

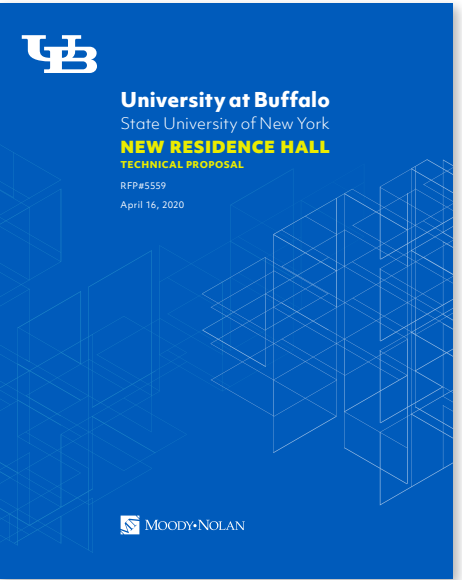
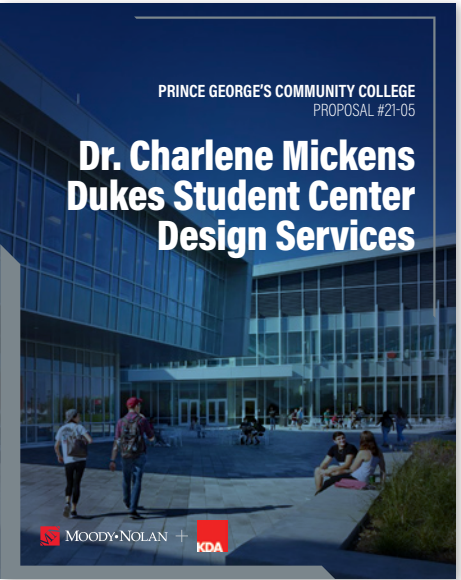
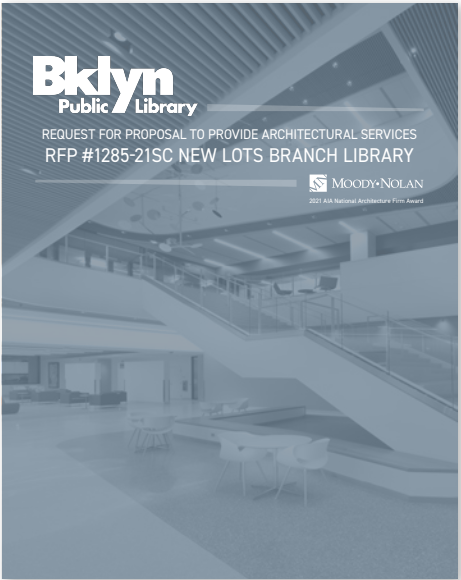
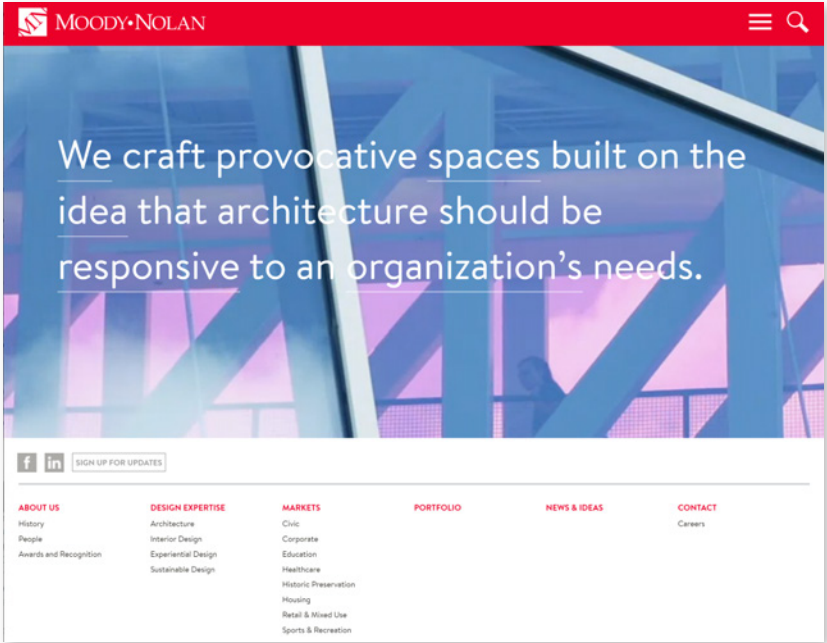
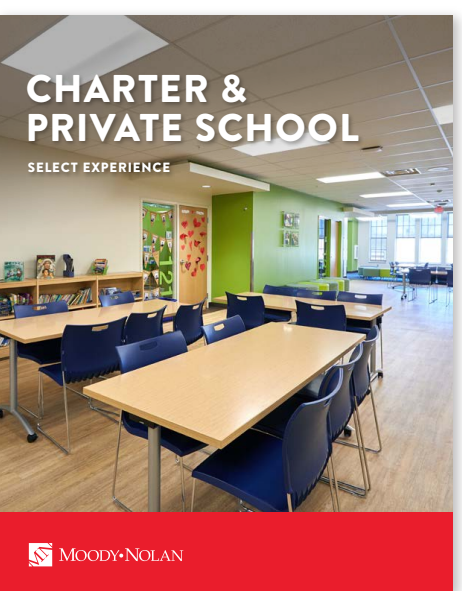
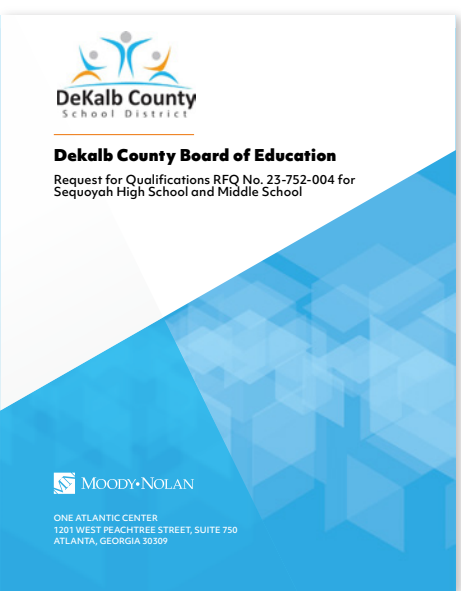
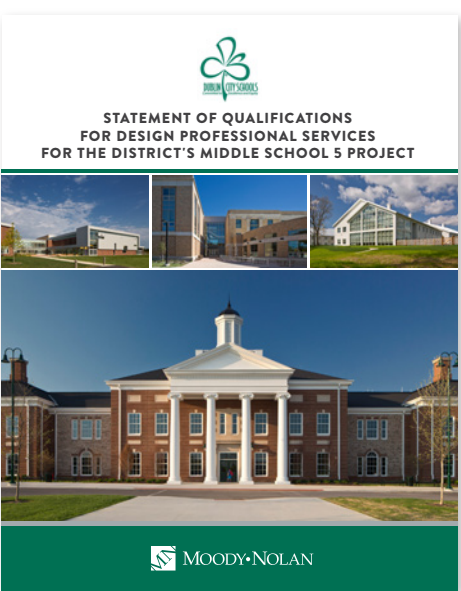
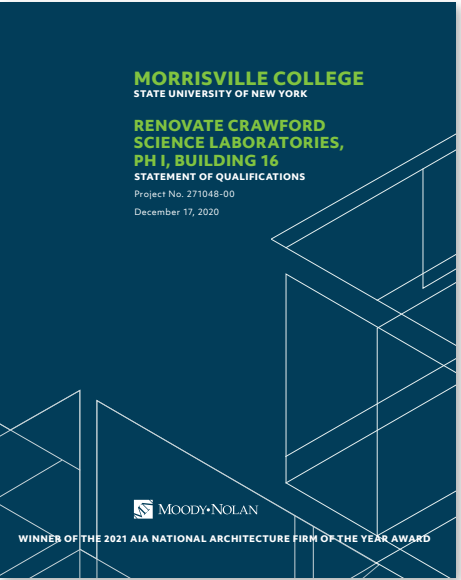
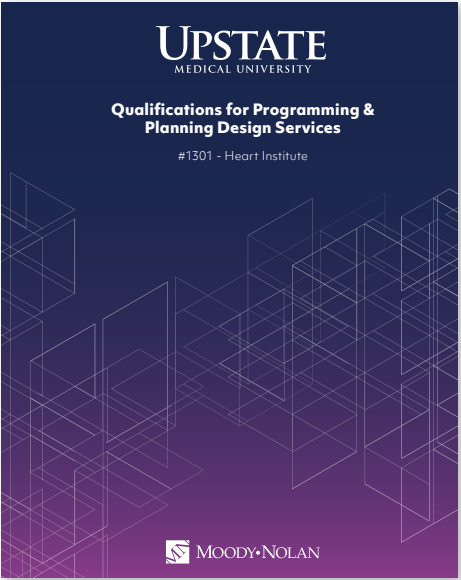
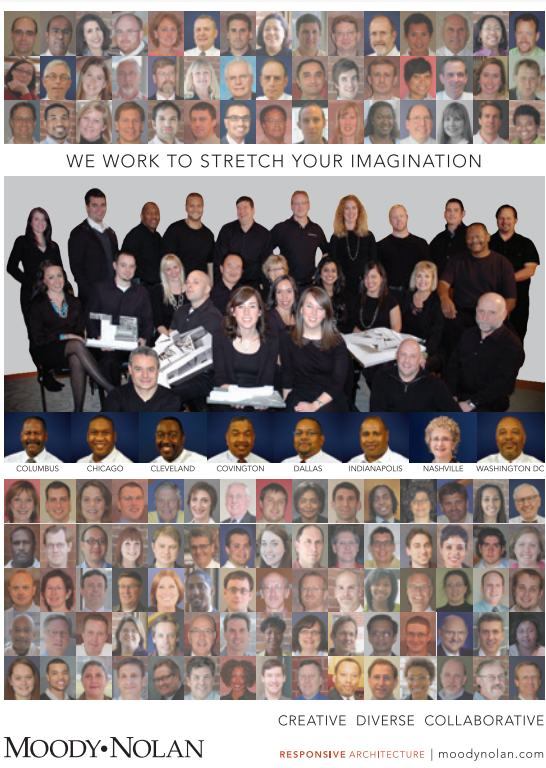
Wade Gwin

As time progresses, the world begets increasing complexity; we are at once hyperconnected and alienated from one another. What's more, is that many of us are unaware of the lenses we view the world through, further obfuscating the communication between supposed opponents that we so desperately need. Propositions, ideologies, and worldviews that once satisfied are coming up short. The resulting meaning crisis is overwhelming for those who perceive it.

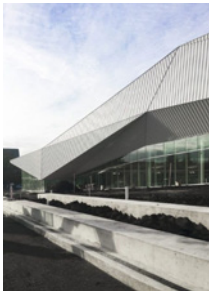
Design is not fundamentally about creative disciplines. Rather, it is an approach to life that humans have utilized throughout history to make sense of the world we inhabit and find solutions to our difficulties. Design is not a panacea, yet it plays an indispensable role in progressing through any era—especially this one.

What does this have to do with me? By nature of being human, we are all designers to some degree, yet some are afforded even greater sensitivity to, and resonance with, its processes. Pursuing my degree in Industrial Design was a logical progression, allowing me to sharpen the innate skills that inform my approach to all of life.

Although I practice within traditional design disciplines, my greatest value lies in my ability to think well—wielding a scalpel, not a machete—coupled with my captivation and adoration of aesthetics. I strive to create designs, systems, and solutions that make sense, and believe that Beauty has the power to change everything.



