

JEROME DAKSIEWICZ
DESIGN WORK

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GRAPHIC, INTERACTION & BRAND DESIGN

S P A R S E

O M N I P L A N

P L A N S O O N

G E N S L E R N M H

N O M O P R I N T S E R I E S

L O G O S



Fixed Light System
Sparse

Sparse® is a hardware manufacturer and lifestyle brand creating products for modern mobility. Our first solution is fixed cycling lights.

Biking is currently more messy, dangerous, and cumbersome than it should be.

Sparse is changing this. With less than \$250,000 and no equity partners, Sparse developed, manufactured, and marketed an award winning set of bicycle lights. In that same span we also developed a team ready for the next set of challenges.

SPARSE

Miscellaneous Design, Ongoing
Chief Brand Officer, Sparse



Fixed Light System
Sparse

"Sparse lights are sleek and subtle. They blend in with your bike, both visually (depending on the color) and functionally. And they're made with security in mind."
Wired

"Sparse has created one of the best looking and functionally safest bike lights we've seen yet."
Bike Rumor

"In our occasionally humble opinion, they're the most thoughtfully and beautifully designed cycling illumination ever."
Artcrank



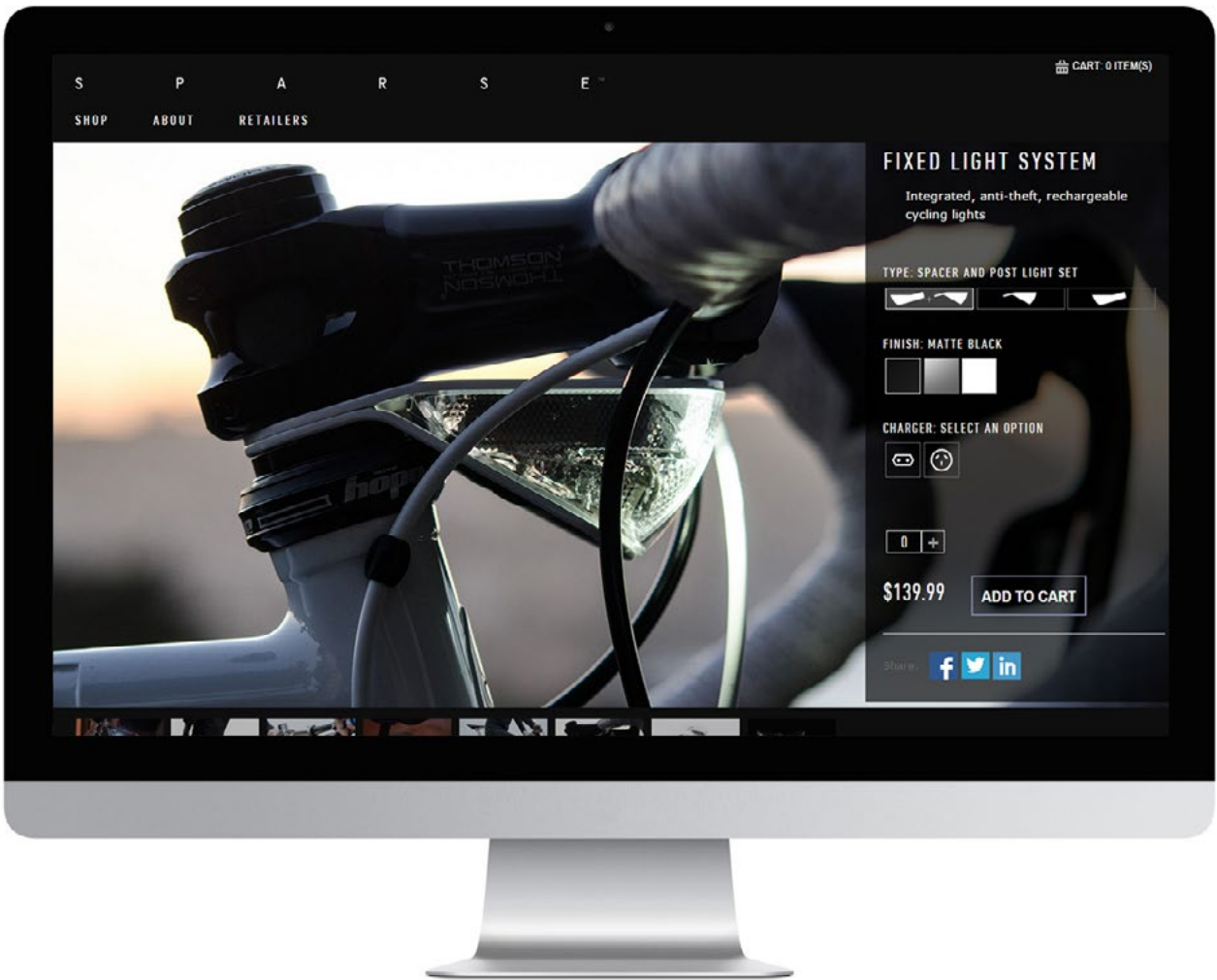
Light Finishes
Sparse



Identity collateral and apparel
Sparse

As Chief Brand Officer, I have designed and developed the Identity System, all print and marketing collateral, apparel and accessories, the eCommerce website, the tradeshow exhibit and office interior.

I also manage Sparse's marketing and social media efforts.



Website Design and Build
Sparse





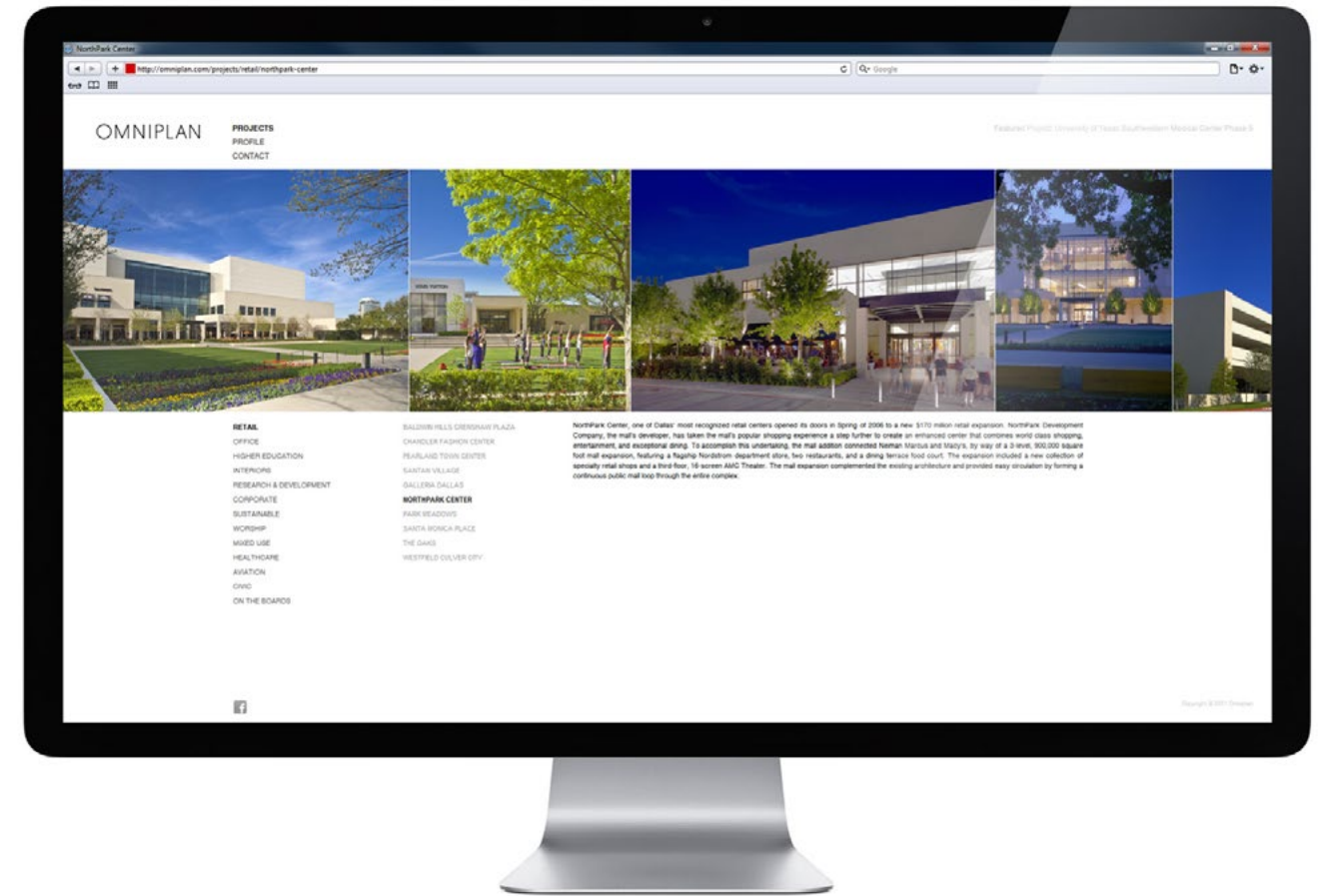
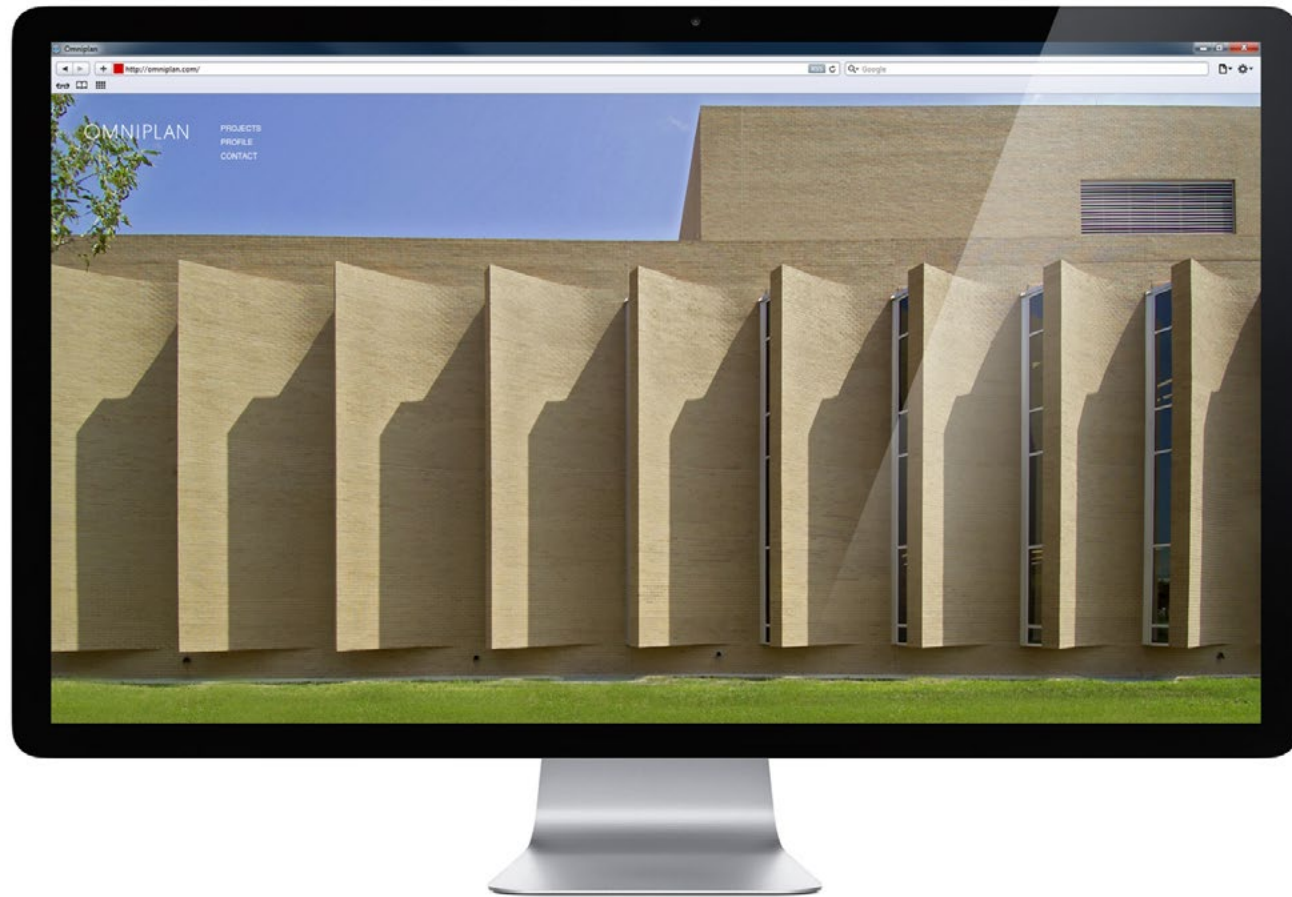
Miscellaneous visualization
Omniplan

Omniplan, founded by George Harrell and EG Hamilton, was established in 1956 to provide service and design in architecture, interior architecture, and planning. The majority of their work has been focused on large-scale retail, corporate and commercial office buildings, mixed-use projects and university facilities. With a staff of more than 50 people in Dallas, Omniplan provides design services to clients nationwide.

