
12. Pens or pencils? Pencils.
14. Night owl or morning person? Both — I love to stay up late, I love to get up early.
15. Something I recently learned how to do: Work with computers.
16. Number of languages I speak: One, although I once knew as many as three.
17. Instruments I play: I am inclined to beat rhythm on almost anything. I used to play guitar.
18. Little-known talent: I have a talent for the obvious.
19. One thing I like to have with me at all times: My watch.
20. If I weren’t doing this, I’d be: Doing something else.
When Kendall students headed home last summer, the college’s newly acquired Historic Federal Building was still wrapped tightly in its chrysalis of scaffolding.

Fast forward to this fall, when it burst out with a dazzling array of capabilities and a brand new purpose for the 21st century.

By Karin Lannon

President David Rosen says, “This project represents the way many innovations happen, which is not discarding the past but building on it. We tend to think about innovation as doing something totally new, inventing a new material or finding a widget everybody needs. But sometimes it’s finding ways to readapt to a purpose that fits the time, using materials that are already on hand.”

Today, where federal courtrooms and Gerald Ford’s congressional office once stood, eager students now pour into rooms equipped with Smart Boards, media:scape® collaborative technology and laptops. Where buckets once caught drips from a leaky roof, people from design, technology, business, and government gather to cross-pollinate ideas in the Wege Center for Sustainable Design—now equipped with a global database and hands-on Material ConneXion collection for brainstorming sustainable solutions.

And where early 20th-century craftsmen created one-of-a-kind plaster friezes and terrazzo floors, those historic details have been painstakingly repaired. All while 21st-century technology and energy-efficient building techniques that earned the building LEED® Gold Certification have prepared it for its next 100 years.

Just a few years ago, the future didn’t look so bright for the aging building. Listed on the National Register of Historic Places, it had passed through several occupants before the Grand Rapids Art Museum moved out, leaving the city with a crumbling building, a daunting list of repairs, and renovation estimates of up to $33 million.

But Kendall College of Art & Design and Ferris State University knew the building was too good to pass up, and its vision turned into a shining example of adaptive reuse. The key, as it often is, was to get some fresh minds involved. Pat Zawacki, Senior Project Manager at The Christman Company, explains, “It took a lot of thought during the design period. We had to ask, how do we meet historic standards, adapt for current needs, and ensure the building will remain sustainable and adaptable into the future?”

Kendall Vice President for Administration and Finance Sandra Davidson-Wilson explains, “Through good, thoughtful design, we were able to turn every floor into high-tech space for Kendall. Parts of the building look just like they did in 1909, but it’s completely outfitted with every innovation we need as an institute of higher education.”

Dean Max Shangle is quick to point out how much more functional the building is today. “The first-floor gallery is always open. The classrooms are busy. The connectivity in the building is great. Students have discovered the lounge spaces and are flocking to them. Every inch of the building is in use.”

Dr. Rosen concludes, “This project was not about turning a sow’s ear into a silk purse. It was already a silk purse. But when this building opened 100 years ago, it had a different meaning than it does now. What it means will change again. When you can take something from generation to generation and adapt so it has value in its new context, it serves as a model of sustainability and assures its current use. That’s one of the keys of innovation.”

By Karin Lannon

Yo!Chef Cafe is a welcome addition, offering students sandwiches, snacks and drinks.

Far left: The large auditorium on the second floor has already played host to many college and community events, including the ArtPrize Speaker Series.

Left: Students studying in one of the many common areas throughout the Historic Federal Building.
Inspired by scientific experimentation, this painting by 2011 MFA Painting graduate Sarah Knill is the result of an innovative process involving a sheet of Lexan, a heat gun, and layers upon layers of meticulously applied paint. To read more about Sarah and her work, please visit kcad.edu/blog/math-science-art.
Collaborative Design students map out possible solutions to a problem.

As President David Rosen says, “Doing things surprising approaches you’ll find only here. Kendall College of Art & Design as you will find Think innovation is limited to science and technology? Think again. their ideas and put something in their portfolios give students the chance to test applications of for the museum, which now understands the photography provided a valuable starting point only 5-10% are on exhibit at any one time. So attract more interest to the city’s museum by work with the Grand Rapids Public Museum. A Even before the Collaborative Design program of its kind in the U.S., students discover how to help people in all fields using design as a problem-solving tool. The program explores ways to bridge the communication gap between designers and non-designers and explain the sustainable and economic advantages of design thinking.