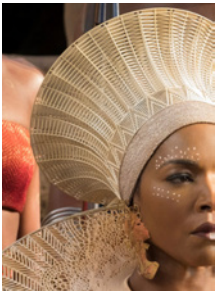
Sampling of Moody Nolan's past marketing expressions



Boldness



Parametricism



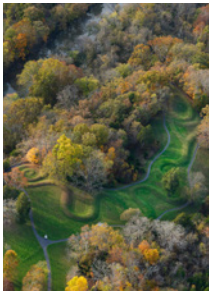
Afrofuturism



Neutrals, skin tones



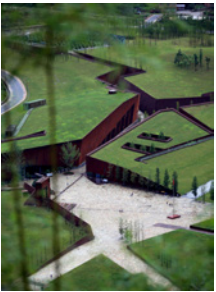
Warmth



Cultural motifs



Contemplative



Sustainable



Natural materials



Organic forms

To begin, a small group of Moody Nolan design leaders were asked to identify the firm's identity, the values that inform their practice, and visual elements that capture Moody Nolan's essence.

Our team then grouped similar imagery and language, synthesizing these findings into aspirational ideals and thematic graphic directions. Four tenets emerged:

Human-Centered

Centering people in everything Moody Nolan does; creating meaningful experiences that evoke emotional connections, resonating with the context, complexities, and necessities of people's lives.

Sophisticated Design

Refinement without pretension; achieving design excellence through clarity of concept, executed with rigor and meticulous attention to detail.

Confident, yet Humble

Standing by convictions while embracing vulnerability; leaving space for continual growth.

Diverse & Authentic

Celebrating diversity of thought, experience, and humanity; not conforming to external identity expectations or interpretations.

Laying the philosophical framework allowed our team to iterate on colors, typography, and logos that would best capture Moody Nolan's brand tenets.



Neo-futurism



Pantone 485	Pantone 7623	Pantone 144	Pantone 1525	Pantone 7459	Pantone 7707
HEX #DA291C	HEX #8A2A2B	HEX #ED8B00	HEX #B94700	HEX #4298B5	HEX #00617F
RGB 218.41.28	RGB 138.42.43	RGB 237.139.0	RGB 185.71.0	RGB 66.152.181	RGB 0.97.127
CMYK 0.95.100.0	CMYK 0.97.87.53	CMYK 0.51.100.0	CMYK 2.77.100.9	CMYK 72.9.9.13	CMYK 100.18.12.52



Pantone 405	Pantone 404	Pantone 403	Pantone 402	Pantone 401	Pantone 400
HEX #696158	HEX #776E64	HEX #8C857B	HEX #9D968D	HEX #AFA9A0	HEX #C4BFB6
RGB 105.97.88	RGB 119.110.100	RGB 140.133.123	RGB 157.150.141	RGB 175.169.160	RGB 196.191.182
CMYK 26.31.35.72	CMYK 20.25.30.59	CMYK 18.21.27.47	CMYK 13.16.21.36	CMYK 10.11.17.27	CMYK 6.7.13.16

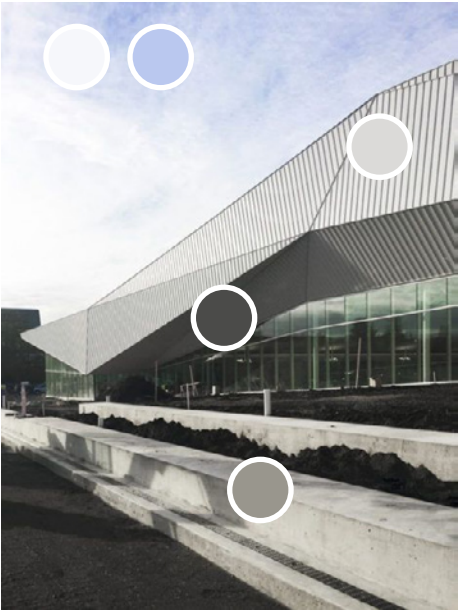
Considering color psychology, we chose a synergistic palette: six colors and six grays, inspired by the natural world. The new brand now uses color with purpose and restraint, harmonizing with a prominent grid that celebrates white space.

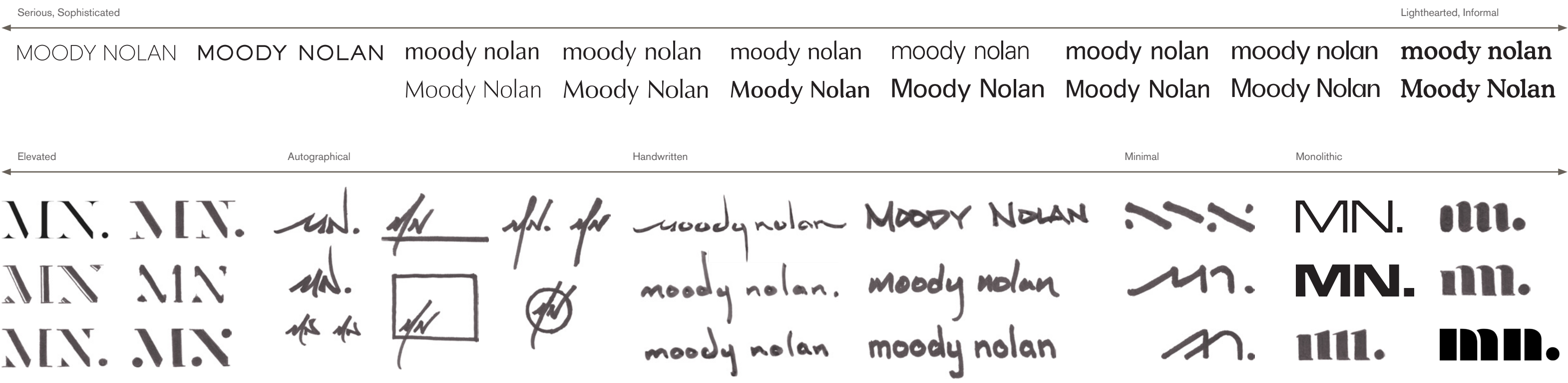
Human-Centered

Diverse & Authentic

Confident, yet Humble

Sophisticated Design





We explored logo iterations alongside type selections, ultimately developing three distinct options.

Option 1
Hand-drawn + Kigelia



The quick brown fox jumps over the lazy dog.

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Option 2
Microgramma Bold + Univers



The quick brown fox jumps over the lazy dog.

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Option 3
Narin Bold & Light + Univers



The quick brown fox jumps over the lazy dog.

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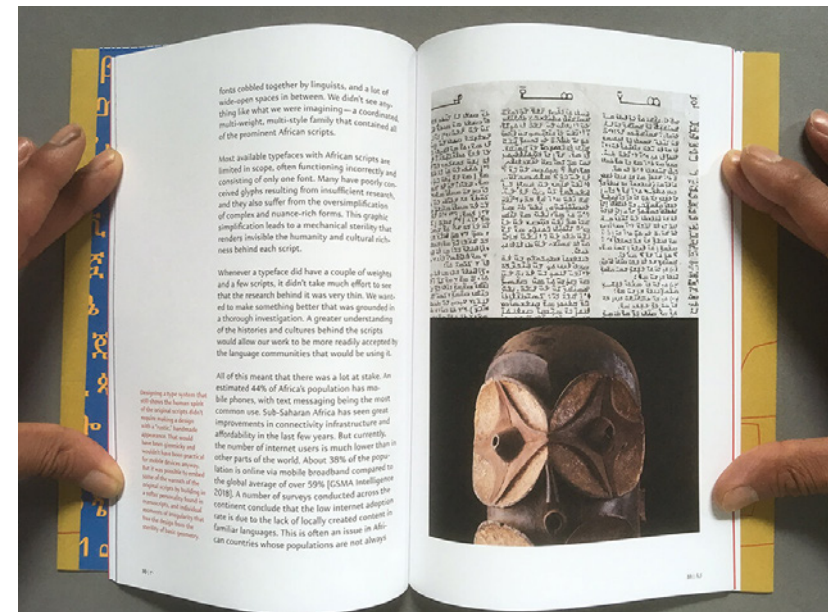
Moody Nolan



Moody Nolan

We chose the humanist typeface, Kigelia, as it represents through type, the core of Moody Nolan: a diverse, culturally-rich institution, concerned with preserving and promoting humanity through design.

The logomark compliments Kigelia's sensibilities, informed by the human touch of handwriting and sketching; resulting in an airy, approachable touchpoint for the brand.



Kigelia is a large system of fonts that aesthetically unifies the most prominent writing systems in Africa—some of which were previously unavailable for several languages on the African continent—while also supporting Latin, Arabic, Greek, and Cyrillic alphabets, making it a globally-diverse type system.

Photo credit: JamraPatel





We completely overhauled the photographic approach and process, ensuring that every photo ultimately expresses our brand tenets. No matter the subject, the overarching goal is to present the world as-is, through an editorial, documental approach.

This means forgoing forced perspectives, dramatic lens effects, or other styling techniques, in favor of capturing the real world, as close to how the natural eye would see it.



 Moody Nolan



Squire Patton Boggs

Office Renovation

Proposal Response
Architectural and Interior Design Services

03.07.2024

Firm Overview

8 / 10

Fast Company
2022 Most Innovative
Architecture Firms

23 / 160

Building Design + Construction
Top 160 Architecture Firms
2023 Giants 400 Report

45 / 300

Architectural Record
Top 300 Architecture Firms
of 2023

52 / 200

Building Design + Construction
Top 200 Office Building
Architecture Firms
2023 Giants 400 Report

At Moody Nolan, we use the built environment to catalyze social change. Our integrated design and delivery approach combines architecture, interior, and experiential design—creating places that ignite culture and improve lives.

With more than 350 employees in 12 locations around the country, we leverage the power of diverse backgrounds to drive design innovation.

Named by Fast Company as one of the world's most innovative architecture firms, our work garners national attention from industry-leading organizations, including the AIA Architecture Firm Award.

Design Philosophy

We practice responsive design—pairing empathetic listening with innovative thinking—to find harmony between client, community, and environment. We use intentional collaboration to transform ideas into high performance design solutions, responsive to people and place.

High Performance Design

When building performance, stewardship of natural resources and community wellbeing harmonize into a responsive design solution—we call this intersection high performance design.

6



350 Total Staff
12 Offices

46% People Identifying as Female

42% Racial and Ethnic Diversity

Diverse by Design

Our firm is diverse by design with a staff comprised of 46% women and 43% minorities. For more than 40 years we've led by example, prioritizing diversity and inclusion in every sphere of the industry—from increasing access to architecture education to amplifying minority leaders.

We believe great design happens at the intersection of innovative ideas and divergent points of view, enabling our projects to regularly exceed diversity participation goals. We empathize with human differences, designing with and for the people often excluded from the design conversation. We listen, amplify, and incorporate community voices into every dialogue and design decision, creating places that represent the community it belongs to.

Our commitment to diversifying the profession is demonstrated by our leadership in industry organizations and mentorship of young architects.

NOMA Project Pipeline

As a long-standing member of NOMA, members of our firm helped launch Project Pipeline—a national curriculum that introduces minority students to architecture with the goal of creating more licensed Black architects.

Historically Black Colleges and Universities

We understand the importance of mentorship and representation in our field. We are committed to HBCU campuses, helping them plan for the future of their campus, while investing in the next generation of minority architects.

National Organization of Minority Architects Fellowship Foundation

The program is designed to address the AIA 2030 Diversity Challenge—which aims to double the number of licensed Black architects in the United States by 2030. As a host firm, Moody Nolan provides mentorship and design research experience for young emerging professionals.

Squire Patton Boggs Architecture/Interior Design Services

7

With the foundation laid, we began designing an entire identity system, while also collaborating on a new website with an external web agency. To help codify and disseminate Moody Nolan's new brand language among our colleagues, we created intranet-based brand guidelines and educational presentations.

The resulting brand expression liberates the architectural work from disjointed and superfluous graphics, enabling the built environment to shine.