NOMO was commissioned to design and build omniplan.com and provides ongoing visualization assistance.

OMNIPLAN

Website Design and Build
 Architectural Visualization
NOMO Design











Activity Icon
PlanSoon

PlanSoon is a web and mobile-app-based social platform designed to build connections through shared interests. In short, PlanSoon is Facebook without Friends, Meetup without Groups and Match without a date.

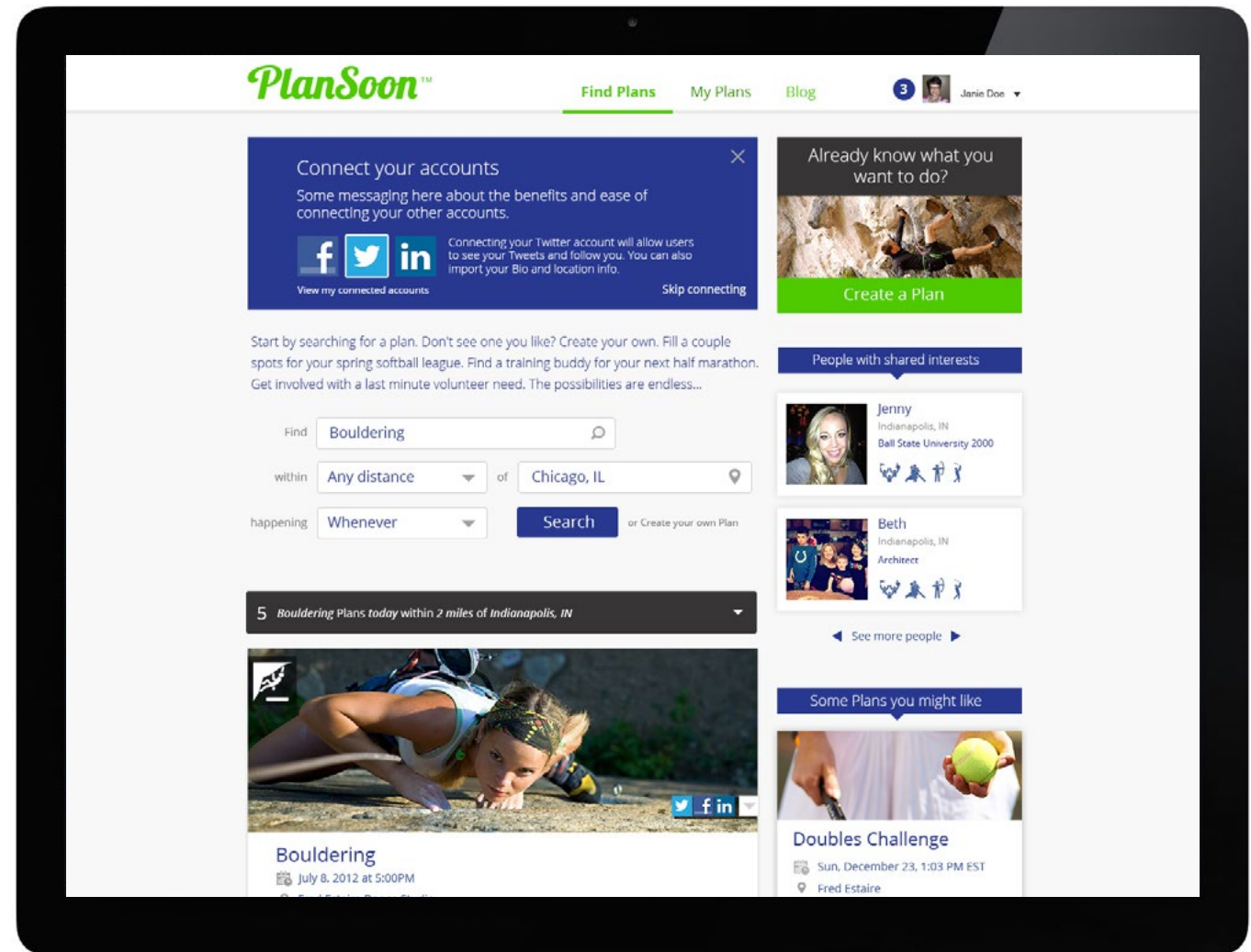
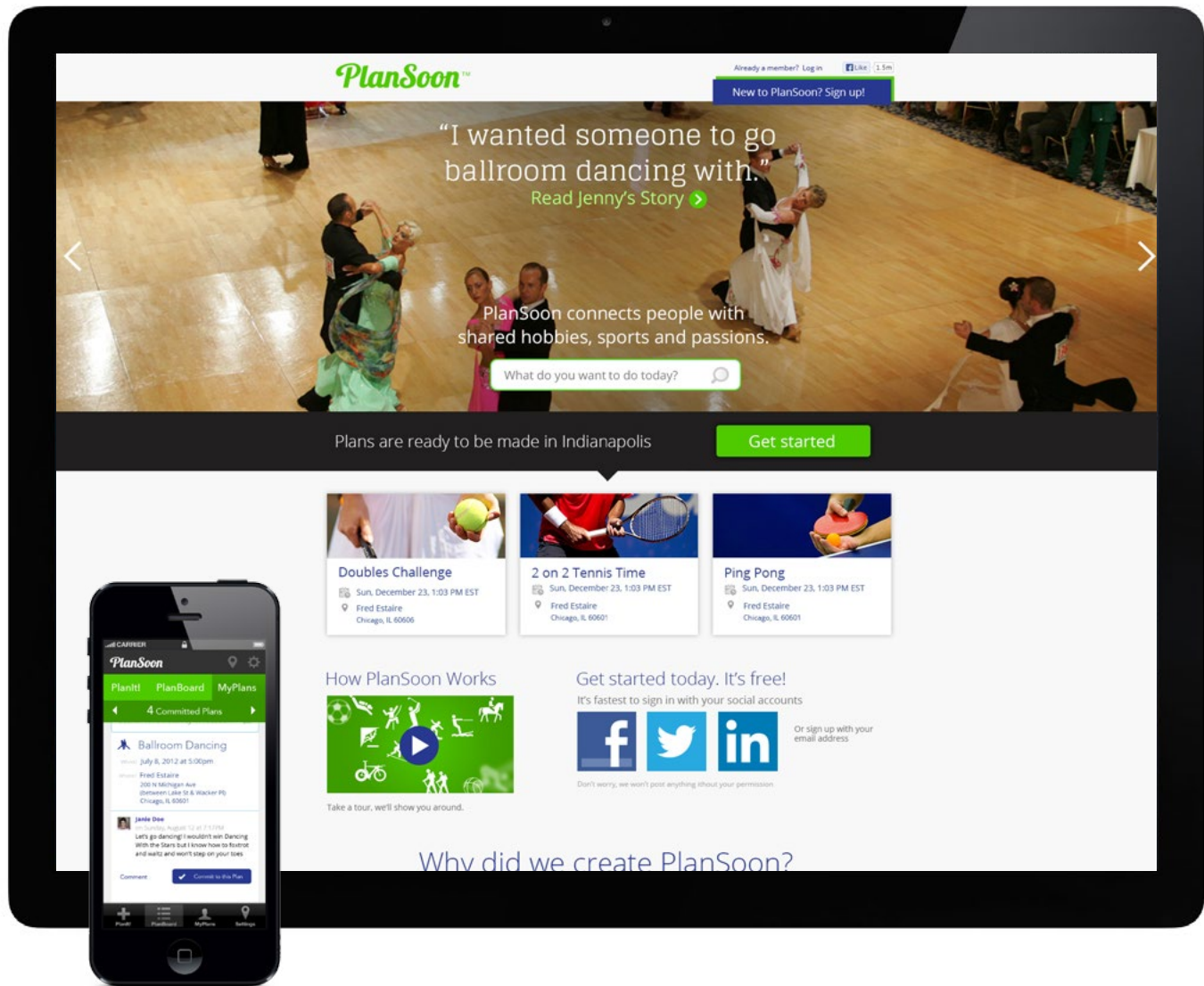
PlanSoon was conceived and built for people who want to learn and grow, continue to try new things and meet new people; people who are interested in unusual activities like: surfing, ballroom or salsa dancing, rock-climbing or skydiving; people who travel frequently and people who have small and short notice openings of available time

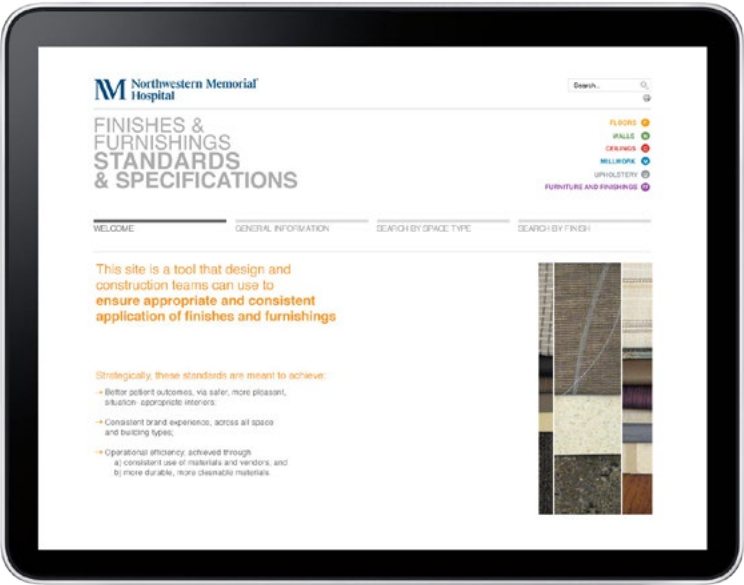
PlanSoon also aimed to redefine targeted ads by delivering offers that relate to interest and point-in-time need

PlanSoon has currently been taken offline while we reassess the project.