Even before the Collaborative Design program officially began, Professors Gayle DeBluyne and Paul America’s students were doing innovative work with the Grand Rapids Public Museum. A multidisciplinary class saw an opportunity to attract more interest to the city’s museum by calling attention to the museum’s artifacts—the second-largest collection in the state, though only 5-10% are on exhibit at any one time. So students designed and tested a new model of cataloging the artifacts. Their development of a more robust database with compelling photography provided a valuable starting point for the museum, which now understands the resources needed to take the idea full-scale. DeBluyne says, “It’s experiences like this that give students the chance to test applications of their ideas and put something in their portfolios that sets them apart.”

Through an innovative partnership with the Michigan State University College of Human Medicine, Kendall’s new Medical Illustration program is taking a job experience to a brand-new level. Program Chair David Gianfredi explains, “In the upper-level classes, students work on actual assignments from MSU doctors who have a real need for an illustration.” In a matter of weeks, the doctor gets a custom-made piece of art—a key innovation in an industry saddled with high price tags and long wait times. All copyrights, which Gianfredi says are “like money,” are kept in-house, earning royalties for both MSU and the student artist. And students can start building a portfolio of published work even before graduation.

In another new partnership, Kendall is teaming with the Fashion Institute of Technology to offer a BFA in Fashion Studies. Chair Earl Faucher begins the course by borrowing out the common perception of “disposable” style. First-year students are asked to imagine something rustic and create a wearable, socially acceptable garment. Advanced classes will take sustainable fashion one step further by exploring no-waste patterning. It’s a great way to encourage socially responsible fashion and think about what to do with all of the waste in our industry,” she says. Faucher is also studying ways to trade in-class critiques for what she hopes will be more honest and productive online reviews—something no other fashion program she knows offers.

Interior Design Chair Lee Davis collaborated with an unexpected partner to design a project for her senior studio class. “Students always work best when they have actual clients with specific needs, as opposed to trying to make stuff up,” she says. In this case, students from Grand Rapids Community College’s Sccthe Institute for Culinary Arts came up with a menu from a specific culture, then worked with Kendall students to design a kitchen demo space around that menu. Davis also brought in an industry partner who worked with students to customize cabinetry. “We’re always looking for ways to connect with the community,” she says. “This has been a great way to strengthen our ties while helping students succeed.”

Finally, the new FlexLab gives students in all programs access to many of the high-tech gadgets they’ll encounter in the workplace. “They can experiment, have failures, and come back to try again at cutting, etching, etcetera,” says Coordinator and Metals/Jewelry Chair Phil Renato. The lab also serves as a hub where students of all ages and interests can work together, creating a breeding ground where they can trade information and ideas across program boundaries.

Dean Max Shangle says the recent innovations are a natural outgrowth of the school’s constant efforts to keep the school focused on fundamentals. Davis also brought in an industry partner who worked with students to customize cabinetry. “We’re always looking for ways to connect with the community,” she says. “This has been a great way to strengthen our ties while helping students succeed.” Finally, the new FlexLab gives students in all programs access to many of the high-tech gadgets they’ll encounter in the workplace. “They can experiment, have failures, and come back to try again at cutting, etching, etcetera,” says Coordinator and Metals/Jewelry Chair Phil Renato. The lab also serves as a hub where students of all ages and interests can work together, creating a breeding ground where they can trade information and ideas across program boundaries.

As the chair of the Metals and Jewelry Design program, Phil Renato is only too happy to attest to the evolution of the FlexLab. “The FlexLab affects every student and teacher at Kendall. From using a vinyl cutter to wide format printing and other 3D and printmaking assets to 3D scanning to new and old technology, the possibilities are endless. We even have a 3D printer and a plasma cutter.” Kendall’s FlexLab is the place where you’ll find some of the most advanced equipment and methodologies at Kendall. But the tools themselves are not what make this such an innovative concept. The FlexLab is open to all students, so you’ll increasingly find professors from every discipline giving students assignments that take them there. Students whose paths might never cross are getting more and better opportunities to interact and share their passions. It’s the conversations between different majors, the cross-pollination of ideas, and the daily inspiration that allow for the germination of innovative ideas and solutions that otherwise might not have had a chance to grow.