 Moody Nolan



City of Dallas

Dallas Police Training Academy

Qualifications for
Architectural and Engineering Services

3.22.2024



Contents

Cover Letter	5
A. Design Firm Information	7
B. Qualifications and Experience	9
C. Technical Services	31

J.J. Oakley Innovation Center & Residence Hall

3

Select submission pages

Corporate Organizational Chart

Curt Moody

Chairman of the Board

Jonathan Moody

President, CEO

Leadership

Curt Moody

Chairman of the Board

Eileen Goodman

Executive Vice President,
Director of Interior Design

Elaine Moody

(Rotating Partner)

Jonathan Moody

President, CEO

Brian Tibbs

Managing Partner,
Director of Nashville Operations

Mark Bodien

Director of Recreation and
Student-Focused Facilities

Board

Curt Moody

Chairman of the Board

Jonathan Moody

President, CEO

Eileen Goodman

Executive Vice President,
Director of Interior Design

Allen Schaffer

Chief Operating Officer,
Chief Sustainability Officer

Renauld Mitchell

Director of Chicago Operations

Julie Cook

Director of Design and Delivery

Brian Tibbs

Managing Partner,
Director of Nashville Operations

Troy Sherrard

Sports and Recreation Practice Leader

Allen Schaffer

Chief Operating Officer,
Chief Sustainability Officer

Brian Tibbs

Managing Partner,
Director of Nashville Operations

Shayne Crockett

Associate Principal, Chief Financial Officer

Executive Team

Eileen Goodman

Executive Vice President,
Director of Interior Design

Allen Schaffer

Chief Operating Officer,
Chief Sustainability Officer

Renauld Mitchell

Director of Chicago Operations

Julie Cook

Director of Design and Delivery

Brian Tibbs

Managing Partner,
Director of Nashville Operations

Troy Sherrard

Sports and Recreation Practice Leader

Tim Fishking

Healthcare Practice Leader

David Meleca

Director of Classical Architecture

Mark Bodien

Recreation and Student-Focused
Facilities Practice Leader

Jay Boone

Director of General Architecture

Todd Dove

Director of Retail

Yanitza Brongers-Marrero

Housing Practice Leader

Partners

Revised 10.10.2023

Jonathan Moody 14/17
AIA, NOMA, NCARB, LEED AP, Fiwel Ambassador 8/10
Senior Project Designer 10/12
Moody Nolan 10/12



Bio goes here. Follow framework examples for writing a strong bio. If longer, break to two paragraphs.Im endanda eatatio eum sunt, sit optatiatum volorecta quia de ium que lam re vidunt.

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Education
MArch, Area of Focus, Institution, Year
BS, Area of Focus, Institution, Year

Registrations
Designations tested for
Affiliations
Industry group involvement

Presentations
If any of interest to include. Keep within the last 4-5 years here. Others can go in pasteboard or Vantagepoint.

Formatting Note
Start personal stats two grid lines down from last bio line.** This section should be in the 8/10 Paragraph Style with a soft return after the category (which will have a bold character style set to it), followed by the information and a hard return.

Key Project Experience
Client Name, Project Name
City, ST
XX,000 SF Short Program Highlight and Renovation/Addition, LEED

Role

Client Name, Project Name
City, ST
XX,000 SF Short Program Highlight and Renovation/Addition, LEED

Role

Client Name, Project Name
City, ST
XX,000 SF Short Program Highlight and Renovation/Addition, LEED

Role

Client Name, Project Name
City, ST
XX,000 SF Short Program Highlight and Renovation/Addition, LEED

Role

Client Name, Project Name
City, ST
XX,000 SF Short Program Highlight and Renovation/Addition, LEED

Role

Previous Experience
Client Name, Project Name
City, ST
XX,000 SF Short Program Highlight and Renovation/Addition, LEED

Role

Title of Book 8/10

International African American Museum
City of Charleston



Location
Charleston, SC

Size
41,000 SF

Completion Date
2022

Cost
\$75,000,000

Team
Executive Architect:
Moody Nolan
Design Architect:
Pei Cobb Freed & Partners
Landscape Designer:
Hood Design Studio
Exhibit Designer: Ralph Applebaum Associates

Awards
The Architect's Newspaper
Best of Design Awards,
Project of the Year, 2023
The Architect's Newspaper
Best of Cultural, Project of the Year, 2023
The Architect's Newspaper
Best of Landscape, Project of the Year, 2023
Archello Awards Longlist, Museum Building of the Year, 2023
National Organization of Minority Architects, Citation Award (unbuilt), 2016
The European Centre for Architecture Art Design and Urban Studies and the Chicago Athenaeum, International Architectural Award (unbuilt), 2014

The architectural form centers the untold stories of enslaved African Americans—serving as a historical touchstone for generations to come.

After more than 20 years of planning, The IAAM is sited at Gadsden's Wharf overlooking Charleston Harbor, the point of disembarkation for nearly half the Africans enslaved and shipped to the United States during the trans-Atlantic slave trade. The museum is dedicated to telling their stories and celebrating the contributions of their descendants.

Movement through the museum represents the journey from the origins of Africa across the Atlantic Ocean and to and through America, tracing the paths and patterns that enslaved Africans, and ultimately African Americans, made for themselves.

The west side features a chronological, interactive gallery called American Journeys, juxtaposed with media related to the legacies of slavery and current movements around racial equality and social justice. The center for genealogy is a place where visitors can get guided help tracking their family genealogy.

The finished design is restrained, inspired by the boats that carried people across the ocean. The rectangular box looks out over the water, hovering on pillars above the ground to honor the now-buried history of the wharf.

The museum and its grounds serve as an educational site and a memorial honoring the slaves and their descendants who passed through the very same space.

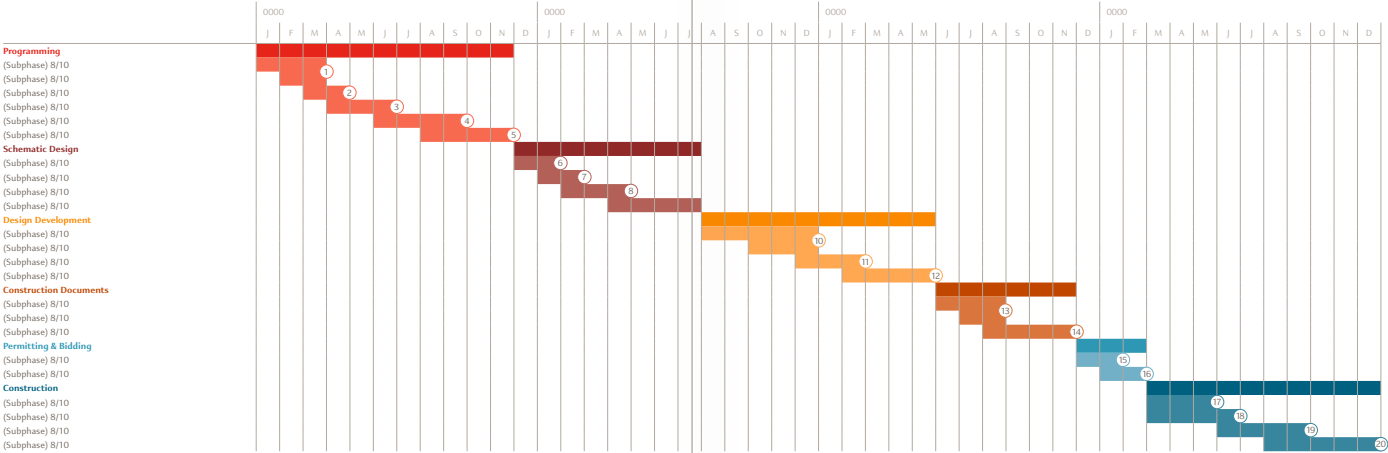


The waterfront installation of life-size abstract images of people imprinted into the ground, reminiscent of the packed slave ships that disembarked in this exact spot.



Title of Book 8/10

Project Schedule 14/17



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Milestone 8/10

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Milestone 8/10

Explanation of the milestone here 8/10

Title of Book 8/10



The museum and its grounds serve as an educational site, a groundbreaking resource for the study and advancement of African American genealogy, and a memorial honoring the slaves and their descendants who passed through this very same space.



The entry sequence is both a destination and transitional space between the landscape and exhibition. Raised 13 feet above the ground on a double row of concrete columns, the single story museum makes way for a plaza of remembrance beneath the floating structure.

Title of Book 8/10



This is a caption that describes the photo above. It should highlight part of the story we are trying to tell. 8/10



This is a caption that describes the photo above. It should highlight part of the story we are trying to tell. 8/10



“Some quote of importance that draws the reader into the story, like a quote from our deeply satisfied client.” 16/19

10/12 (Body Subheading)
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Title of Book 8/10

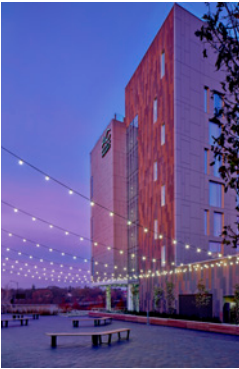
37

Title of Section 14/17
Subtitle 14/17

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This is a caption that describes the photo below. It should highlight part of the story we are trying to tell. 8/10



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Title of Book 8/10

39

High Performance Design Responsive to People



We center people in everything we do. We listen intently, helping clients discover what's unique about their people and organization.

Community
Diversity
Context
Engagement

Client
Vision and Mission
Experience
Well-being

AIA Framework
Wellness
Resources
Change
Discovery
Economy Community
Integration



Title of Presentation

Design Philosophy High Performance Design

When building performance, stewardship of natural resources and community resilience harmonize into a responsive design solution—we call this intersection **High Performance Design**.

High Performance Design

People
Client
Community

Place
Context
Environment

5 of 12

Title of Presentation

High Performance Design Responsive to Place



We practice placemaking, using the built environment to inspire and connect communities. We respect the cultural and environmental context of each place, practicing resourceful and regenerative design.

Context
Placemaking

Environment
Resourceful
Regenerative

AIA Framework
Ecology
Energy
Water
Resources
Community
Economy

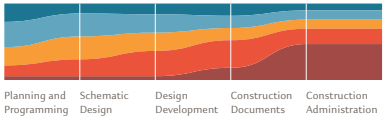


8 of 12

Title of Presentation

Project Involvement Subtitle

Project Manager
Project Designer
Partner In Charge of Design
Project Administrator
Construction Administrator



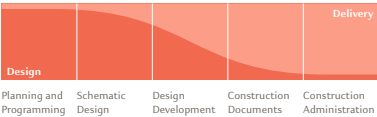
Catchy subtitle
Something about this stream graph...

12 of 12

Title of Presentation

Design and Delivery Process

Integration drives innovation.
Our integrated design and delivery approach combines architecture, interior design and experiential design, creating places that ignite culture and improve lives.



11 of 12

Title of Presentation

Select presentation slides

Moody Nolan

Services ▾Practices ▾ProjectsNews & IdeasOur Story ▾Contact

The Ohio State UniversityEnergy Advancement and Innovation Center

← 1/4 →

Improving lives through design

We venture beyond the apparent—designing solutions that redefine how we connect with the world and each other. We design with purpose to improve every day, every place, and every life.

Design Philosophy

We practice responsive design, pairing empathetic listening with innovative thinking, to find harmony between client, community, and environment. We use intentional collaboration to transform ideas into high performance design solutions, responsive to people and place.

Design Philosophy & Process →

Featured Projects

The Ohio State UniversityEnergy Advancement and Innovation Center

An experimental hub for energy, education, research and technology incubation.

View Project →

Practice Areas

Aviation

Civic and Community

Healthcare

Higher Education

Hospitality

Housing

K-12 Education

Mixed Use

Recreation

Retail

Sports

Student Life

Workplace

News & Ideas

Recognition

Moody Nolan Announces a New Brand

Recognition

BD+C Ranks Moody Nolan #23 Among Top Architecture Firms for 2023

Recognition

Fast Company Names Moody Nolan the Eighth Most Innovative Architecture Firm of 2022

Recognition

Moody Nolan: AIA Architecture Firm Award 2021

More News & Ideas →

Moody Nolan

Services ▾Practices ▾ProjectsNews & IdeasOur Story ▾Contact

Home > Design Philosophy

Design Philosophy

We practice responsive design—pairing empathetic listening with innovative thinking, to find harmony between client, community, and environment.

We use intentional collaboration to transform ideas into high performance design solutions, responsive to people and place.

Design Approach

Our collective of designers leverage the power of distinct talents and diverse backgrounds to drive design innovation.

Our design process is a cross-disciplinary think-tank, where creative minds converge to ideate between project types, aesthetic styles, and novel ideas to explore the boundaries of design.