PLANSOON

Social Platform, Completed 2013
Director of Design

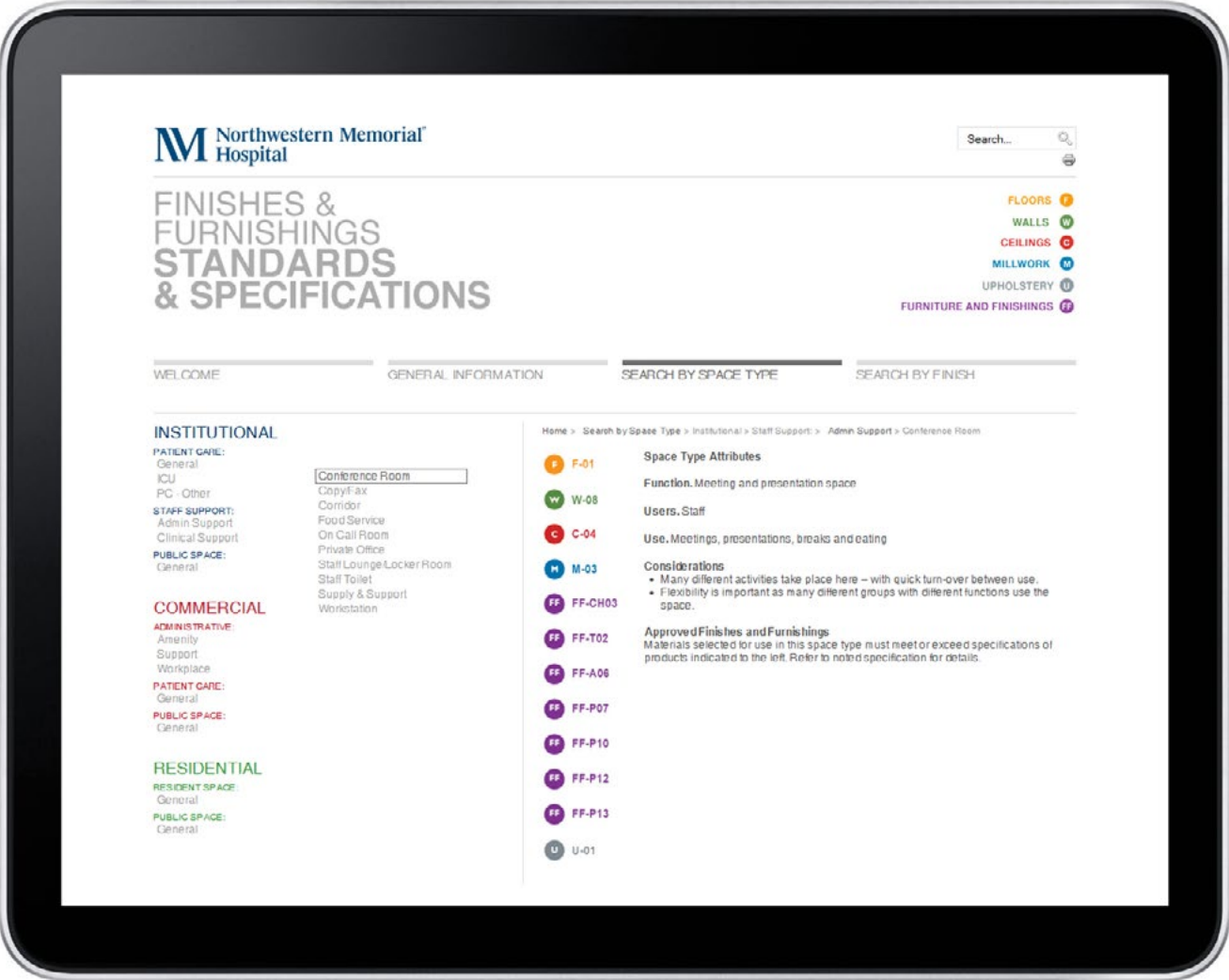




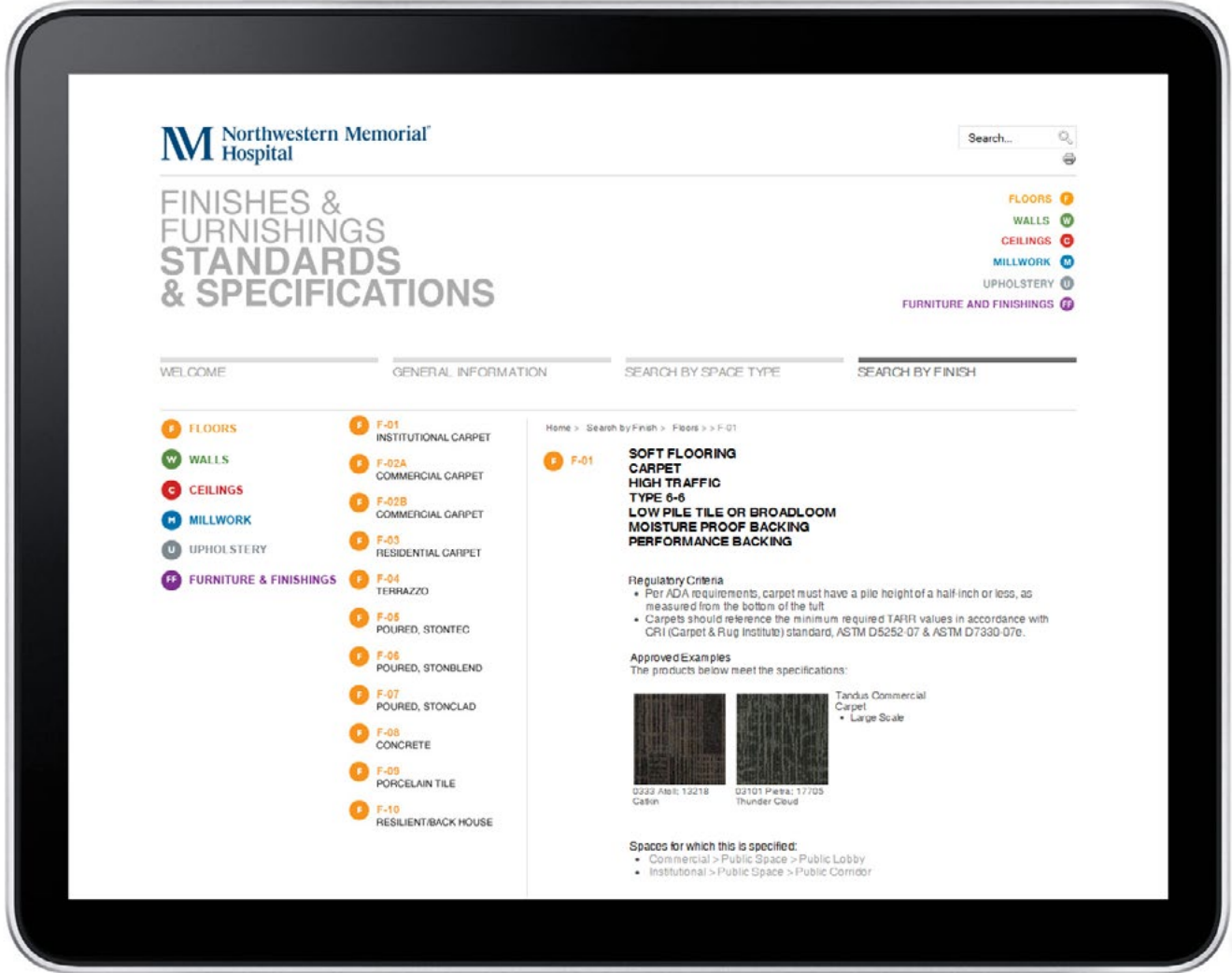
We designed and developed a web app for Gensler for Northwestern Memorial Hospital. The app allows the building's architects, interior designers, owner and construction teams to access always-current information regarding the buildings Finishes, Furnishings and Equipment.

GENSLER NMH STANDARDS

Website, Completed April 2010
NOMO Design w/Neil Westerlund



Search by Space Type Page
Gensler NMH Standards



Search by Finish
Gensler NMH Standards



Runway Series: ORD Screenprint
Print Series

The NOMO/Shop was founded by designer Jerome Daksiewicz in 2010 with just one print for sale, that year's Tour de France print.

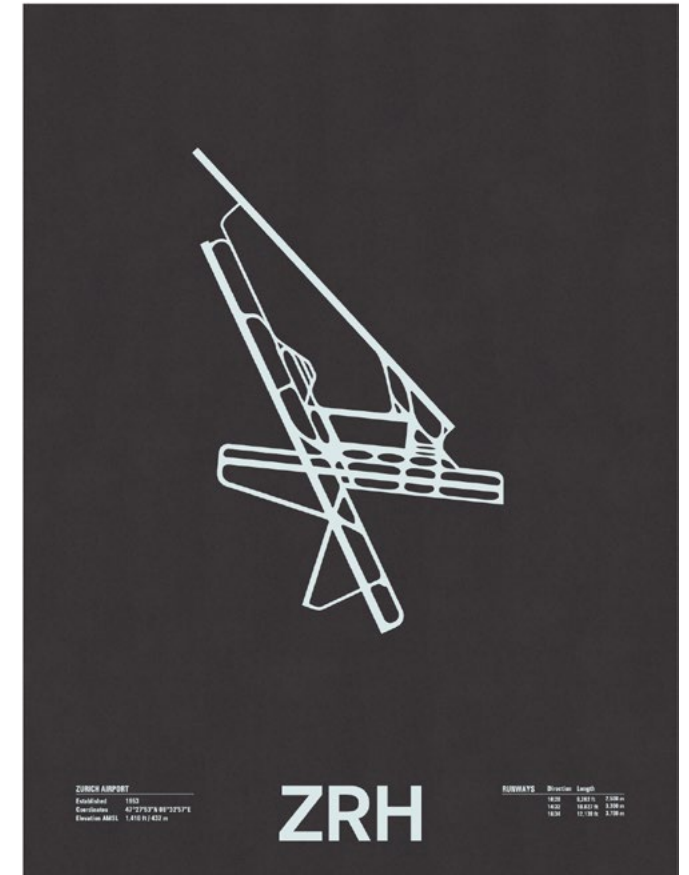
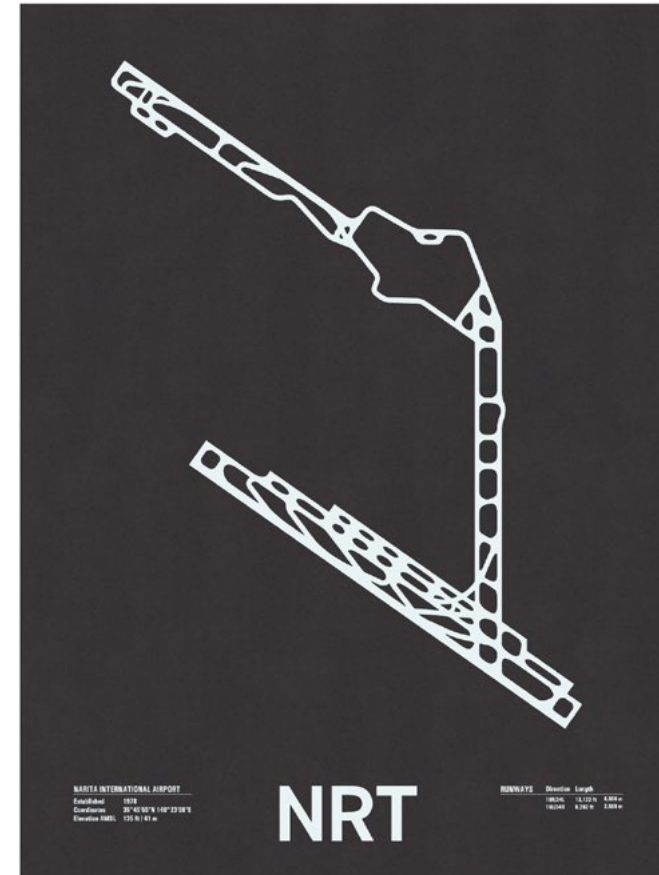
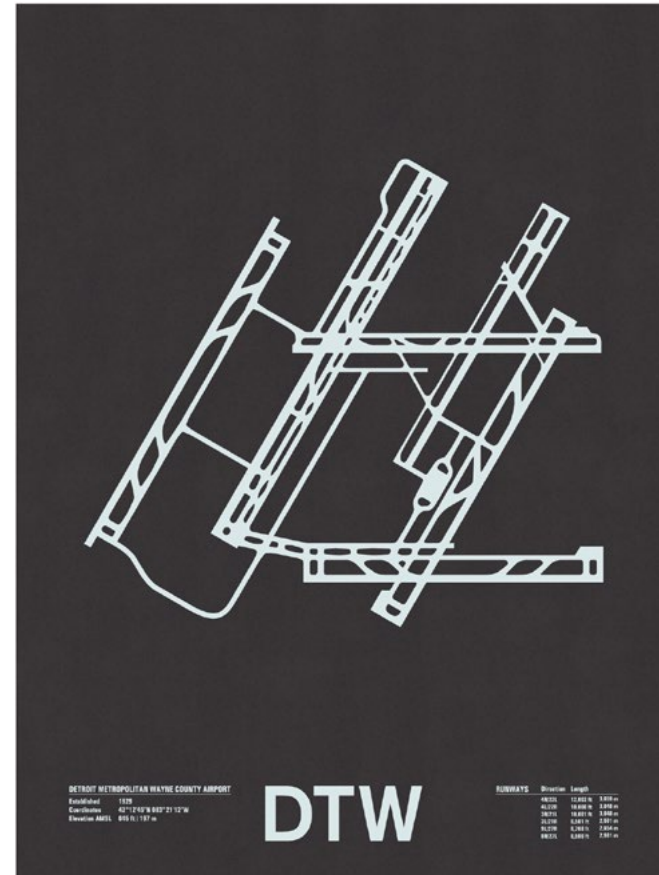
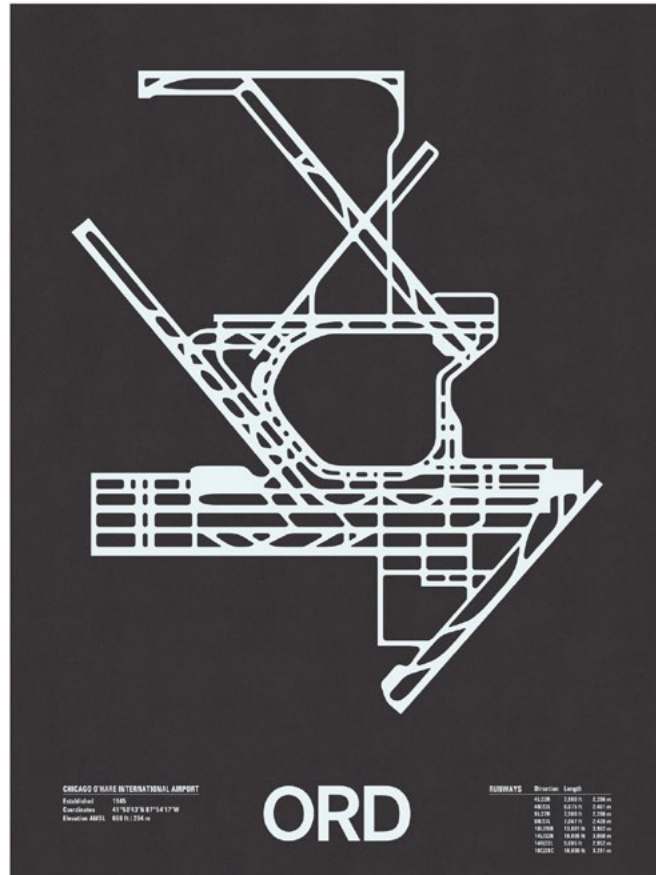
The Tour de France series continued in 2011 and soon after NOMO released the award-winning Airport Runway Series. That series quickly grew from the original 4 prints to over 50 prints and has spawned the Racetrack, Golf Course and Photo Film print series.