Take the simple example of a pencil. Three unrelated technologies—wood, graphite, and eraser—being brought together to help us explore a world of communication and self-expression. It’s the epitome of what the FlexLab hopes to bring to the collegiate experience.

THE CLASS FOR THAT?

Think innovation is limited to science and technology? Think again.

“There’s a class for that?” As a student, you might just find “What’s your major?” to be the most limiting question you will hear. The answer can’t begin to scratch the surface of who you are and what you’re about.

FLEXLAB: THE INNOVATION HUB

As the Chair of Drawing and Printmaking, Rockman has witnessed many such as German make the transition from well-educated to well-rounded. And an advisor, she stresses that it’s equally important for fine arts majors to find something they love outside their chosen field as well. Interdisciplinary opportunities afforded by the FlexLab challenge all students to look at the ways they can explore new ideas by combining disciplines and technology. But new opportunities are also arising for faculty, such as Printmaking instructor Mariel Versius. “I find that the speed of the FlexLab’s digital tools allows me to assign more time for students to spend on the concept phase. This creates stronger ideas. If my students can spend more time being creative and less time constructing their art, they will be better prepared for a successful career. Today’s crop of students will need to be well-rounded and adaptable, and think the FlexLab is really helping students achieve that.”

The brilliant comedian and philosopher Stephen Fry once said, “We are not nouns, we are verbs.” If you think you can be imprisoned if you think of yourself as a noun.”

We are not nouns, we are verbs. ~ Stephen Fry

The FlexLab is the place to free yourself from nouns and labels, and to begin to shape the verbs by which you create the future.
NICARAGUA WANTS YOUR XXL JEANS

Finding a way to aid the physically handicapped and elderly in a third-world country using only local resources and with little or no seed money is a tall order for anyone, much less a student.

But Kendall Industrial Design professor Jon Moroney reports that the Kendall students who went to Nicaragua as part of the Applied Global Innovation Initiative worked closely with their peers at the University of Nicaragua to apply design thinking to their concepts, manufacturing and marketing to turn their ideas into reality.

The AKI, started in 2002 by Grand Valley State University professors Dr. Paul Lane and Dr. John Farris, aims to help some of the poorest people on earth “change their world with their hands.” Herrre went in May with the goal of aiding Nicaragua as part of the Applied Global Innovation Initiative. Herrre went in May with the goal of aiding Nicaragua as part of the Applied Global Innovation Initiative.

The Kendall students, of course, benefit too. “The [Industrial Design] program is really focused on teaching. For the students to have an opportunity to go teach others” is invaluable. The Kendall students, of course, benefit too. “The [Industrial Design] program is really focused on teaching. For the students to have an opportunity to go teach others” is invaluable.

The Kendall students, of course, benefit too. “The [Industrial Design] program is really focused on teaching. For the students to have an opportunity to go teach others” is invaluable. Why are so many of your projects related to vehicles? Why is it so personal to people. It makes a connection through redefining something they thought they knew nothing about.

To do for you to people to have a certain reaction to the objects you design? It is important to me that people find a relationship with the objects that I create, inspiring new stories, memories and interactions with each other. To do for you to people to have a certain reaction to the objects you design? It is important to me that people find a relationship with the objects that I create, inspiring new stories, memories and interactions with each other.

How do you define what you do? I don’t. My degree from Kendall is in Industrial Design, but I do my best to avoid all labels. I’m just an artist, trying to make an impact in whatever floats my boat at any given time. And sometimes, that’s an actual boat. How do you define what you do? I don’t. My degree from Kendall is in Industrial Design, but I do my best to avoid all labels. I’m just an artist, trying to make an impact in whatever floats my boat at any given time. And sometimes, that’s an actual boat.

When did you first develop an interest in machines and/or art? Growing up, I was always changing, altering, re-doing toys, bikes, things around me. I don’t have a matchbox car that isn’t repainted or changed somehow. Before I had a driver’s license I was buying and restoring Porches with my brothers. I wasn’t modifying or improving them in any way, but my curiosity for all things mechanical, especially vehicles, provided a great foundation of knowledge. When did you first develop an interest in machines and/or art? Growing up, I was always changing, altering, re-doing toys, bikes, things around me. I don’t have a matchbox car that isn’t repainted or changed somehow. Before I had a driver’s license I was buying and restoring Porches with my brothers. I wasn’t modifying or improving them in any way, but my curiosity for all things mechanical, especially vehicles, provided a great foundation of knowledge.