The 9-Square

We explore nine unique options that push and pull the project criteria into different expressions of how to solve the design challenge.

High Performance Design

When building performance, stewardship of natural resources and community wellbeing harmonize into a responsive design solution—we call this intersection high performance design.

Responsive to People

Moody Nolan

Services ▾Practices ▾ProjectsNews & IdeasOur Story ▾Contact

Hospitality

Curating memorable guest experiences, while reinforcing iconic hospitality brands.

We know that long-term relevance requires unparalleled consistency of the guest-experience. Leveraging research on human behavior, we curate architectural moments that delight guests, spark connection and ultimately—keep them coming back.

Hospitality Projects

Marriott Hotels

Marquis Chicago

Transforming the neighborhood into a vibrant entertainment district.

View Project →

Leadership

Jay Boone

Partner, Director of General Architecture

Eileen Goodman

Partner and Executive Vice President, Director of Interior Design

View Our Leaders →

News & Ideas

Media

Architect Magazine: Moxy Hotel—Rethinking the Guest Experience

Media

Modernizing Dining—Cut 132 Steakhouse Opens at Easton Town Center

Recognition

BDC Network: Platinum Award for McCormick Square Marriott Marquis and Wintrust Arena

Moody Nolan

Services ▾Practices ▾ProjectsNews & IdeasOur Story ▾Contact

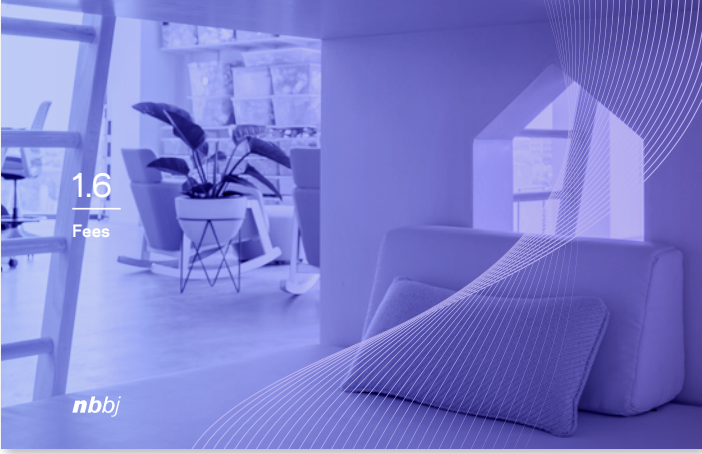
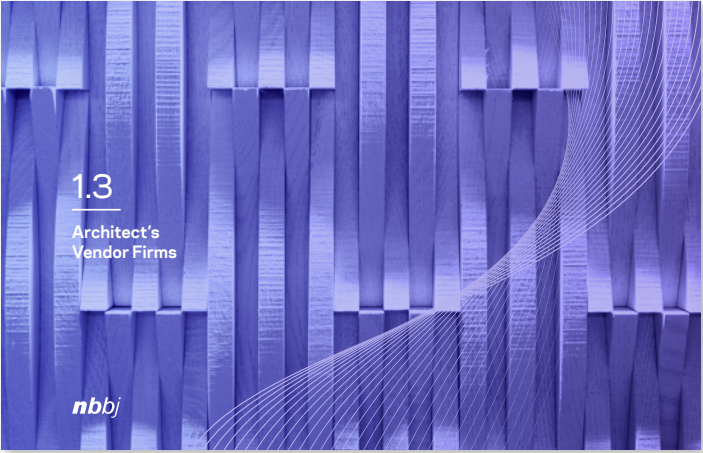
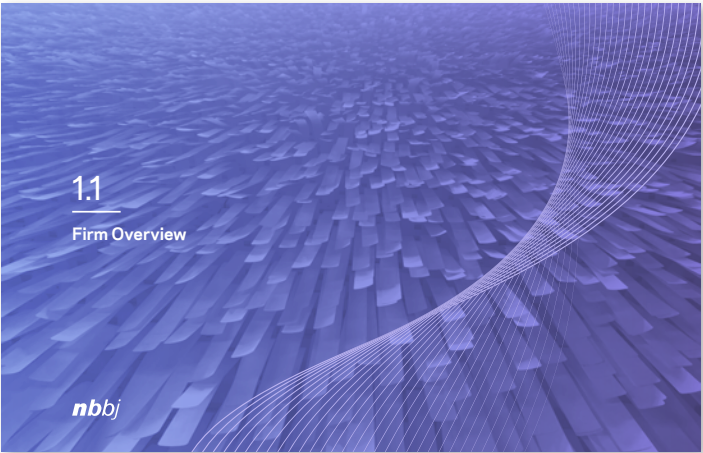
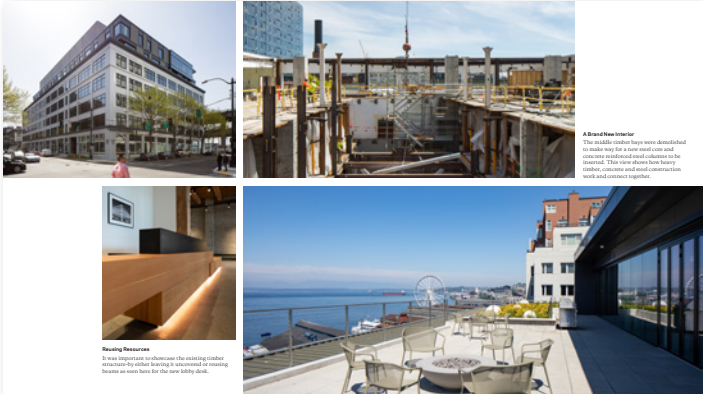
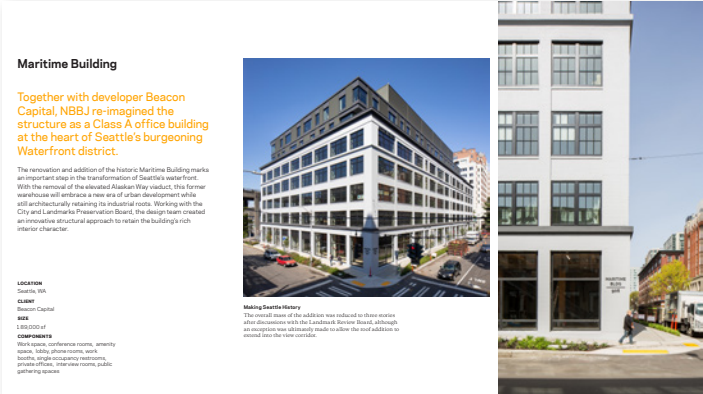
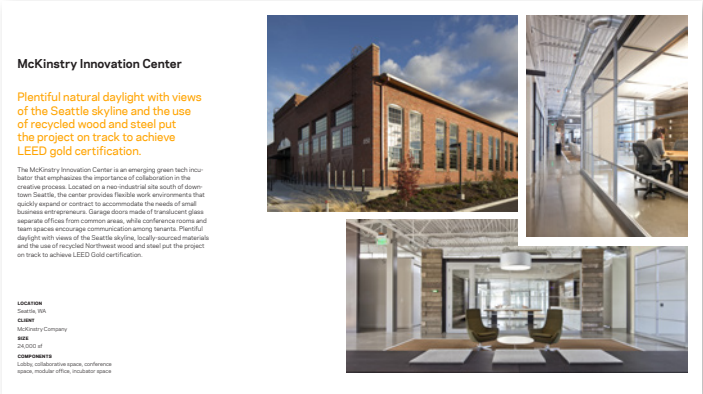
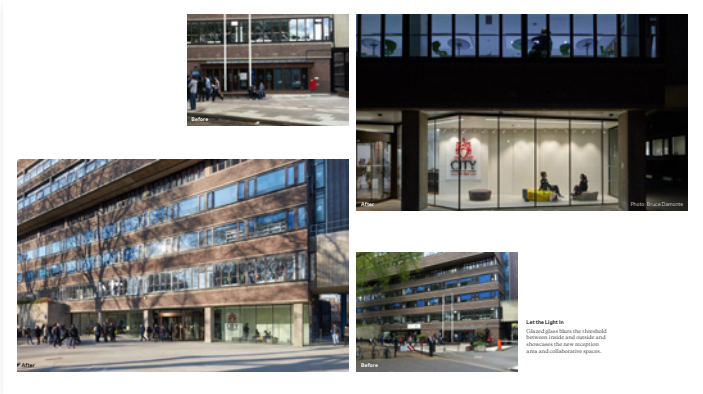
Omni Boston

Omni Hotel at the Seaport

Details ▾Awards ▾

An iconic structure in the Waterfront District of Boston, boasting refined elegance in a high rise hotel.

The 1,055 key hotel features luxury rooms and suites, combined with innovative boutique concepts and open-air restaurants for a unique customer experience.



A sampling of projects for NBBJ, including pages from: RFQs, RFPs, interview decks, booklets, templates, and other graphic miscellanea.



Named among the **world's most innovative architecture firms** by Fast Company three times



NBBJ is a **carbon neutral certified firm.**



NBBJ is named the **architecture firm of choice for tech companies** by Wired magazine.



Named by Architectural Record as 2020's **fastest growing architecture company**



In partnership with The University of Washington, NBBJ invented "Noise-Canceling" wall panels, **reducing workplace noise by 60%.**



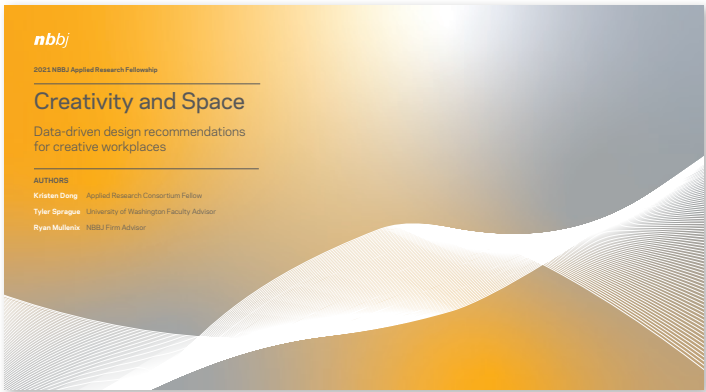
75% of NBBJ's work comes from **existing relationships.**



NBBJ has designed **70 LEED-certified projects**, totaling 16 Million SF



NBBJ is designing more than **5 Million SF** of zero carbon buildings.



NBBJ FELLOWSHIP PROGRAM

Spatial Factors

Design elements present in participants' home workspaces

91%

Open Views
e.g., Windows looking outside

77%

Auditory stimuli
e.g., Music, hearing the dishwasher, etc.

72%

Making space
e.g., Table space to spread out with materials

69%

Tactile Stimuli
e.g., Fidget toys, blankets, etc.

65%

Visual Stimuli
e.g., Posters, artwork, etc.

59%

Olfactory Stimuli
e.g., Cooking smells, candles etc.

56%

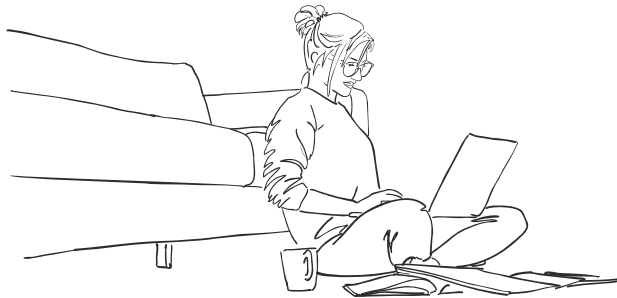
Greenery
e.g., Houseplants, views of trees outside, etc.

28%

Furniture that allows for movement
e.g., Standing desks, bouncy ball chairs, etc.

21%

Platforms for ideas
e.g., Whiteboards, cork boards, pin up space, etc.



NBBJ

December 30, 2021

Michael D. Padlock
OUSD University Procurement Services
205 West Union Street Office Center

Dear Michael,

On behalf of NBBJ, I am pleased to submit our proposal for Ohio University - College of Business Space Study under the Suppliers for the Ohio University Planning Services RFP - OUS-2020-0021409.