The various print series have been published in multiple books and innumerable websites. Prints have been shipped to 6 continents.

NOMO/SHOP PRINT SERIES

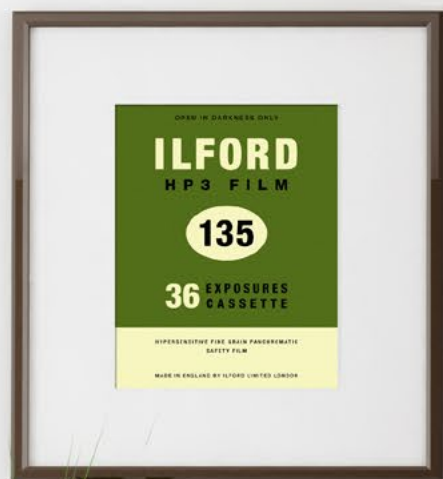
Poster Design, Ongoing
NOMO Design







Racetrack, Golf Course and TdF Series
Print Series





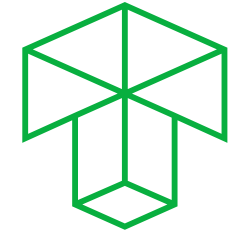
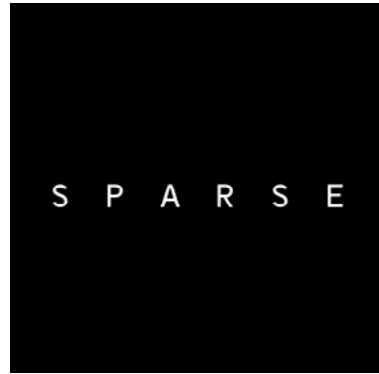


Prevail Logo

Logos created for various clients from 2010-2014. Some logos created for direct clients, others done as contract work for other firms.

IDENTITIES

Various clients
NOMO Design





Event map
J+N Wedding Invitation

Infographics created for various clients from 2010-2014. Some visualizations created for direct clients, others done as contract work for other firms.

INFOGRAPHICS

Various clients
NOMO Design

Kingdom: Animalia
Phylum: Arthropoda
Class: Insecta
Order: Hymenoptera
Family: Apidae
Subfamily: Apinae
Tribe: Apini
Genus: *Apis*

THE AVERAGE COLONY

CONSISTENT OF

60,000

BEES



ARE **WORKER**
OR
POLLINATING BEES

BEES WILL FORAGE

1 TO 5 MILES

FROM THE HIVE

THAT'S THE EQUIVALENT
OF HUMANS TRAVELING

1,600 MILES FOR FOOD

THE AVERAGE FORAGING BEE

* VISITS *

50 TO 100
FLOWERS EACH TRIP

IT TAKES
1 MILLION
BLOSSOMS
PER ACRE
TO FEED **A COLONY**
OF **BEES**

THE LIFESPAN OF A HONEYBEE

MAYFLY ♦ 1 DAY

HOUSE FLY 21 DAYS

HONEYBEE **40 DAYS**

MALE ANT 90 DAYS

DRAGONFLY  120 DAYS

LADY BUG 1 YEAR

IT TAKES

30,000 BEES
TO POLLINATE
ONE ACRE

$$\frac{1}{3}$$

**75% OF ALL PLANTS
EATEN BY HUMANS
ARE DEPENDENT ON
BEE POLLINATION**

\$500 EVERY SECOND

\$15,000,000,000

A YEAR IN U.S. CROPS ARE POLLINATED BY BEES

\$10,000,000,000
COMBINED SALARIES OF
ALL MLB, NFL, NBA, NHL
AND MLS TEAMS

\$5,000,000,000
GDP OF LIECHTENSTEIN

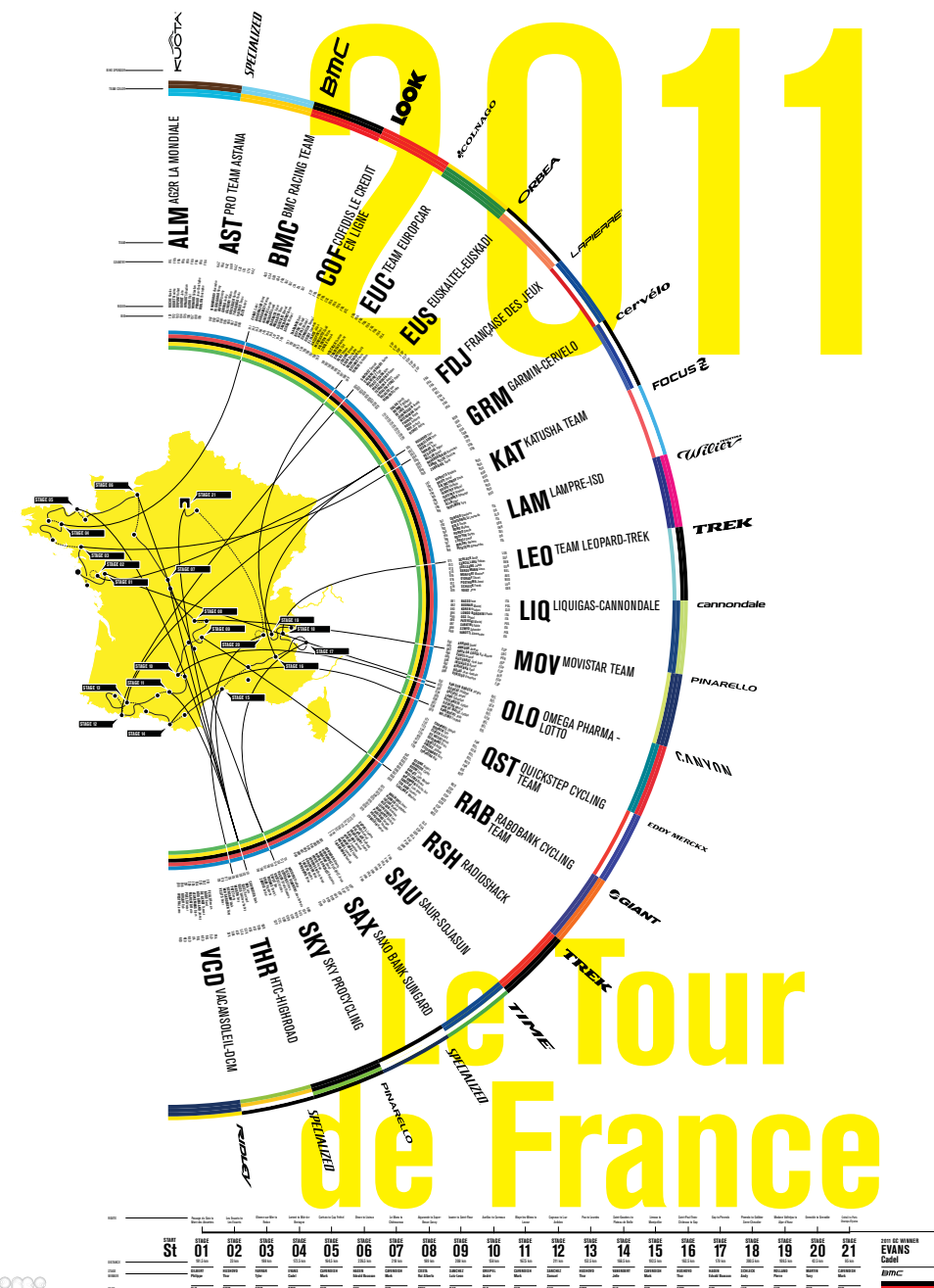
100 CROPS PROVIDE 90% OF THE WORLD'S FOOD
70 ARE POLLINATED BY BEES

A FARMER COULD LOSE

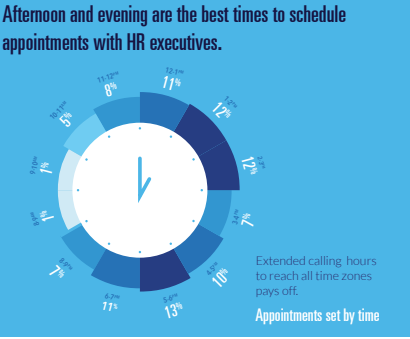
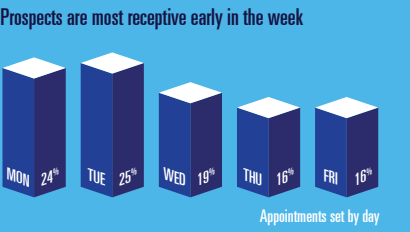
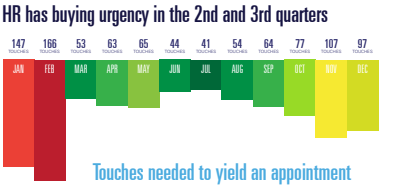
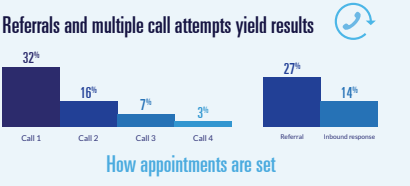
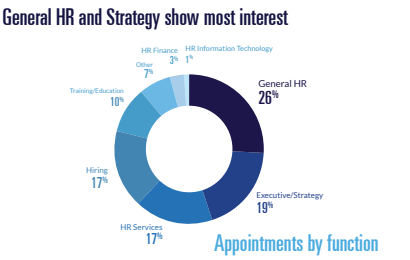
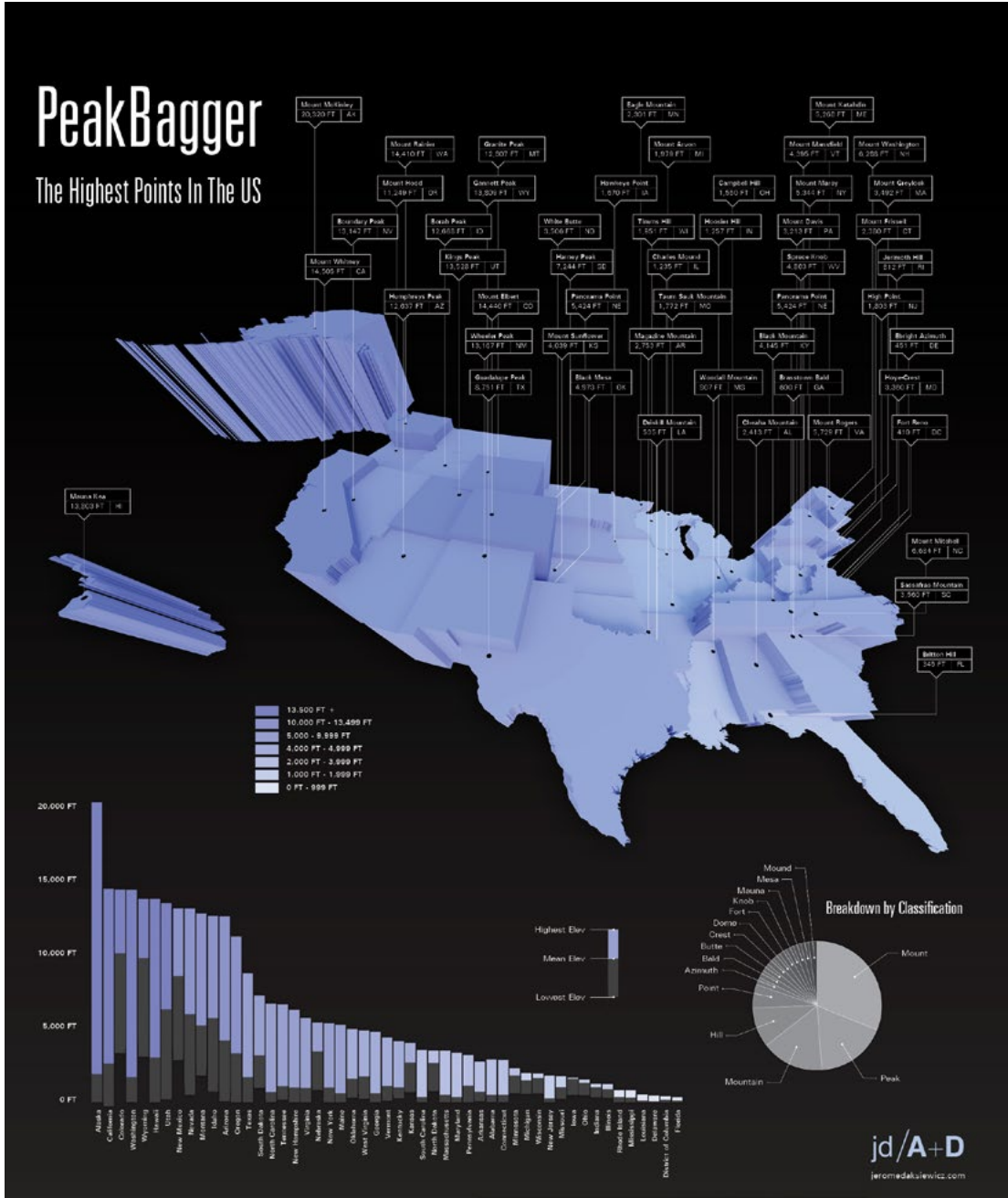
75% OF HIS CROP
WITHOUT **BEE**
POLLINATION