It sounds like your family was a big influence on you. Absolutely. I have two older brothers, an older sister, a great head dad, and my mom was a teacher. We all are highly creative, confident, self-motivated individuals. We suppose we all influenced each other, and it’s interesting that we all have different jobs today. Engineer, nurse, sales, bio-chemist, etc. I have been lucky to be surrounded by a long list of great people, both family and otherwise, throughout my life. It sounds like your family was a big influence on you. Absolutely. I have two older brothers, an older sister, a great head dad, and my mom was a teacher. We all are highly creative, confident, self-motivated individuals. We suppose we all influenced each other, and it’s interesting that we all have different jobs today. Engineer, nurse, sales, bio-chemist, etc. I have been lucky to be surrounded by a long list of great people, both family and otherwise, throughout my life.

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How important is it to be willing to accept failure as part of the process? I see the role of the designer as being to lead people to what’s next…to push, to imagine, to create something great. Ultimately, you can’t achieve that kind of breakthrough without a failure or two along the way. How important is it to be willing to accept failure as part of the process? I see the role of the designer as being to lead people to what’s next…to push, to imagine, to create something great. Ultimately, you can’t achieve that kind of breakthrough without a failure or two along the way.

So, what are you currently working on? I am applying everything I know to stripping a car down to its basic function: a mode of transportation. What we think we want is different from what we need or how. This will have a “green” element to it, but not in the typical way. All the parts are locally sourced or reclaimed, with collaboration from a lot of creative people right here in West Michigan. I won’t share many details yet, but it’s fast, it’s efficient, and it’s my favorite thing so far. Though to be fast, every new thing I work on is my favorite.

Never one to sacrifice fun for function, Joey is continually exploring and experimenting, pushing himself as hard as he pushes the realms of what a designer represents to the world. Watch the future unfold at julier.com.
NEWS & NOTES

STUDENT

DIGITAL MEDIA
In their first year of competing in the California State University, Long Beach 24-Hour Animation Competition, the Kendall animation team, self-named “Fifteen Generators of Dynamics,” captured second place, beating all 35 teams but one from CSU-San Jose. Congratulations to the team, all senior Digital Media majors: Galen Tremblay, Marcie Gray, Luke DeCarli, Chase Goff, and Bob Graham.

ALUMNI

Sara Haggard, a 2012 Kendall Fine Arts grad, is the director of public relations and communications at the Smithsonian’s Cooper-Hewitt, National Design Museum, New York. Sara’s focus is on developing and executing strategic communications and digital strategies for the museum.

FURNITURE DESIGN
Senior Jake Blake received two Merit Awards in the biannual Design Emphasis Showcase, held at the International Woodworking Fair in Atlanta, GA.

Senior Liz Moore is the recipient of the Willith, 2012 Jena & Stephen Hall Scholarship for students in home furnishings fields. This is the second year that Moore has received a scholarship from the association. Her award was $3,500 to defray the cost of tuition. Also receiving financial assistance from the Willith scholarship is junior Lance Risden.

DRAWING, ILLUSTRATION, PAINTING
Senior Illustration major Isaac Daniel Smith has been selected for the Kendall Art Gallery’s graduate edition of New American Paintings. His work can be found in the magazine’s “#53 Top CMYK” issue. His work can be found in the magazine’s “#53 Top CMYK” issue.

Assistant Drawing Professor Gypsie Schindler has been selected to exhibit her work at the important annual fall Drawing, Illustration, Painting competition, the Kendall Portfolio 2012 Fall Issue. Smith was selected from a field of over 35 students for this year’s portfolio and landed the coveted cover with her piece, “Air Boss.”

At the 17th annual Pinnacle Awards, presented February 14 in High Point, NC, Taylor West (‘06, Furniture Design) captured the Youth Furniture category with his Ashley Collection for Hudson Furniture. Denis Kissane, ASFD, (’06, Furniture Design) was also honored with a scholarship recognizing his winning design teams in three categories.

Jeffrey Moezzen (’87 Sculpture and Functional Art) has been named new executive director of the Renegade Foundation in Lake Forest, IL.

Kelly Allen (’12, MFA Painting) was awarded a “Corporal Customs” exhibit at the s1s Mima Gallery in San Francisco. Allen creates tightly rendered paintings that are based on collage sketches, featuring clusters of animals, plant life, and a variety of colorful forms and objects.