This study is an important step in assessing the programmatic needs and priorities for the College of Business and the University with the goal of ensuring that the space supports those needs. Our understanding of the institution, the campus, and trends shaping higher education spaces and pedagogy will be instrumental in grounding this work within the bigger context.

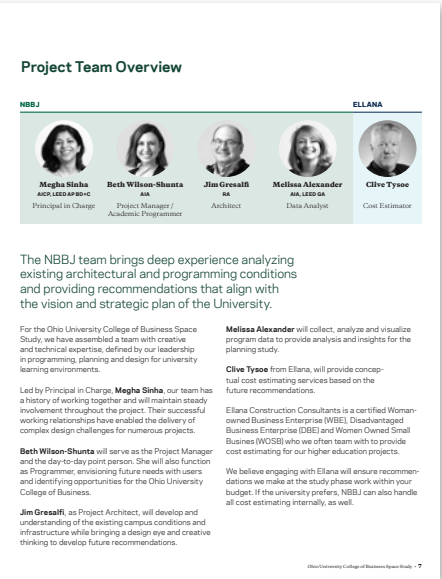
We have assembled a team with deep knowledge of higher education trends and a forward-thinking mindset. We bring intimate knowledge of Ohio University along with experience programming, performing space studies, and designing higher education spaces most recently for Boston University's Questrom School of Business, Suffolk University's Sargent Hall Business School, Louisiana State University's Humanities and Social Sciences, and Cornell University's Hollister Hall Interdisciplinary Building.

While we bring this rich experience to bear, we will not assume any pre-conceived ideas or solutions. We have crafted the process as a collaboration between our team, your team, and College of Business stakeholders. The right answers with a thoughtfully articulated strategy for future investment and flexibility will emerge from this collaborative effort.

We've crafted our approach and fee based on the RFP and look forward to further tailoring it to meet your project needs and expectations. If you have additional questions, please reach out to me at the contact information provided below.

Sincerely,

Megha Sinha, AIA, LEED AP BD+C
Principal / Urban Design and Planning
msinha@nbbj.com
614.232.3133



Project Team Overview



The NBBJ team brings deep experience analyzing existing architectural and programming conditions and providing recommendations that align with the vision and strategic plan of the University.

For the Ohio University College of Business Space Study, we have assembled a team with creative and technical expertise, defined by our leadership in programming, planning and design for university learning environments.

Let's be Principal in Charge, **Megha Sinha**, our team has a history of working together and will maintain steady involvement throughout the project. Their successful working relationships have enabled the delivery of complex design challenges for numerous projects.

Beth Wilson-Shurtz will serve as the Project Manager and the day-to-day point person. She will also function as Program Manager, envisioning future needs with users and identifying opportunities for the Ohio University College of Business.

Jim Gressell, as Project Architect, will develop and understand the existing campus conditions and infrastructure while bringing a design eye and creative thinking to develop future recommendations.

Ohio University College of Business Space Study - 7



02

Approach, Workplan, and Fee



NBBJ FELLOWSHIP PROGRAM

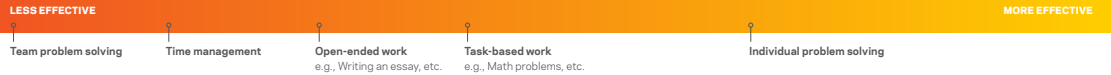
Behavioral Outcomes

Which tasks were participants more effective at when working from home?

Creativity and Productivity



Problem Solving Abilities



Poor performance in work-from-home settings
In terms of work-from-home abilities, most people reported struggling to match their former performance. The only behavior that was slightly higher than before was individual problem solving, implying that isolation from others was helpful for this type of thinking.

"The Caveats of Creativity Research"
Creativity is a tricky thing to measure and evaluate. We were aware that many people would adamantly argue that they aren't "creative types" or felt their technical work utilizes no creativity. To get around this, we asked about tasks related to creativity in addition to direct evaluation, like open-ended problem solving abilities. We also utilized a mixed-methods study to make sure our quantitative and qualitative data supported each other.



Mr. Name Surname
Title
Address
City, State, Zip Code

Day, Month Year

Dear Mr. Surname,

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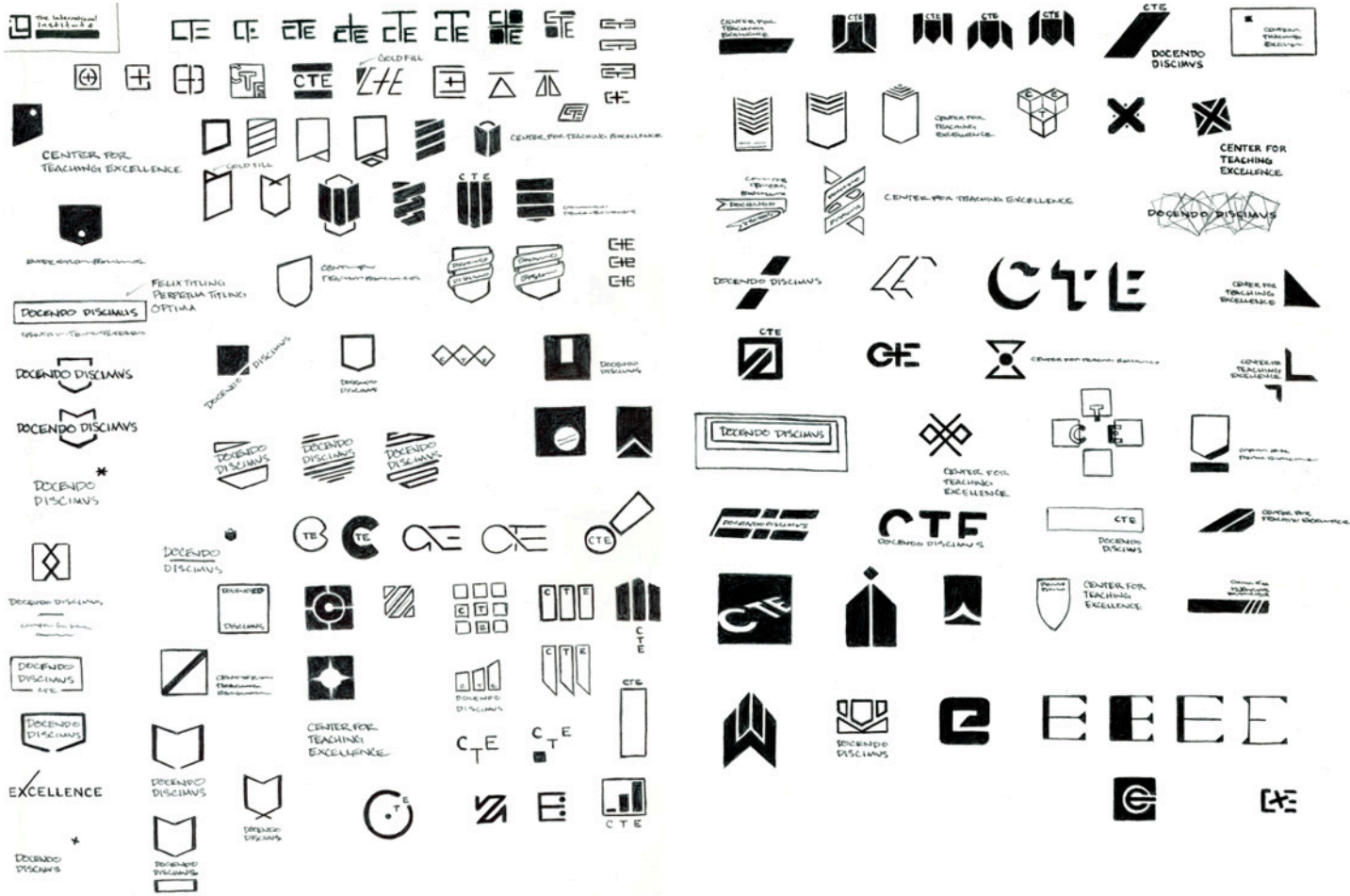
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Sincerely,

Name Surname
Title

Center for Teaching Excellence

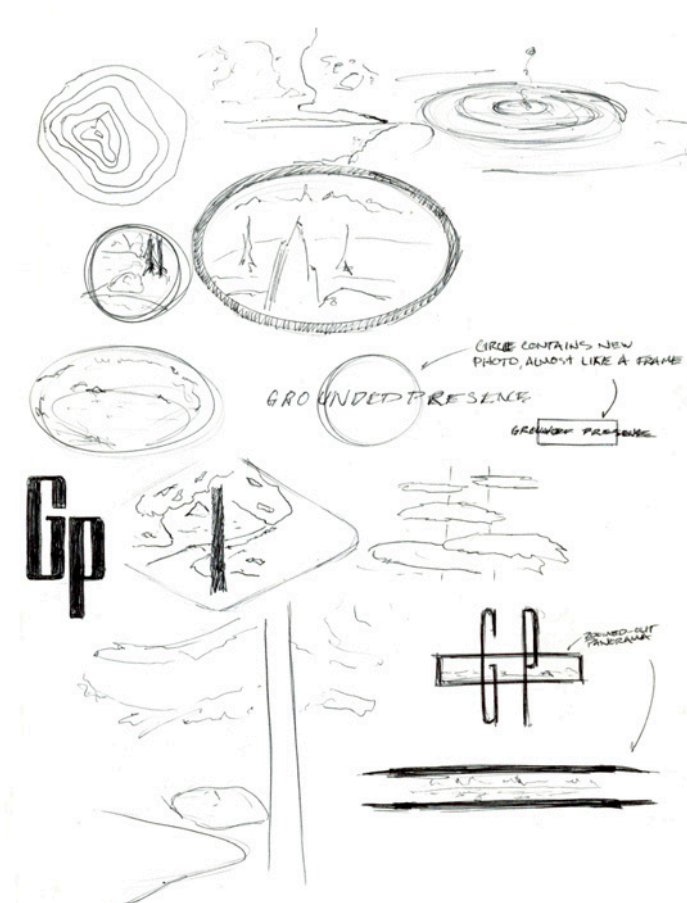
201 S. Grant Ave. Columbus, OH 43215
p. 614.947.6579 institute.franklin.edu



Branding and identity created for The Center for Teaching Excellence at Franklin University. The Center is devoted to providing course offerings designed to inspire and support educators. The logo and letterhead convey established strength and confidence.



I conceptualized, hand-built, and finished a multipurpose stool for common workspaces at the Columbus College of Art & Design. Utilizing CNC production, four stools can be produced from one sheet of 5' x 5' Baltic Birch plywood without fasteners. The low, internal shelf and rear support allows for bag storage, accessible even while seated. The contoured grips make carrying and arranging the stools comfortable, affording modularity. 18" x 14.5" x 14.5".



Various Concepts



Final Concept



Branding and identity developed for spiritual direction group, Grounded Presence. References to nature were highly influential—near essential—to creating both the logo and accompanying color palette. Clients are invited into a calming sense of presence as they are accompanied on their spiritual path.

1 March, 2016 - A&F Graphics

*Update *State *NY92 *No.92 *Power *Motion *Honne *Uono *Wave
*Abercrombie Man *Modern92 *1892 *A/F Intense *Campus *Hudson *Pierce
*Abercrombie Sport *ADK *Columbia

*Forever *Himberlink *As you wish... *For your health
*Dignus *Known for quality

ABERCROMBIE & FITCH
VARSITY PATCH (CREAM)
GREY TYPE

ABERCROMBIE & FITCH
WHEAT
HARVEST RED VARSITY PATCH (HEADIER)
ON CHEST

ABERCROMBIE & FITCH
KNOWN FOR QUALITY

ABERCROMBIE & FITCH
T & F

Absolute Satisfaction.
COOL GREY / ON DARKER BLACK

ABERCROMBIE & FITCH
ONLY PATCH

ABERCROMBIE & FITCH
NY PIC (TOWN)

ABERCROMBIE & FITCH
LIP STATE (BACK)

ABERCROMBIE & FITCH
MARBLE SCULPTURE

ABERCROMBIE & FITCH
TALL/STRENGTH FLOWERS (WOODY)

ABERCROMBIE & FITCH
ROD BLUE LETTERMAN

ABERCROMBIE & FITCH
BUBBLING SLURF

ABERCROMBIE & FITCH
FOREVER.