A STRAWBERRY
REQUIRES
21 BEE
VISITS

BEE IMPACT ON AGRICULTURE



Miscellaneous Infographics



ARCHITECTURE

WESTFIELD CULVER CITY

SAN TAN VILLAGE

NORTHPARK CENTER

TEXAS A&M SCHOOL OF RURAL
PUBLIC HEALTH



New Entrance Plaza
Westfield Culver City

The expansion and renovation of Westfield Fox Hills removes the existing Robinson May anchor store, creating an entry plaza and new court with two levels of retail at the west end of the mall. A new Target store will hover over the ground level and anchor the second level of the southwest corner of the mall.

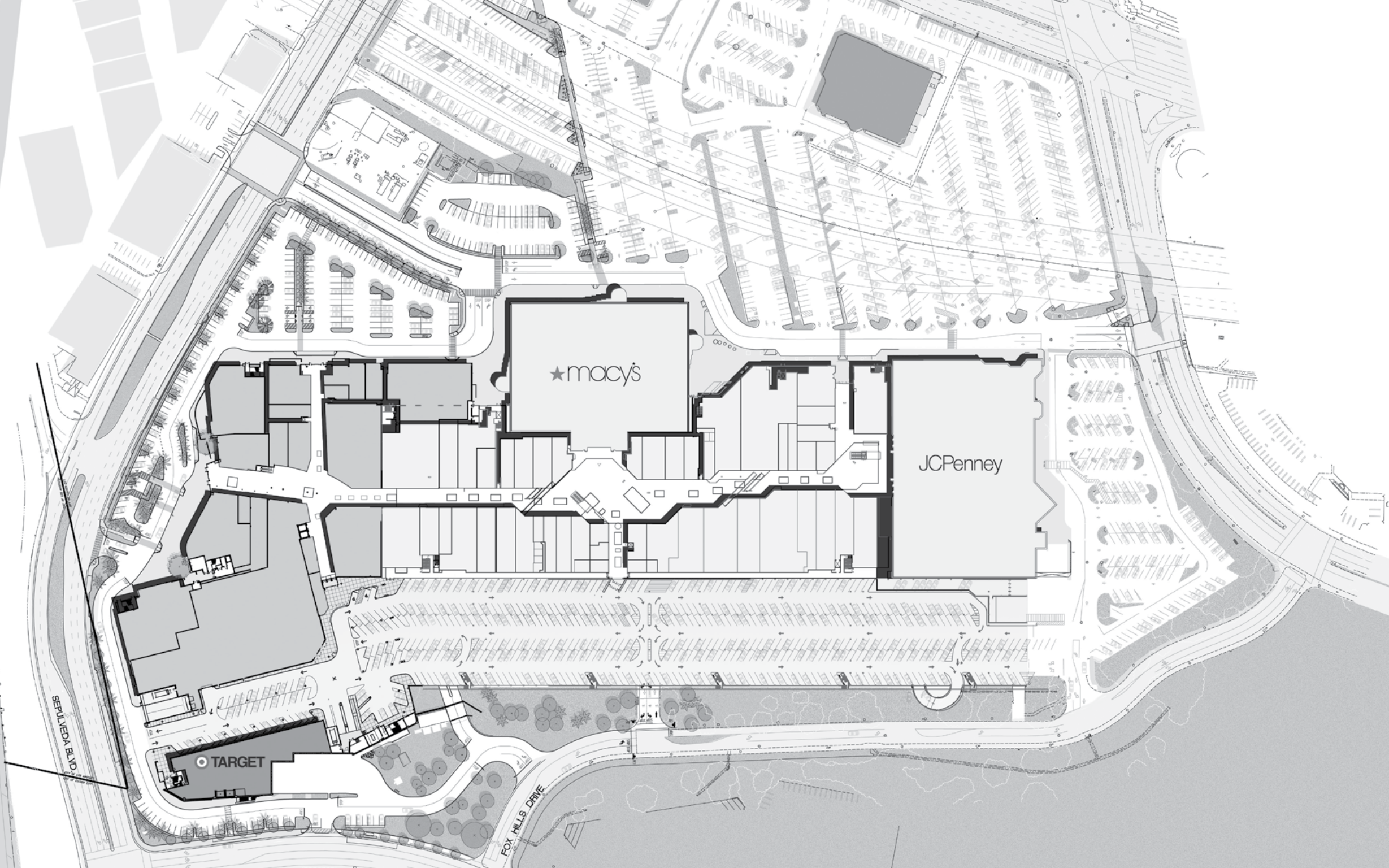
This new presence adjacent to the 405 highway will provide graphic and advertising opportunities for redefining the new Westfield Culver City. The new entry will be a transparent opening into and out of the mall, becoming the perceived grand entrance and window for the mall and changing notions of the mall as a dark, unwelcoming bunker.

Restaurant tenants will open out onto landscaped patios, framing the entrance plaza, enlivening the western edge of the mall and creating a street presence along Sepulveda Boulevard.

A new entrance plaza will provide opportunities for Westfield Culver City to reimage and reconnect itself to the surrounding community in Culver City and Los Angeles. The Center's defined edges will be blurred with open space for art and entertainment - art and video installations, temporary galleries, small concerts, fashion shows and car shows could all take place in the court and plaza of the new Westfield Culver City.

WESTFIELD CULVER CITY

Culver City, CA Completed 2009
Omniplan Architects



First Level Floor Plan
Westfield Culver City



The existing food court was reconfigured and reimaged. Roof deck in two structural bays was removed creating a new double volume entrance vestibule while an opening through the existing upper wall allows light and views to penetrate the center court. A series of folding walls and ceiling planes moves from tenant areas and in-line dining rooms through general seating areas, bringing diners to the floor edge and creating pod-like dining rooms overlooking the center court. Restaurant tenants were taken out of their customary in-line configuration into the seating areas, creating smaller, more intimate dining rooms with countertop dining while opening up and emphasizing the food preparation process. New custom banquettes, seating, flooring, lighting, signage and an entirely renewed criteria manual for restaurant tenants were updated during the design process.



Renovated Center Court and Dining Terrace
Westfield Culver City



Mall Expansion
Westfield Culver City



Westfield
Thanks
The City of
Culver City

Westfield
Culver City

BJ's
RESTAURANT
BREWHOUSE

TAKE OUT

Westfield

Westfield Thanks
The City of Culver City

City Council
Redevelopment Agency
City Manager's Office
City Attorney's Office
Planning Commission
Cultural Affairs Commission
Building Safety

The Gas Company
Golden State Water
Southern California Edison
Verizon

Westfield
Culver City

SPEED
LIMIT
15

New West Entrance Plaza
Westfield Culver City



THE DINING
TERRACE

Delicious Food
Options

CHA
SA

New Dining Terrace and Mall Renovation
Westfield Culver City



Westfield
Culver City

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1.0

INTRODUCTION

Westfield Culver City

Culver City, California

Westfield is justifiably proud of its location in Culver City, an area undergoing one of the most transformative cultural and economic renaissance in the greater Los Angeles region. The original home of MGM and Columbia Studios, Culver City now boasts Sony Pictures as well as a concentration of densely packed business parks, boutique entertainment industry firms, high-tech pioneers, art galleries, theatres, jazz clubs, concert halls and some of the hottest new restaurants in Los Angeles. Surrounding neighborhoods such as Westchester, Ladera Heights, Marina del Rey and Playa Vista are among the most vibrant and increasingly prosperous in the broader area with average household incomes in these districts topping \$170,000.



Revitalization

A dramatic redesign and enhancement of the center's ambience

Alluding to the concept of transparency, the rejuvenated venue will exhibit a fluid design evoking a sense of perceptible openness and natural light. Modern and innovative street front retail punctuated by architecturally stunning facades and glass paneling will blur the boundaries between the adjacent thoroughfares, surrounding public spaces and the local new attractions of the center. Aerial pedestrian pathways illuminated by soft lighting paved in natural materials, visitors will be drawn to new merchants and specialty stores, as well as to an impressive array of new restaurants offering indoor and outdoor patio dining. In the rejuvenated interior spaces, a new dining court will feature seating exterior that present cooking as a theater experience with 360 degree Banquet seating. Distinctive bridges transverse the center's interior directing shoppers to updated and enhanced department store court areas with new soft seating and landscaping that offer pleasant environment in which to relax, rejuvenate and refresh.



INTRODUCTION

1.0

4.0

DESIGN GUIDELINES

DESIGN INTENT

The following Design Criteria establishes the standards of quality and design for each Retail Tenant to encourage compatibility with adjacent tenants as well as the overall design philosophy of the project. The Design Criteria is divided into two main sections — Design Guidelines and Technical Criteria. The Design Guidelines cover overall general requirements for all Tenants, regardless of their type or location. The Technical Criteria, Architectural & MEP, with address requirements specific to their different zones and shop types.

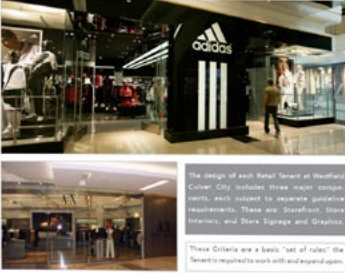
These Design Guidelines are a basic "set of rules" that the Tenant is required to work with and expand upon. It is written to encourage freedom of expression for all Tenants. Through these Criteria, the Tenants are encouraged to create innovative and creative storefronts and shop interiors through the use of graphics, fixtures, detailing, dramatic lighting and color. By following these Criteria, each Tenant can create an inviting and effective retail establishment compatible with the overall design concept and image of Westfield Culver City.



The design of each Retail Tenant at Westfield Culver City includes three major components, each subject to separate guideline requirements. These components are:

- Storefront
- Store Interiors
- Store Signage and Graphics

These Criteria are written to encourage freedom of expression and creativity while establishing a common point of departure for all Tenants. Each Tenant, its Architect or Designer, Contractor and Representative should familiarize themselves with the intent, scope, requirements and details of these Criteria. National and Regional Tenants, who have representative store designs, are also expected to review these Criteria and modify their design prototypes to ensure compatibility with and compliance to the following Criteria. Any modifications or deviations from these Criteria must be reviewed with the Landlord and will be subject to approval by the Landlord.



DESIGN GUIDELINES

4.0

6.0

TECHNICAL CRITERIA - ARCHITECTURAL

STOREFRONT TYPE 1 DETAILS INTERIOR

In addition to the design guidelines outlined in section 4 of these criteria, the following criteria apply to spaces located in this area of the center:

- Storefronts have a height of 14'-0" AFF and must use full height glass to 14'-0" wherever possible to allow for maximum transparency into the retail space from this corridor area.
- Tenants in this zone shall have an entry door height of 10'-0" or higher. Doors may not swing past base line into the corridor area.

Signage guidelines:

- Non-illuminated letters applied to the face of transparent glazing above the entry doors.
- Sign bands mounted on interior soffits of spaces behind full height glazing.
- Vertical sign columns (illuminated or non-illuminated) adjacent to entry doors.
- Illuminated signage incorporated into entry portals.