Karen Beers of the Kendall Art Gallery at Walters Community College hosted a workshop titled by Dustin Farnsworth (’10, Sculpture and Functional Art) through July 7. The gallery is located inside the J. R. Fishman Library on the Morristown Campus in Morristown, TN.

Yana Caravas (’03, Graphic Design), has recently published two online projects in CMYKmagazine’s “79 Top New Creatives” issue. Her work can be found in the article “Lucky Magazine: Let’s Watch.” Caravas is currently working as a graphic designer at Elevate Studios in Chicago.

Taylor Greenfield (’02, MFA) was recently hired as Volunteer Coordinator at the UICA in Grand Rapids.

Eric German (’12, MFA) has work accepted into the graduate edition of New American Paintings.

IN MEMORIAM

Dr. Dewey F. Mosby was given an honorary doctorate from Kendall College in 2008. On Dewey’s Life as an artist his main black American finds that first to receive a Ph.D. in Art History from Harvard University, he is the 1st to be Curator of European Art at a major American museum (The Detroit Institute of Arts). Mosby was among the first to develop a non-ethnographic museum. He arrived at Colgate University in 1975, and retired as Director Emeritus of the Picker Art Gallery. He was twice decorated by the Order of Arts and Letters of France and held the title of Officer, among his many other honors.

Dear Friends of Kendall College of Art and Design:

Since its founding in 1928, Kendall College of Art and Design has grown in harmony with a region dominated by innovation, collaboration, the creative spirit, and entrepreneurial thinking. It has cultivated the talents of artists and designers whose work has made significant contributions to West Michigan and to the nation. Kendall is justifiably proud of the accomplishments of its faculty, staff, students, and alumni.

In the coming years, Kendall will continue to produce the highest-quality graduates, whose impact will shape this region’s future and set a national example of work that makes a positive difference in the world. I will be asking you to help Kendall College of Art & Design to achieve these aspirations.

If you want to chat about the future of Kendall, drop me an email. If you want to help this work continue, let me know. You can always reach me at david@kendall.edu. I look forward to talking to you about our future together.

GALLERY NEWS

Graphic Design: Now in Production
February 1-April 21, 2013

A shared traveling exhibition showcasing the Historic Federal Building and Grand Rapids Art Museum, co-organized by Andrew Blauvelt, Curator of Architecture and Design, Walker Art Center, and Eileen Lupton, Curator of Contemporary Design, Cooper-Hewett, National Design Museum. Featuring work produced since 2000 in the most vital sectors of communication design, Graphic Design: Now in Production explores the worlds of design-driven magazines, newspapers, books, and posters; the expansion of branding projects for corporations, communities, and individuals; the entrepreneurial spirit of designer-made goods; the renaissance in digital typeface design; the storytelling potential of film and television titling sequences; and the transformation of raw data into compelling information narratives.

Graphic Design: Now in Production is co-organized by the Walker Art Center, Minneapolis, and the Smithsonian’s Cooper-Hewett, National Design Museum, New York.
HOMEWORK:
INNOVATIVE COMMUNICATION
From the Collaborative Design Program

Observation:
Technology is changing the way we share information. Magazines are getting thinner, newspapers are no longer delivered daily to our porches. We are pushed to do more work with less time, and have become addicted to technology. We blog, tweet, surf, and Google our way to social connections and answers to questions.

We Facebook to find friends, Skype with distant family, juggle multiple email accounts in an effort to manage our information, yet struggle to maintain meaningful relationships and dialogue.

Is there a more effective and efficient way to communicate? Share stories, stay connected and informed, market products and services, stay productive and sane?

Needs Statement:
• In two to three sentences, identify a focused problem to solve.

Brainstorm ideas:
• Work with a group of people. Folks with a variety of expertise, experiences, ages. Begin with what you know. Move to fresh ideas. Use mind mapping (above), make lists, work fast, do not filter or edit. Build on wild ideas.

Concept solutions:
• Select the best of the brainstormed ideas and develop a concept.

Submit Proposal:
• Turn in your assignment: Sketch on a napkin. Write a story, a sonnet, a poem. Make a model. Select the method of delivery that best communicates your idea and submit it to kcadcommunications@ferris.edu. Watch for results at kcad.edu/blog.

Resources:
• For more information on innovation and design, you may enjoy reading Tim Brown’s book Change by Design.