ABERCROMBIE & FITCH
MATTISE SHERMA

ABERCROMBIE & FITCH
SUPERIMPOSE OVER FLOWER

ABERCROMBIE & FITCH
YOUR EYES

ABERCROMBIE & FITCH
LA GIOIA DI VIVERE

ABERCROMBIE & FITCH
NY PIC (TOWN)

ABERCROMBIE & FITCH
LIP STATE (BACK)

ABERCROMBIE & FITCH
MARBLE SCULPTURE

ABERCROMBIE & FITCH
TALL/STRENGTH FLOWERS (WOODY)

LOGO PLACEMENT FOR SWEATS,
(FROM CHINOS.)

ABERCROMBIE & FITCH
NEW LOGO SUBMER IMPOSED
ON TOP OF PARED LOGO

ABERCROMBIE & FITCH
ROYAL-BLUE
WHITE/CREAM

ABERCROMBIE & FITCH
SOUTH MASS
1892-2016
DORM CHAMPS

ABERCROMBIE & FITCH
OVERPRINT EDGE OF SWEATSHIRT

ABERCROMBIE & FITCH
MDCCCXCII

ABERCROMBIE & FITCH
&F92

ABERCROMBIE & FITCH
XCH

ABERCROMBIE & FITCH
A/F

ABERCROMBIE & FITCH
1892
NY

ABERCROMBIE & FITCH
GROUP THERAPY

ABERCROMBIE & FITCH
AA
AA Abercrombie

ABERCROMBIE & FITCH
CHUNKY SEA

ABERCROMBIE & FITCH
CALVIN KLEIN

ABERCROMBIE & FITCH
COW

ABERCROMBIE & FITCH
PEACE

ABERCROMBIE & FITCH
GETTIN AESTHETIC.

ABERCROMBIE & FITCH
SHEEP

ABERCROMBIE & FITCH
SHEEP

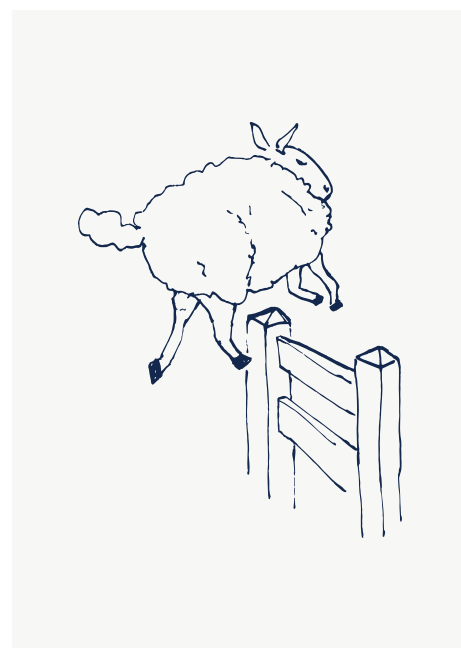
ABERCROMBIE & FITCH
SHEEP

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SHEEP

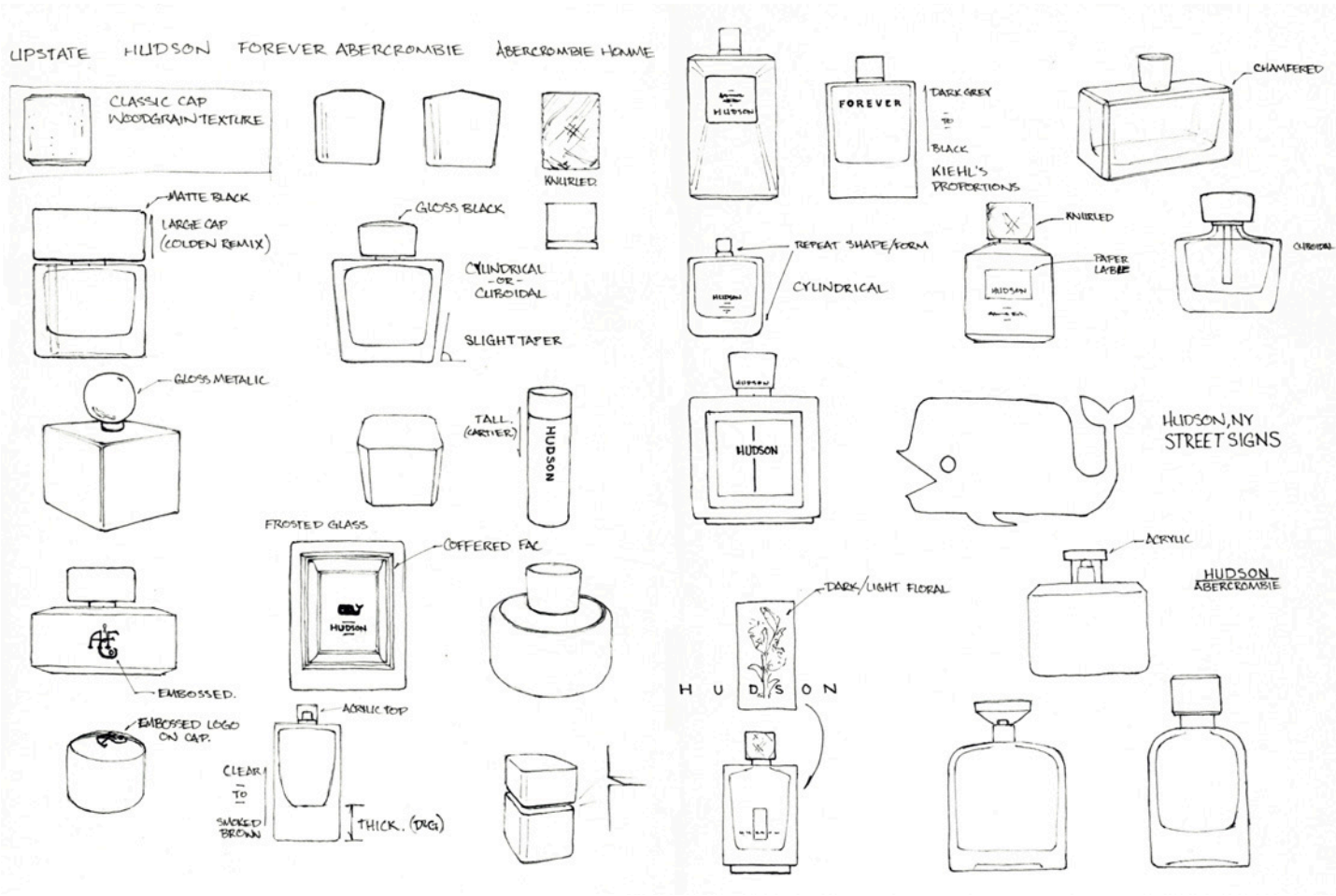
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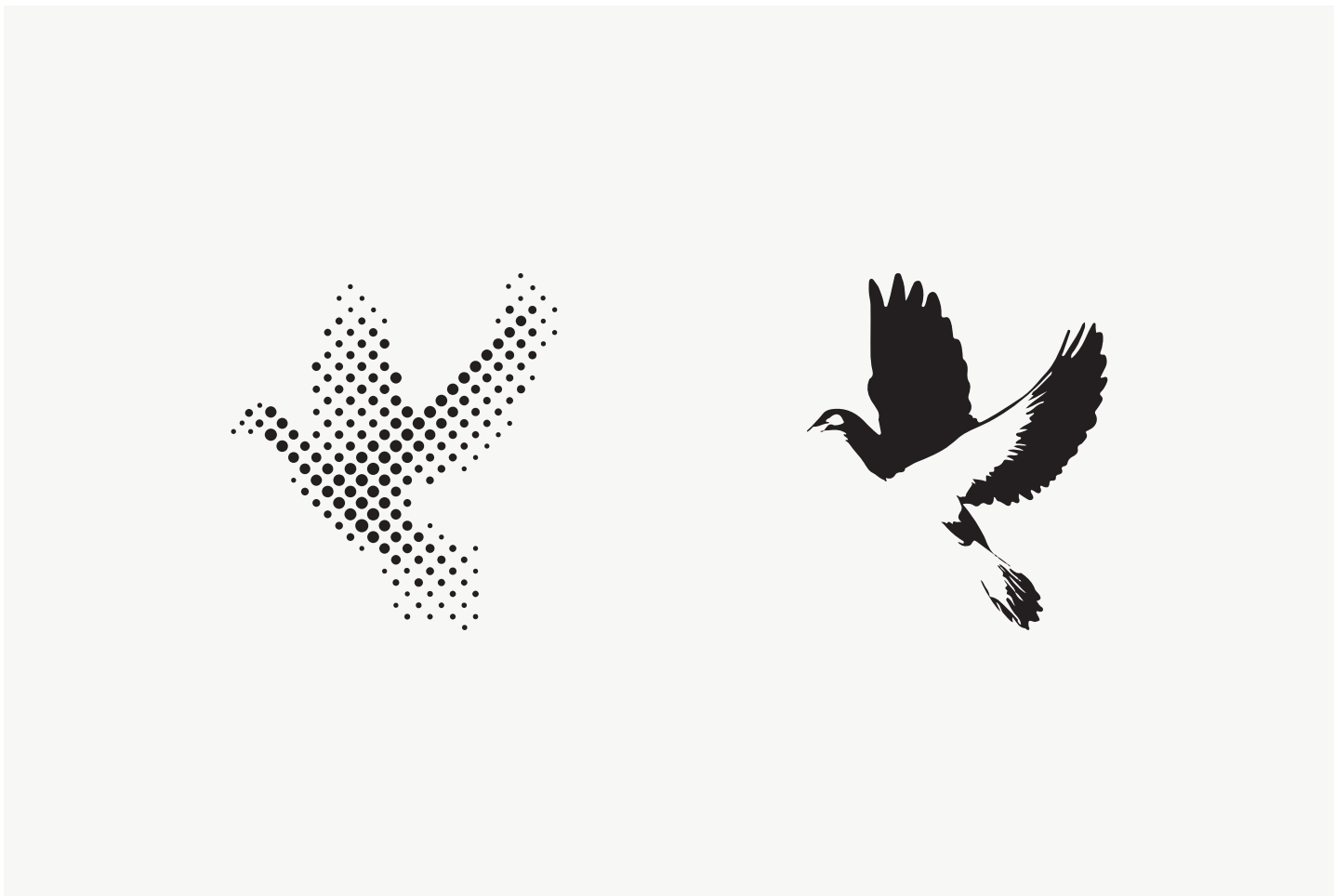


A fragrance concept and set of apparel graphics developed to inform Abercrombie & Fitch's new brand direction. Remembering A&F's collegiate, sportsman heritage, while also incorporating bold simplicity results in a fresh interpretation of a timeless brand.