STOREFRONT TYPE 2 DETAILS INTERIOR

Technical criteria - Architectural



STOREFRONT TYPE 3A



STOREFRONT TYPE 3B



STOREFRONT TYPE 3C



TECHNICAL CRITERIA - ARCHITECTURAL

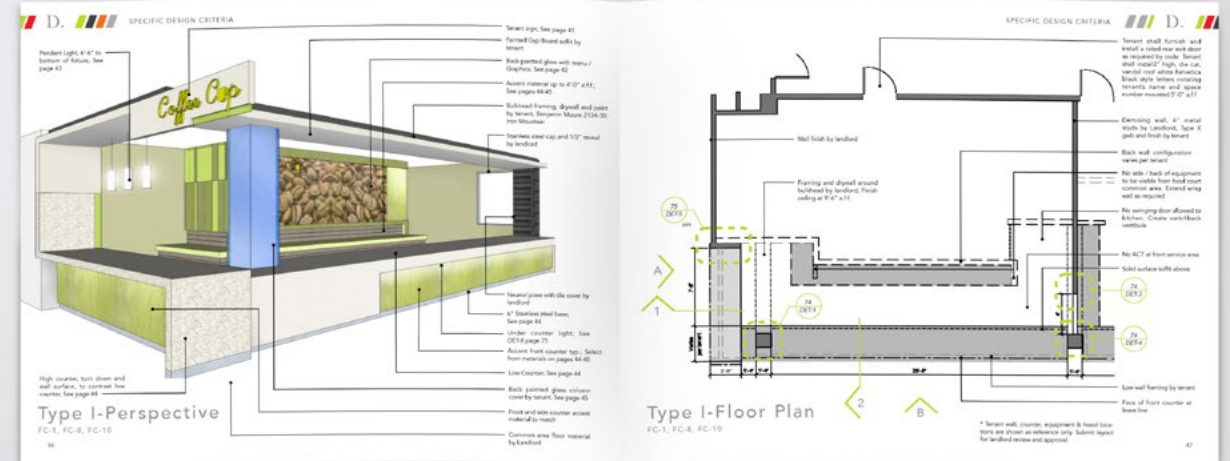
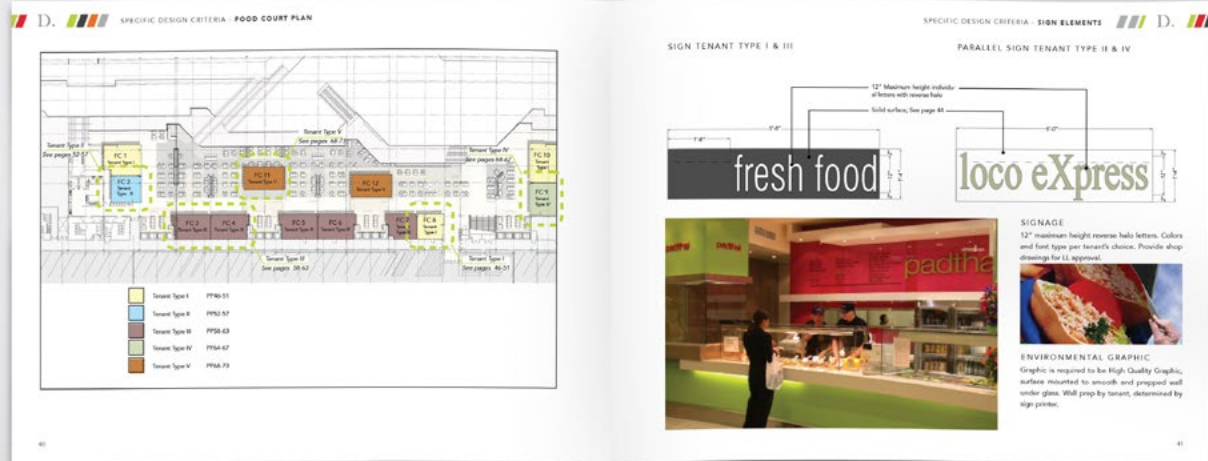
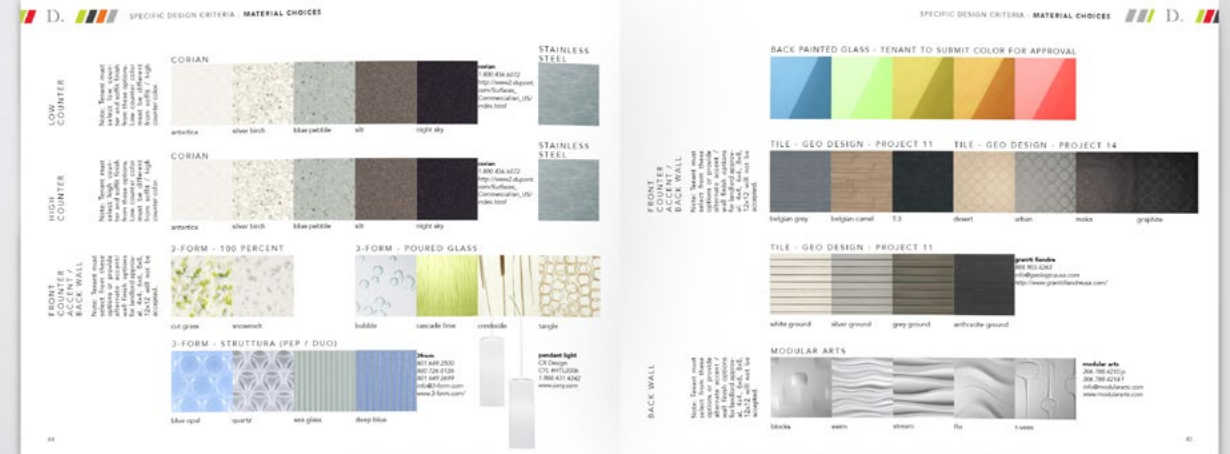
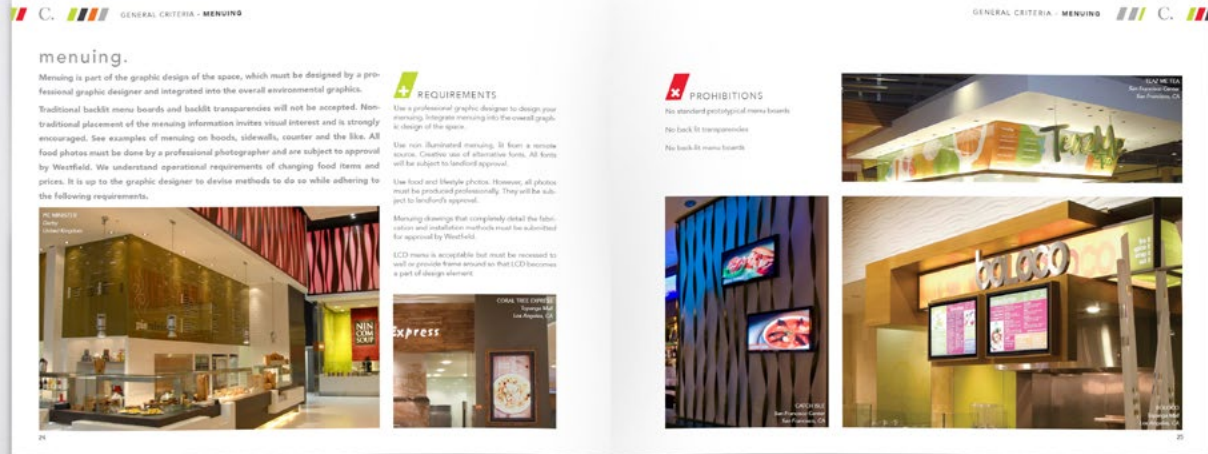
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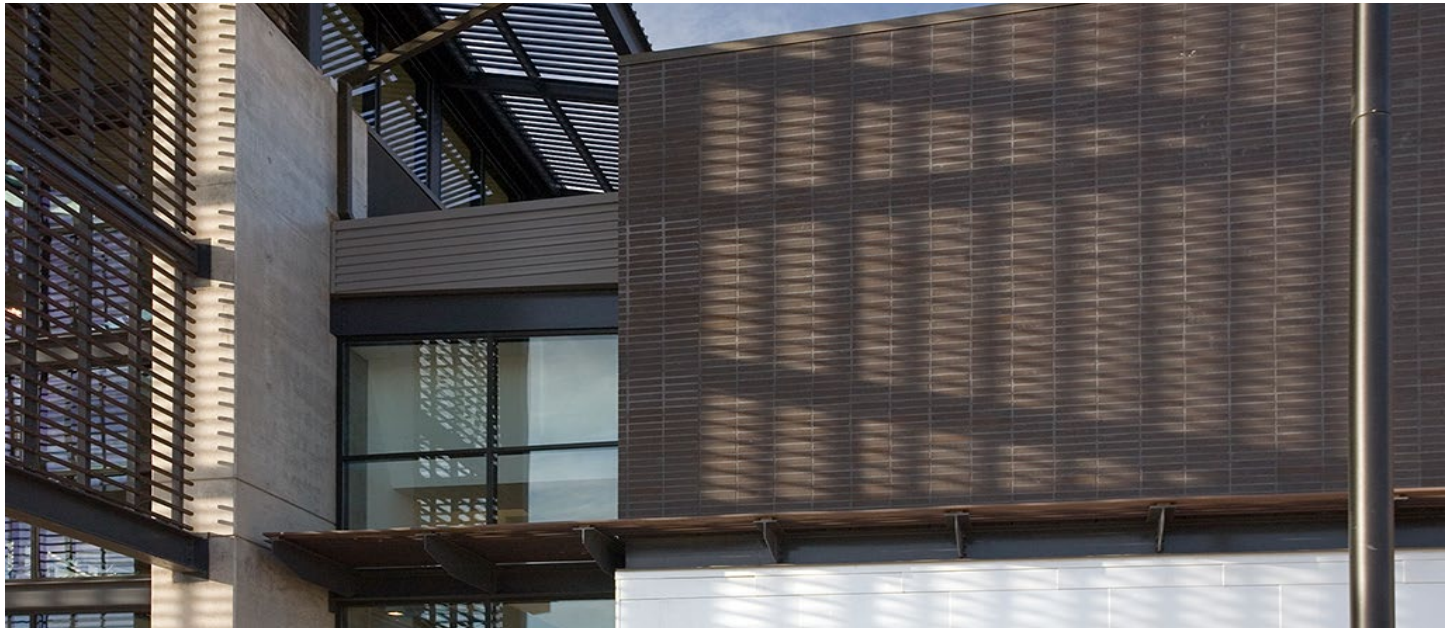
In addition to architectural design - environmental graphics, amenities and tenant criteria manuals were designed with Omniplan Architects.

Exterior and interior signage geometry was informed by the building's architectural design - simple overlapping or folded planes, highlighted in varying colors, materials or patterns.

Also working with Omniplan Architects, the written and graphic design and technical criteria were designed for Westfield Culver City. The 192 page Retail Tenant Criteria and 123 page Criteria Manual for the Food Court maintain the overall vision and consistency with the center's architectural design.

NOMO Design was also commissioned for architectural photography of the project for Omniplan Architects.