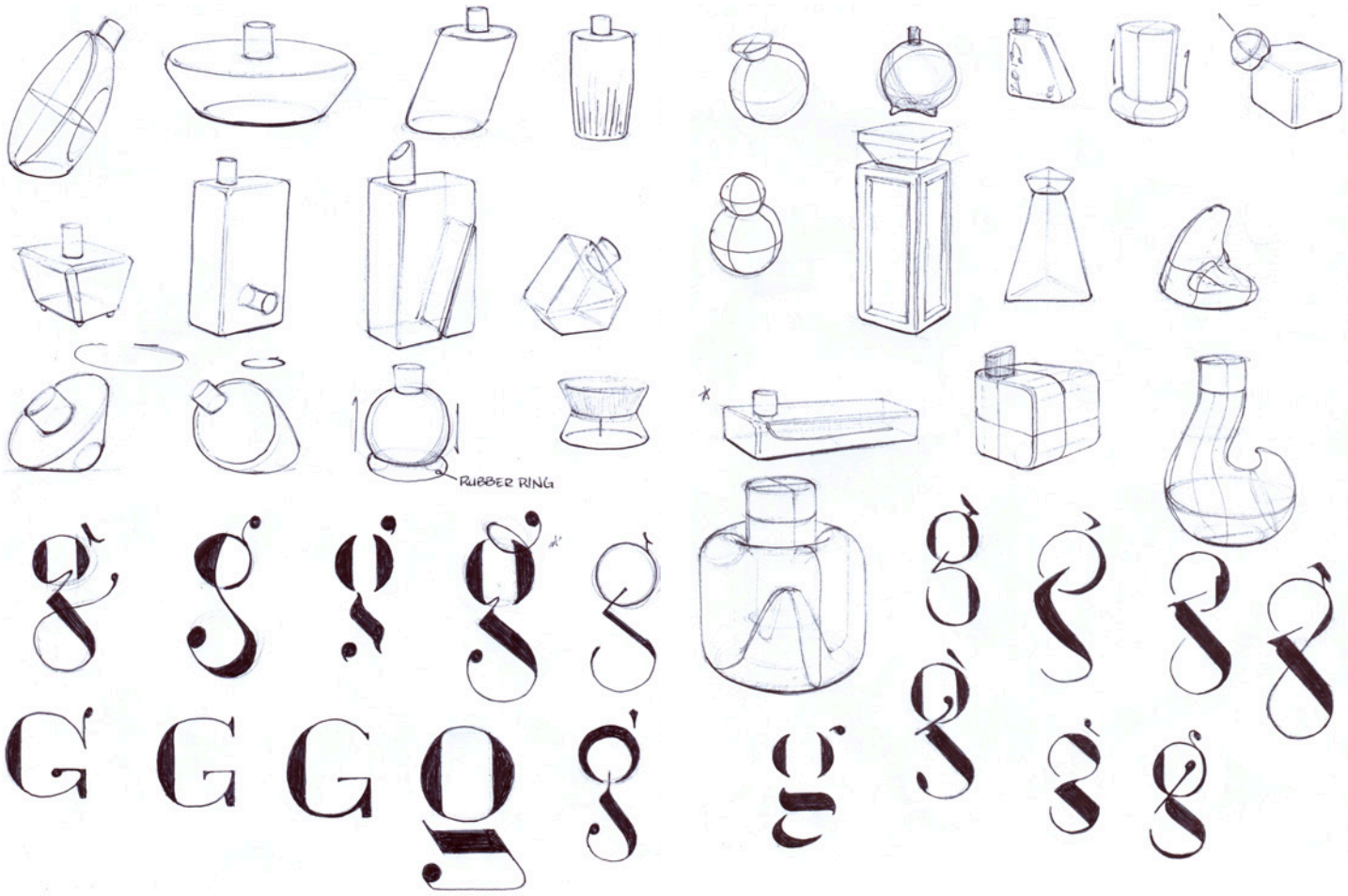
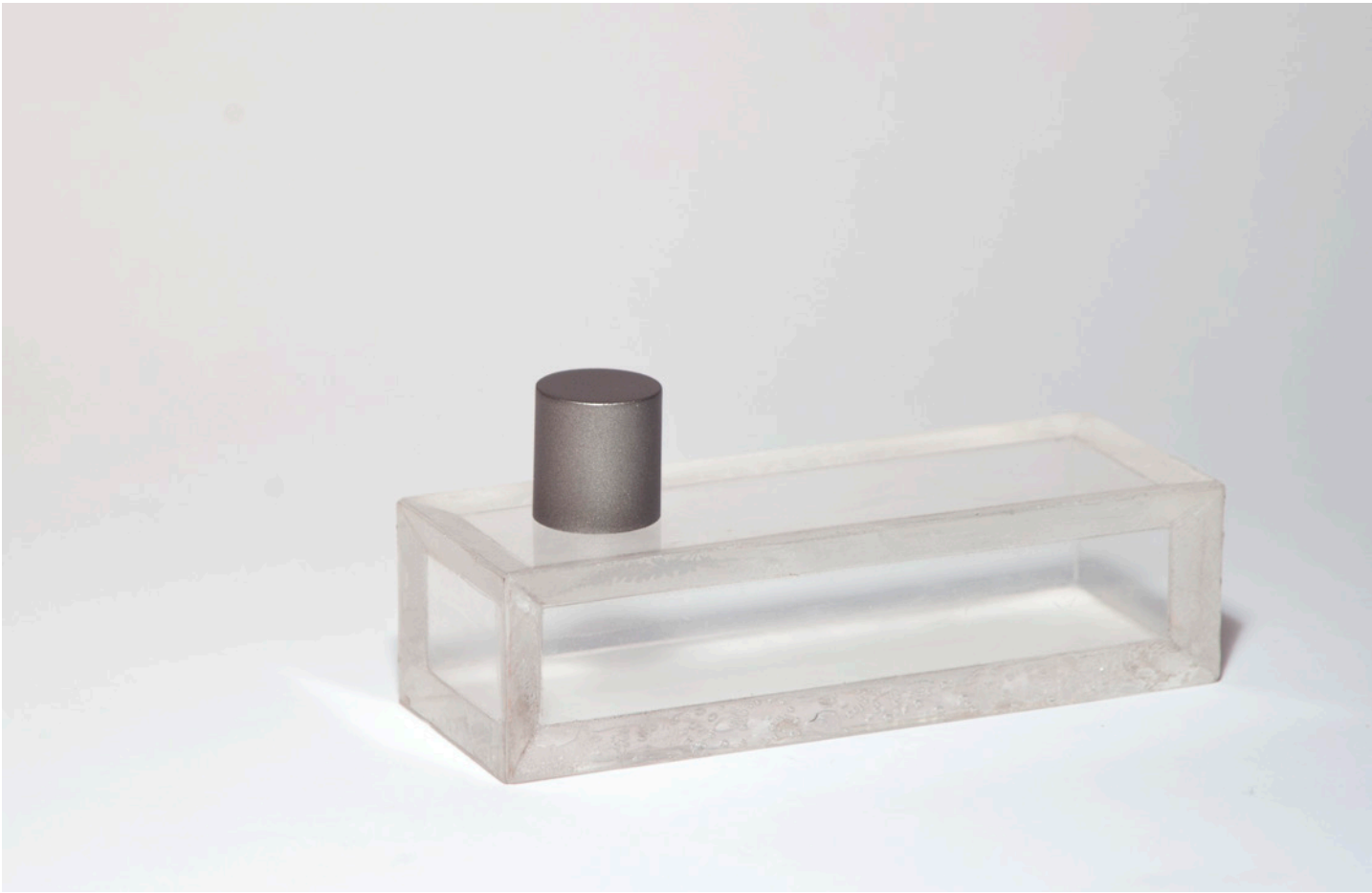


- Hudson—the aqueous link between the timeless city and great upstate: modernity & heritage. A vibrant blend of Deep Oud, spicy Viburnum, and fresh Cypress: awakening the senses, beckoning a return.
- Gradated smoked glass bottle
 - Black gloss cap with grey logo inlay
 - Packaging features: embossed type, and inset greyscale floral emboldens modern masculinity





Branding and identity created for experimental house and techno producer, The Secret. I laser cut the unforgettable business cards at Conus Laser Group in Plain City, Ohio—the high-gloss black acrylic, matches the intensity of his music. Similarly, I letterpressed the smooth, matte black envelope using a metallic gold ink at Igloo Letterpress in Worthington, Ohio.



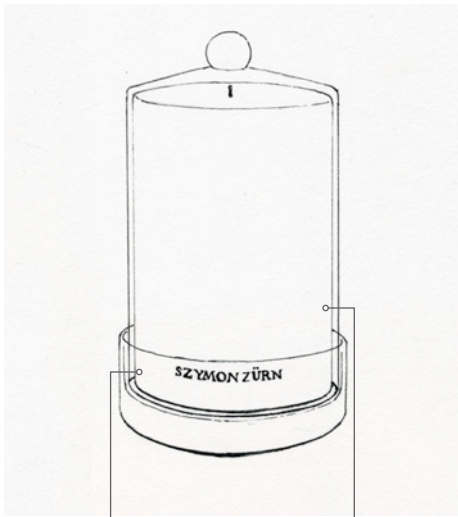
Grazia pour Homme: a fragrance concept developed to study the intersection between rudimentary form, and sophisticated olfactory experience. I fabricated both the chemically-welded acrylic prototype and the printed cardstock packaging.



Personal care objects developed to commemorate Polish luxury house, SZYMON ZÜRN's 10-year anniversary. Concepts highlight the brand's emphasis on craft and thoughtful living.



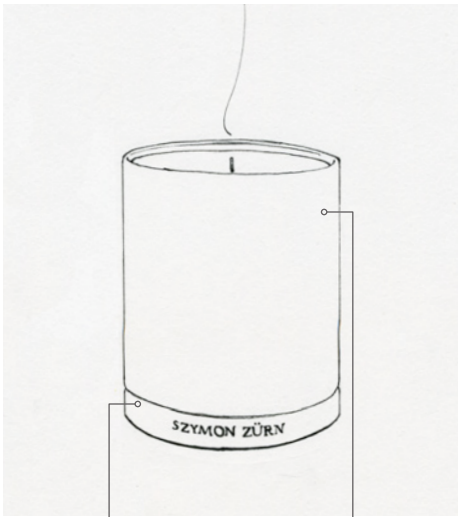
Candle Concept 1
Votive candle with debossed knurled center band, featuring smoked glass lip, fading to a clear base.



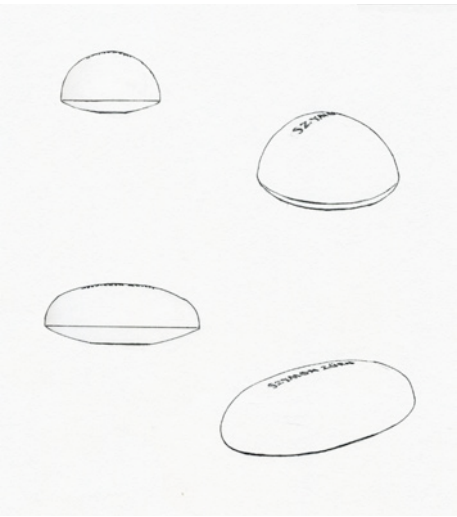
Candle Concept 2
Black or ecru pillar candle enveloped in a clear glass dome, featuring etched logo on glass base.



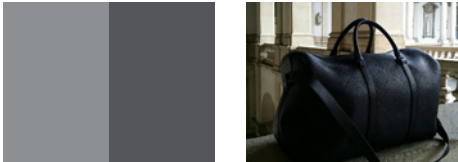
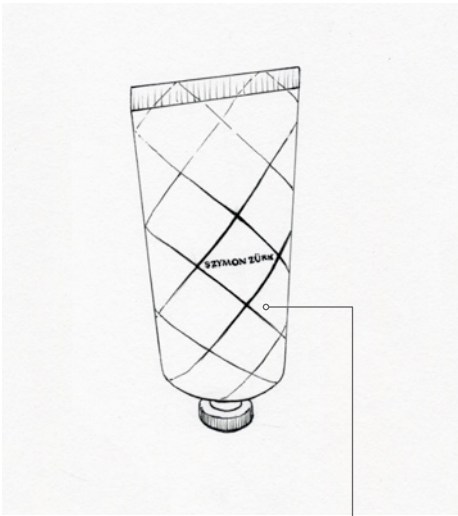
Candle Concept 3
Votive candle cut from midnight blue glass/crystal. Gothic revival-informed lip refracts flame light, calling to the history of Podgórze.



Candle Concept 4
Votive candle features a gradated smoked glass, fading into a clear bottom and inset into blonde wood base with routed logo.



Soap Concept 1&2
Related organic forms, with colors to match Pantone brand colors.