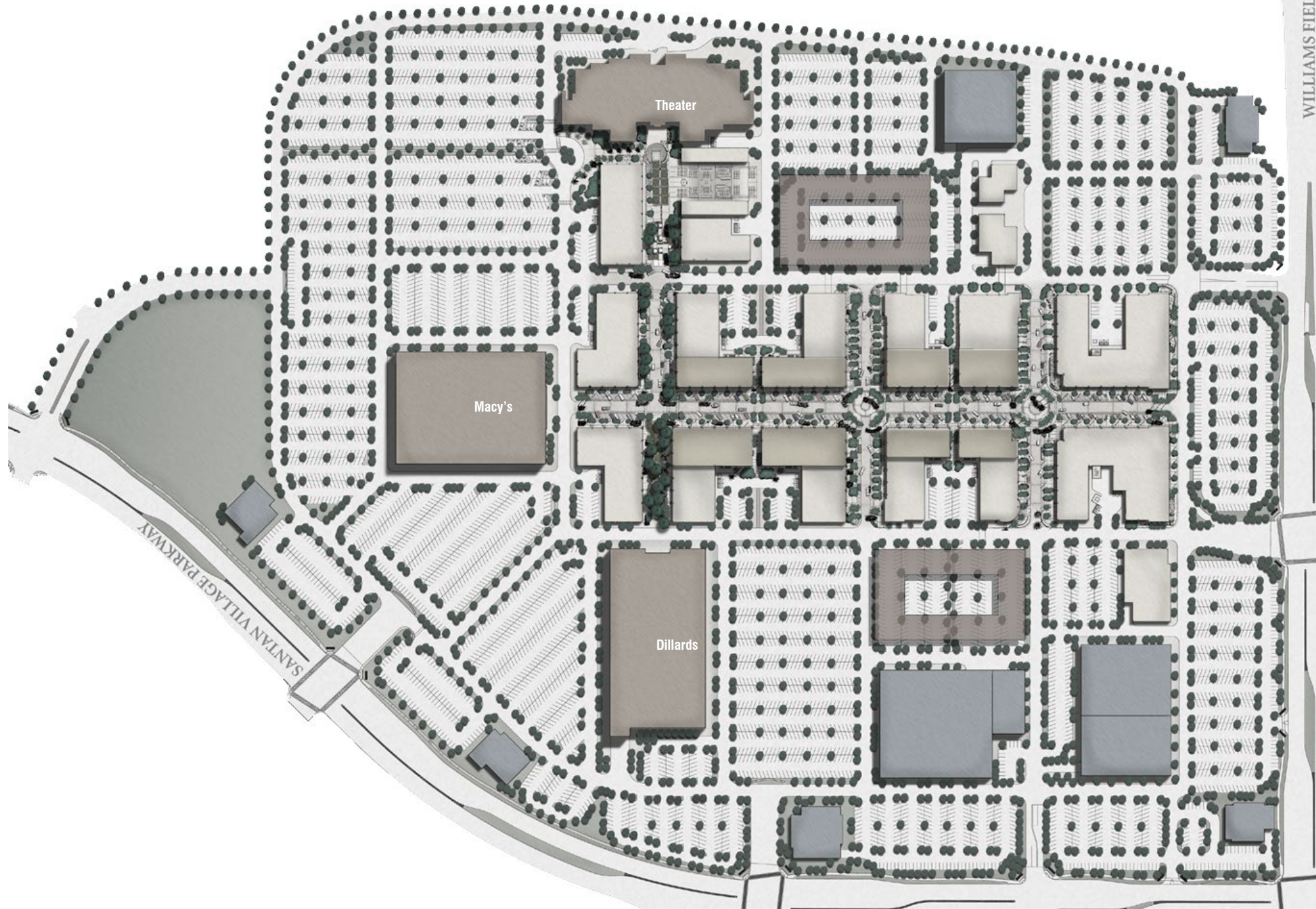
Food Court
SanTan Village

SanTan Village is a mixed use masterplan that includes retail, office, entertainment and future multi-family residential. The project is located on a former agricultural field in Gilbert, Arizona, a suburb of Phoenix with little historical or architectural context.

Consisting of 18 distinct buildings, the project strives to create a core for the new community. Balancing variety while maintaining a consistent and recognizable language was a major goal. A kit of parts strategy was adopted to allow the necessary flexibility inherent with the project type, and to also allow the flexibility to compose the individual buildings. Shading devices and the resultant play of light, shade, and shadow are a major element of the kit of parts.

SAN TAN VILLAGE

Gilbert, AZ Completed 2007
Omniplan Architects

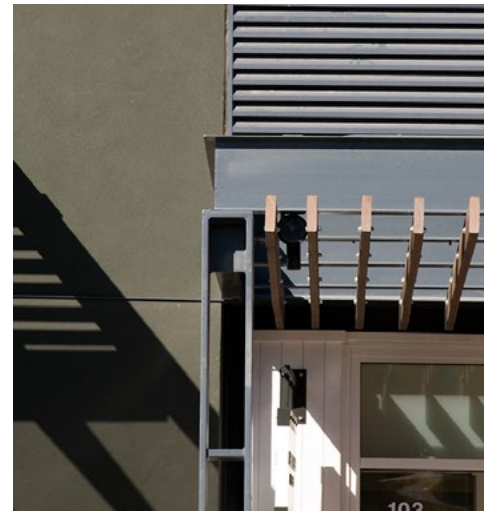




Canopy
SanTan Village

In contrast to the earthen hues typically associated with the Southwest, we turned to a darker palette of cool tones evoking the colors of shade. Higher levels of detailing (and budget) were spent closer to the user, six types of canopies were designed and constructed - each relating to a facade type.

Storefronts, on a 30' grid that typically defines the office massing above, separating it into individual vertical volumes, have been modified into a series of horizontal modules based on the their respective materials. Brick and concrete masses extend to the ground, the more plastic exterior insulated finish system is allowed more movement, floating above the storefronts, formed into proportionate planes and masses that extend beyond their parapets, also concealing rooftop equipment. Corrugated metal was used a "seam" material, infilling the negative space between the major volumes.



Corner View
SanTan Village



Corner View
SanTan Village



Food Court Entrance
NorthPark Center

This is a 900,000 square foot addition to Dallas’ first regional shopping center. The existing center, opened in 1965, was originally conceived as a sequence of large and small galleries, animated with the controlled introduction of natural light, to showcase the owner’s large collection of modern art.

The expansion extends the existing “L” shaped center into a square, creating a new outdoor courtyard at the center of the complex. This space serves as an outdoor sculpture garden, and is anchored by Claes Oldenburgh and Coosje van Bruggen’s Corridor Pin, Blue.

The expansion seeks to extend the existing center’s architectural language of structural expression, manipulation of natural light, and choreographed volumes. A new central Dining Hall is conceived to serve the large collection of restaurants. The Dining Hall wraps around a modern compluvium, which brings natural light deep into the large space.

All tenants receive the same brick store opening, with the bulkhead de-emphasized and attention focused on the frequently changing tenant storefronts and natural clerestory lighting above.

NORTHPARK CENTER

Dallas, TX Completed 2006
Omniplan Architects



Site Plan
NorthPark Center



New Center Court
NorthPark Center

We moved away from the original two-level expansion's architecture of larger columnated central volumes with baffled skylights and lower tenant walkways to a much more open, system of exposed post-tensioned beams hovering above the clerestory and precast concrete fins.

The intent throughout the center was to lighten the large volume's corners, through clerestory, skylight or artificial lighting. The bridges in the main mall corridors were engineered as thinly as possible to further emphasize the lightness of the central volume.

The original white NorthPark brick was maintained throughout the expansion with even larger surfaces clad entirely in the material. Similarly, the stained concrete floor was maintained at the ground floor, with a Tunisian limestone at the second level correlating to the stained concrete's color but in a more tailored finish.



Mall Expansion Corridor
NorthPark Center





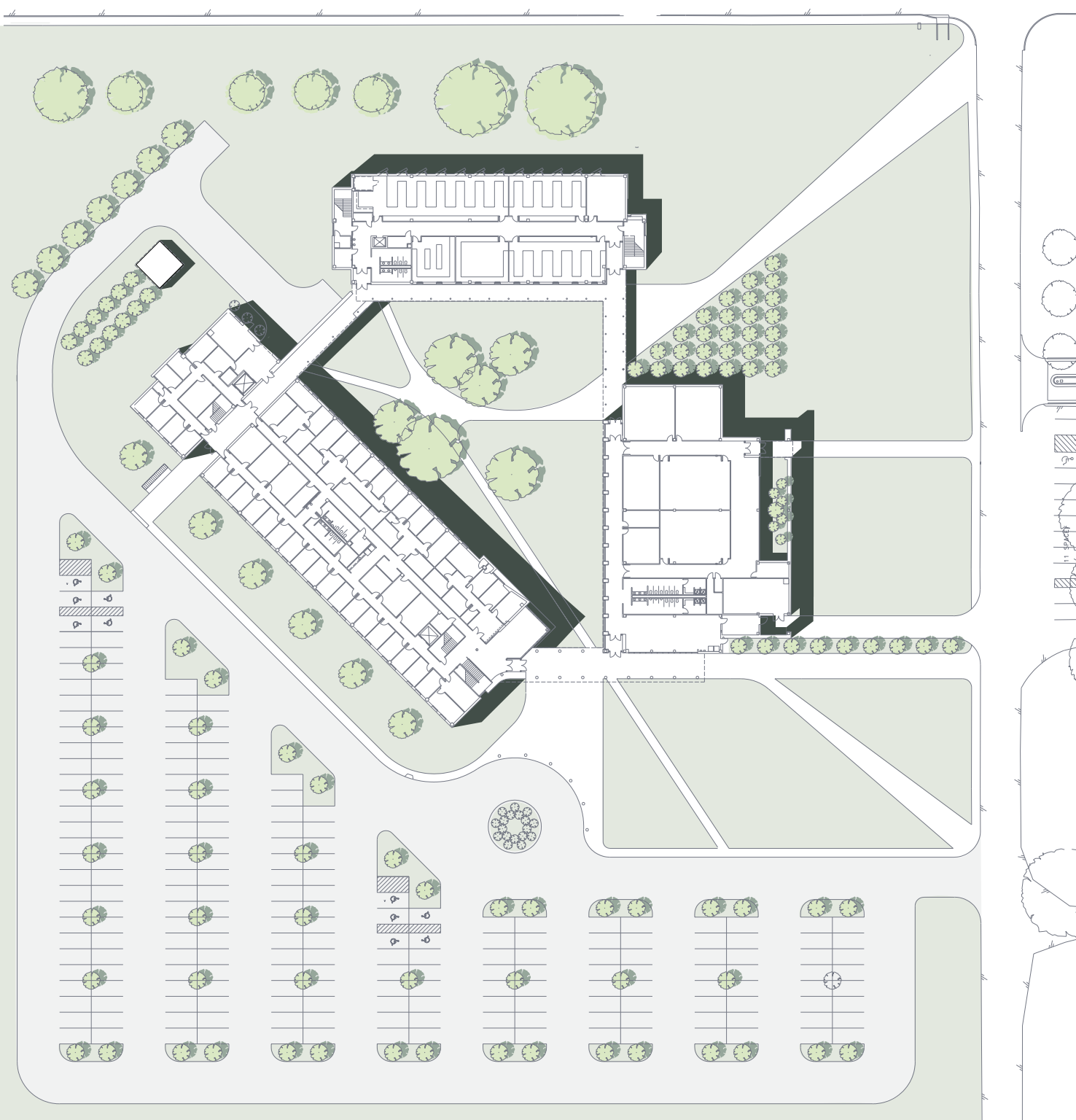
Laboratory Building Facade
Texas A&M - School of Rural Public Health

When Texas A&M University asked Omniplan to design the nation's only School of Rural Public Health, there were no architectural precedents to observe. Designers chose to let the facility's three distinct uses: offices, classrooms, and laboratories - direct the form of the project.

Because physical requirements are so different for each of these uses, Omniplan segmented them into three separate buildings to address specific requirements efficiently and cost-effectively. By creating a small, intimate grouping, Omniplan was able to set the school apart from several towering structures that surrounded the site. The result is a cohesive educational community that functions in much the same way as the rural communities it serves, with a central courtyard that serves as common ground.

TEXAS A&M SCHOOL OF RURAL PUBLIC HEALTH

Dallas, TX Completed 2006
Omniplan Architects





Office Building Reception
 Texas A&M - School of Rural Public Health

Similarly sized openings on the facades of the office building react appropriately to sun exposure, windows are shortened and pulled in on the south side, with the brick ledge angling up to the window sill. Metal plates extend from the window system, acting as shading device and light shelf for illuminating the office. On the north facade, the windows fill the brick voids and extend out from the wall. Similarly, the northwest-facing facade of the laboratory building contains a series of brick 'gills', curved brick panels opening to the north and diffusing light into the laboratories. The gills are pulled up from the ground, allowing the brick to remain light and appear to peel away from the building more naturally.



Main Entrance
 Texas A&M - School of Rural Public Health



Courtyard
Texas A&M - School of Rural Public Health

SMALL PROJECTS

DAKSIEWICZ PHX RESIDENCE

CORPORATE DELICTI

BOCETO / ESPACIO

ARBOR

COFFEE BAR



Front Entrance
Daksiewicz PHX Residence

We moved to Phoenix in 2005, moving shortly after into a 1,000 square foot home in Central Phoenix, as close as possible to the then-coming light rail system. The typically-considered small footprint is expanded into outdoor rooms as much as possible, the main living area extends through a glass entrance system to a concrete block screen wall with plans to extend the dining room onto the exterior patio through a similar glass wall. The covered exterior patio extends out into a large exterior room defined by concrete block walls, firepit, garden and raised concrete planter/seating area. The house's room sizes and functions are graphically defined through a gray-scale palette and corresponding private/public relationships.

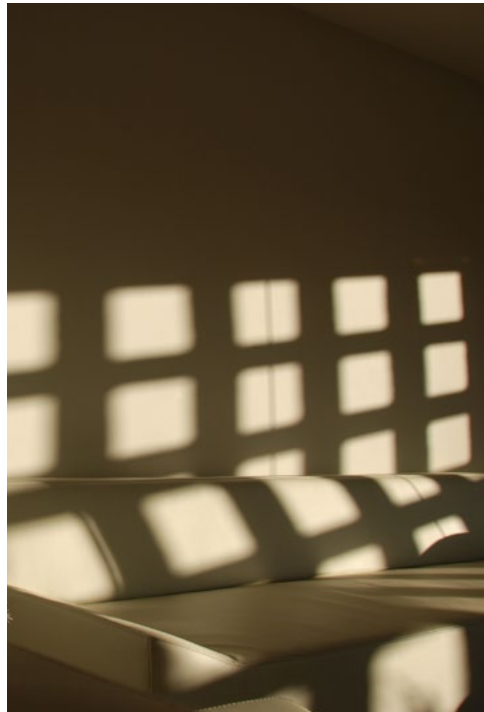
DAKSIEWICZ PHX RESIDENCE

Phoenix, AZ 2006-2009
NOMO Design



Front Entrance
Daksiewicz PHX Residence

The rear, south yard's grass lawn was recently removed in favor of a concrete paver system and reclaimed gravel and the existing sprinkler irrigation system was replaced with a drip-irrigation system supplying a new vegetable garden and raised planter. The front yard is currently undergoing a conversion to xeriscaping; most grass removed naturally, the concrete drive will be removed and expanded with a semipermeable paver and gravel system with additional native shade trees.



Rear Yard Landscape and Planter
Daksiewicz PHX Residence





Gallery Nucleus - Alhambra, California
Corporate Delicti Installation

Continuing ideas from the Boceto | Espacio installations, 26262625 was invited to create a piece for the book launch party of Corporate Picnic by Welcome to the Hive at the Gallery Nucleus in Alhambra, California.

Lines were created by black rubber insulated cables in multiple thicknesses referencing the books strong patterns of linework. The installation was coordinated with a sound installation by Phil VanAllen.

CORPORATE DELICTI

Gallery Nucleus, Alhambra, CA
Completed 2005
26262625



Our installation's linework, form and tertiary system of shadows informed and framed the locations of work by other artists and created a formal gesture connecting to the second level where additional artwork was displayed.

The cabling was purchased at a local salvage yard for less than \$60.





Gallery Nucleus - Alhambra, California
Corporate Delicti Installation



Rafael Iglesia Apartment Installation - Rosario, Argentina
Boceto | Espacio

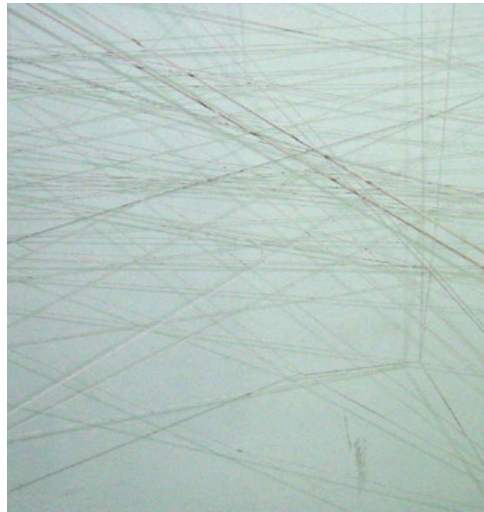
26262625 is an ongoing collaborative effort among four designers/architects, working together since 1998. We explore raw, inexpensive materials in standard, functional modules as we seek to create unexpected experiences, new understandings, and beautiful, inexpensive artifacts. Our projects use materials engaged as close to the actual source as possible, the intention being to best understand the material as we strive to transform the most mundane into the most beautiful. We move between curiosities about the world and questions about our locales. We move globally on sidewalks, trains, buses, airplanes, and the internet. This causes us to use design opportunities and interventions as a means through which to resolve conflicting understandings of what it means to be a good citizen of our international and local communities, and to act both responsibly and provocatively, informed by design sensibilities gained by world tours and site visits. We have developing interests in the user, the occupant, the citizen, and the living being. We want to meet their needs (and ours) even as we cause the individual to ask questions of his or her world, life, and community. Finally, we are interested in the web, digital technology, and media. Without such information technology we could not make, we could not work with others, with each other. We view this both as challenge and opportunity, flexing our design processes and thinking to both structure the communication of design ideas. We work together because we can not keep ourselves from coming together to ask questions as we seek for ways to engage the world and people around us.

BOCETO / ESPACIO

Dallas/Buenos Aires Completed 2003-2005
26262625



Boceto | Espacios [Space Sketch] is a series of installations in galleries through Buenos Aires and California. Working again with very low cost materials - only string or discarded cable - the installations explore found conditions of the galleries, each network is informed only by existing connection points, interior objects and spatial patterns intuited by the designers. The series of two dimensional linework is expanded to fill each gallery with varying degrees of complexity, opacity and void - exploring each galleries perceived notions of negative space|positive object, movement/flow and the viewer's place among. Each process begins with a point - the connection to the existing, becoming a line, generated from first thoughts of the space and directly communicating with the initial existing connection point, the dialogue then becoming an object. Each line communicating with the next, keeping the nebular structure in tensile form.







Arbor in Sunlight
Arbor

Made primarily of no cost materials (cut maple, birch, and beech saplings and downed branches), the structure is impermanent, incomplete, in need of constant attention. No money, no electricity, and no trucks were allowed, even though I have money, electricity, and a driveway. The galvanized steel frame, inspired by canopy struts found in the garage attic, will remain or it will be discarded easily by new homeowners.

First, seven galvanized steel pipe columns. A pipe beam spans five, perpendicular to floating columns, diagonal back. \$337. Thirteen cut sapling columns and beams. Wire connectors. Hundreds of thin saplings. Found objects. Steel mesh skin. Lights, vine. Tools: hack saw, tape measure, level, pliers, gardening shears.

The arbor sees much living. In summer, vines and morning glories grow a green roof. The roots of a surging maple tree expose themselves to our feet. In evening, sunlight solidifies the metal mesh creating a solid, silvery, warped block. We extend learning, seeing anew together. What we build, as we talk, remains; a narrative built and in progress.

ARBOR

Indianapolis, IN Completed 2002
26262625



AIA Indiana



Arbor Hammock
Arbor

"I'm building an arbor in my backyard. I work on it every day," writes the architect. He tells us that his project reminds him of how just living can be a great challenge to most of the people on this planet, and that his arbor, built with no-cost materials, helps him come to terms with preconceptions of what it means to make buildings and what architectural knowledge actually is. A galvanized steel frame supports found objects, from cut saplings to steel mesh skin, vines, moonflowers, a hammock, and lights. The jury pronounced this project "Wonderful, personal, and poetic." They were intrigued by the temporary nature of the project as well as its exemplification of the healing quality of environments and their "ability to keep life sane."

From "AIA Indianapolis Presents Its Top Ten for 2003," January 2004

Jurors for the 2003 AIA Indianapolis Excellence in Architecture Awards were: Merrill Elam, Mack Scogin Merrill Elam Architects, Atlanta; W. Jude LeBlanc, Georgia Institute of Technology, Atlanta; Thomas Ventulett, TVS International, Atlanta.



Arbor in Winter
Arbor





End Fold
Coffee Bar|Lounge

A redesign of the College lounge, with counter seating for 12, pay telephones, and display board. The alteration of existing structure was prohibited, as were plumbing fixtures, and anchoring to the ceiling. Budget: \$3,000 TOTAL.

COFFEE BAR

Muncie, IN Completed 2000
26262625

With little money, a strong interest in form, and a limited knowledge of making, we set out to determine local knowledge regarding materials and craft. Focusing on sheet steel - purchased at a local wholesaler - and local fabricator Brand Sheet Metal, we generated a churning form, simply fabricated: each sheet of off-the-shelf steel was cut and folded three times, and welded in two locations. No material was lost in the fabrication of each table.

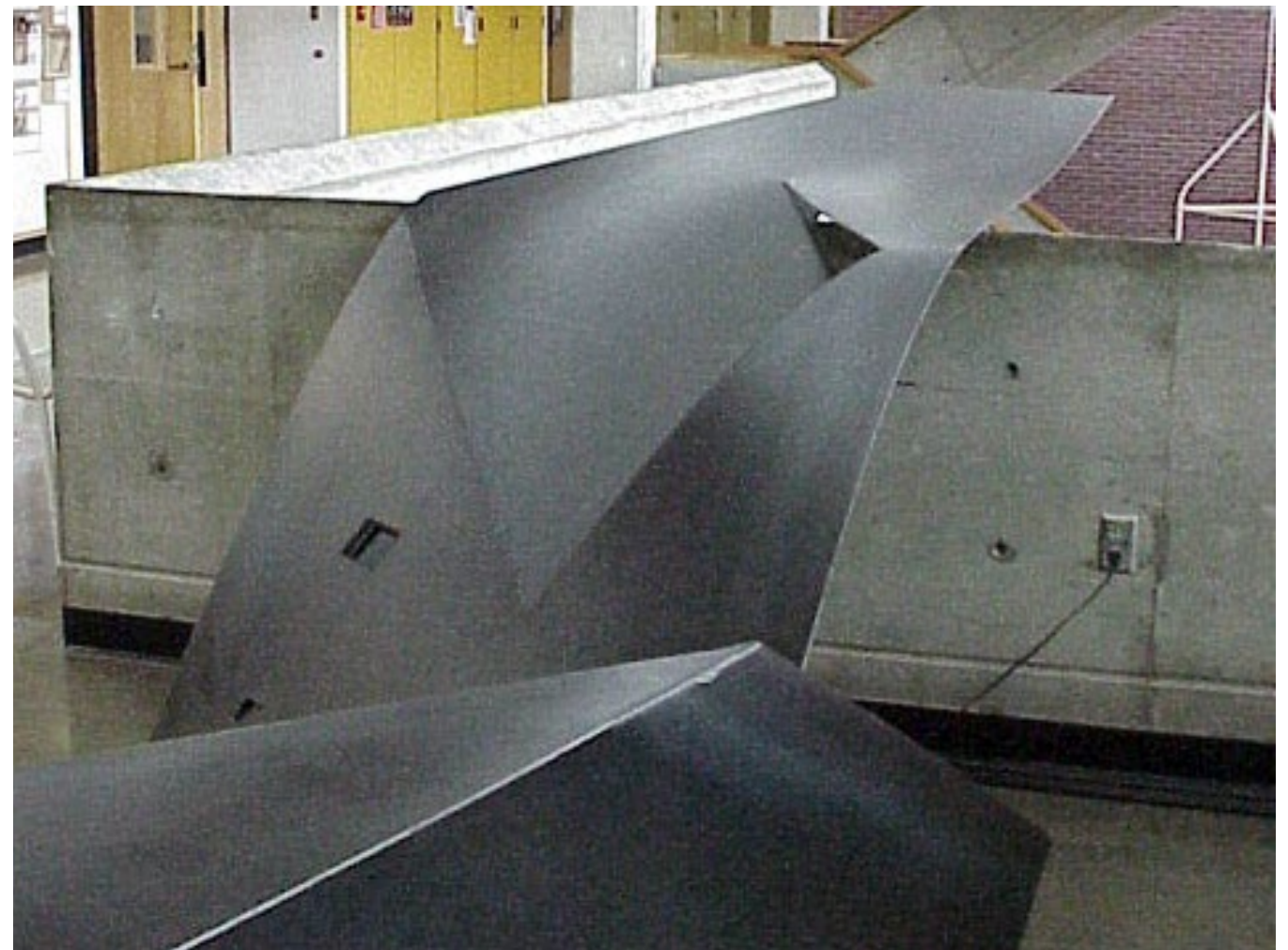
Primary elements were 8 4' x 10' sheets of 10-gauge steel and 2 4' x 10' sheets of 10-gauge perforated steel.



When awarding the Bar the top prize for Interiors, the AIA jury made these comments:

This crafted, folded sheet steel object encourages interpretation, offers freedom of use, and gives students the opportunity to explore firsthand issues of form, space, structure, material, scale, construction, budget, schedule, and feedback – all ingredients for a memorable learning experience. We applaud this hands-on project as a vehicle for challenging students to explore new possibilities, for the imagination and creativity of its designers and builders, and the resultant beauty.

Shortly after completion, a person walked into the Bar, fell, and separated her shoulder. We were told to remove it immediately. Brand Sheet Metal reclaimed and straightened it, and the pieces are in their scrap racks.





Tables and Telephone Wall
Coffee Bar|Lounge