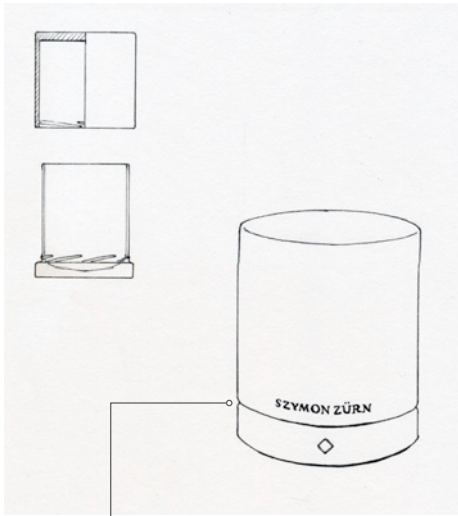
Cream Concept 1
Tube features a gradated silver diamond pattern calling to the quintessential Carry-On Carter, by SZYMON ZÜRN.



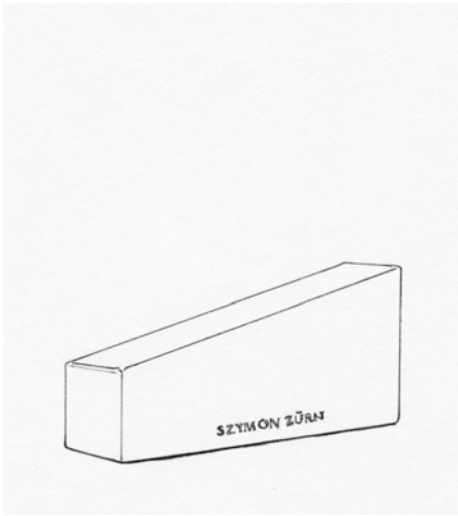
Cream Concept 2
Container utilizes tinted glass container with black lid. Minimal labeling signals laboratory-level purity.



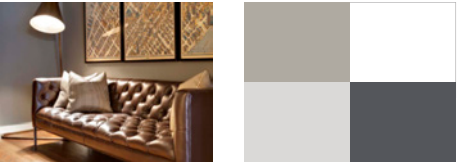
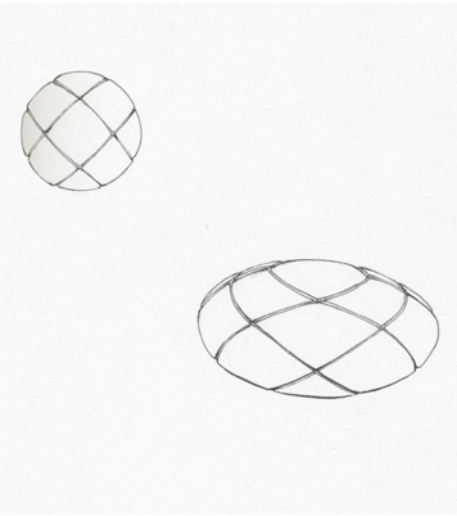
Cream Concept 3
Frosted black glass bottle, utilitarian labeling, brass dosing apparatus referencing common objects of times past.



Cream Concept 4
Black lid envelops the tall glass container, fastening near the base. Logo is routed into the lid or stamped with metallic foil. Diamond insignia is etched into the glass base.



Soap Concept 3
Subtle geometric form, with colors to match Pantone brand colors.



Soap Concept 4
Interlocking diamond pattern engraved into surface, with colors to match Pantone brand colors.

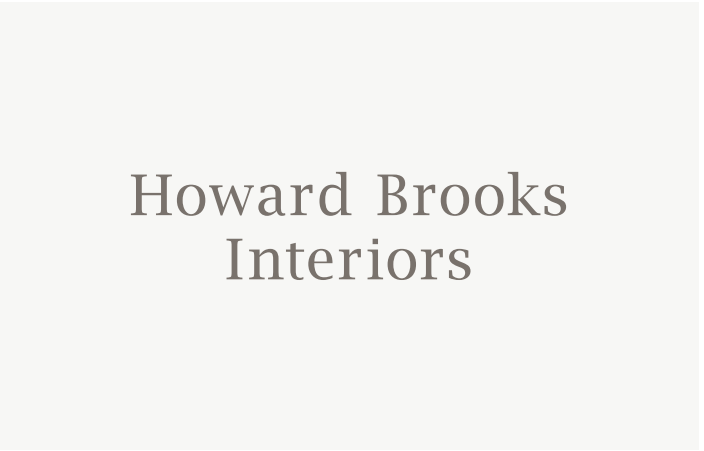


I designed and hand-threw various ceramic objects with the intent to share an understated visual language. Glazes and forms reflect a primitive familiarity, inviting hard use, not merely admiration.



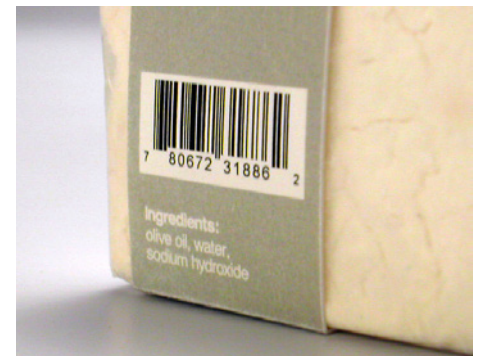
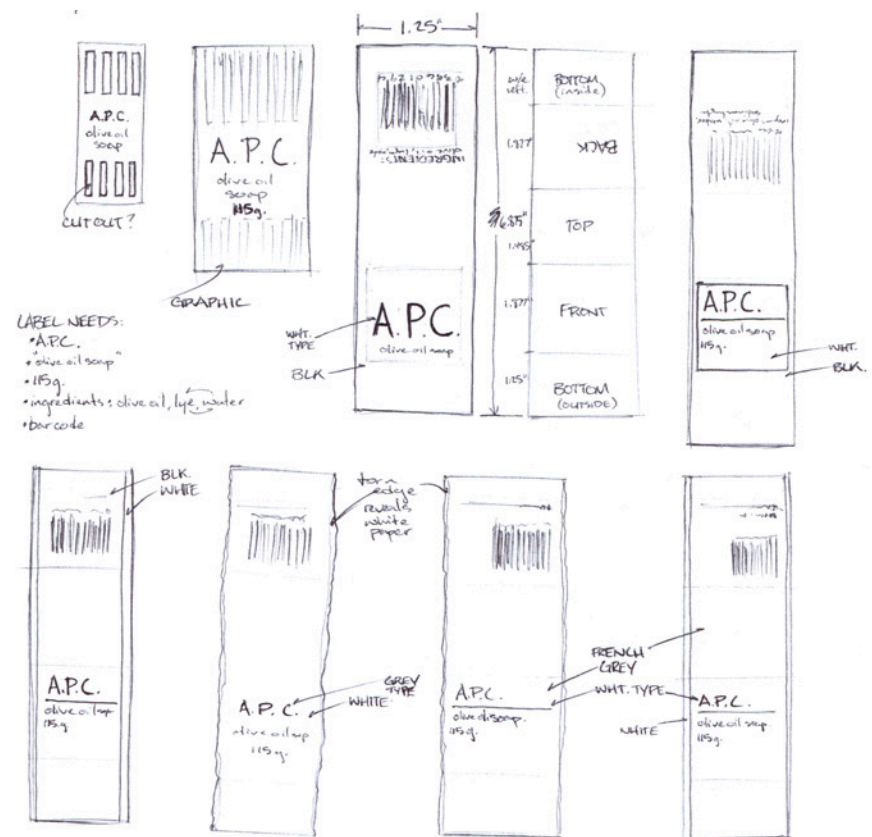
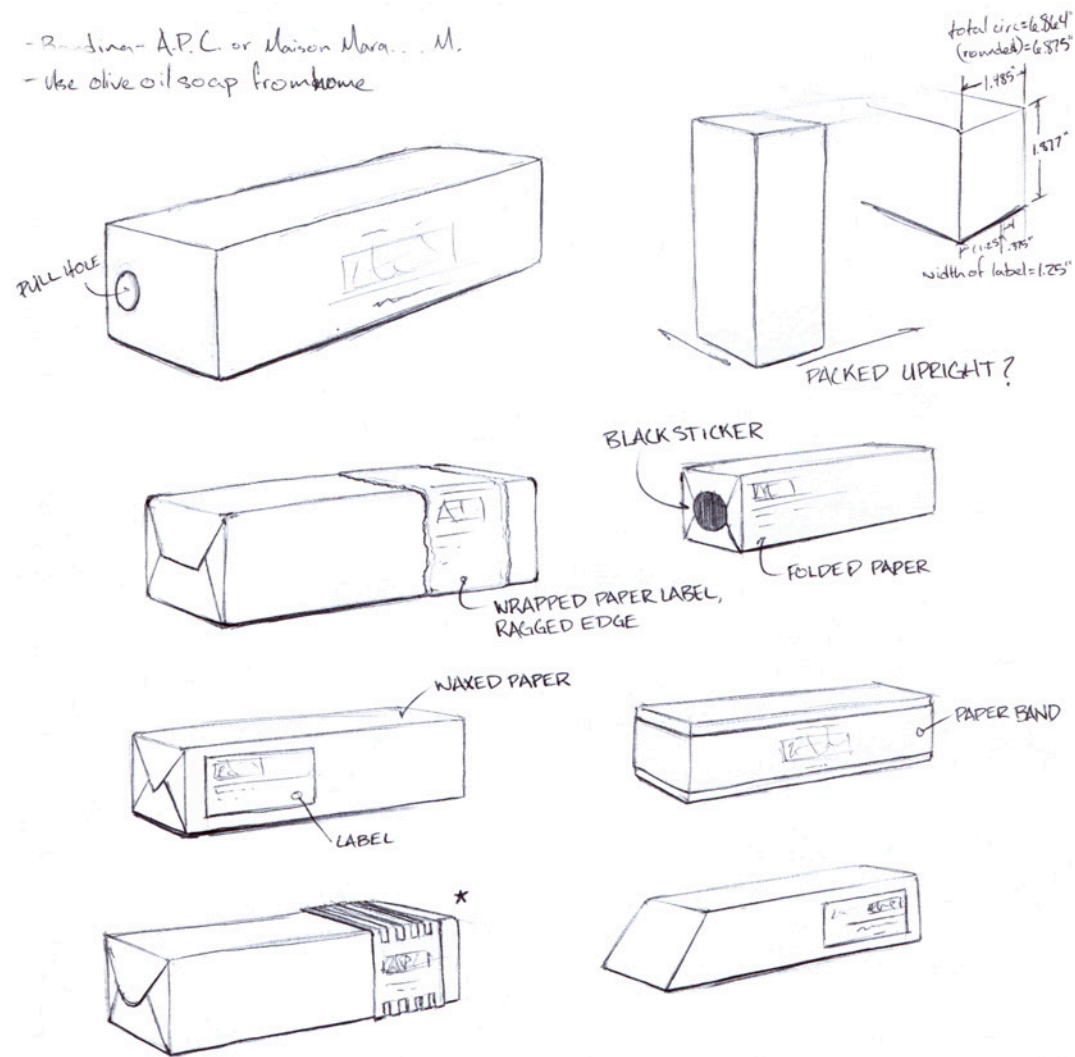
Various logotypes developed for 1831, a photo and video company aimed at capturing the best in car culture and producing engaging music videos.

Branding and Identity developed for Majestic Gifts, an equine-assisted counseling company. The artwork and type is intended to convey awe, approachability, invitation to deeper connection between client, counselor, and horse. The cards were letterpressed by Igloo Letterpress in Worthington, Ohio.

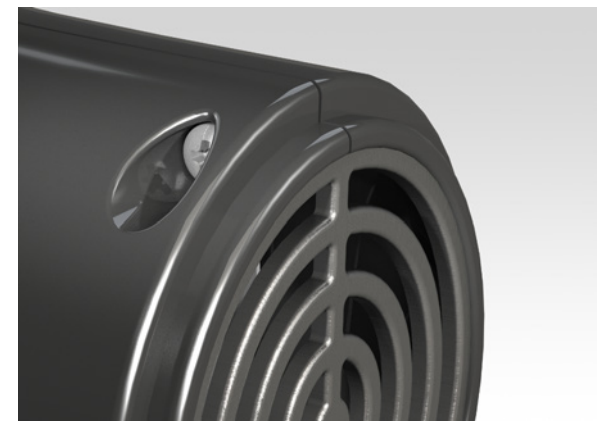
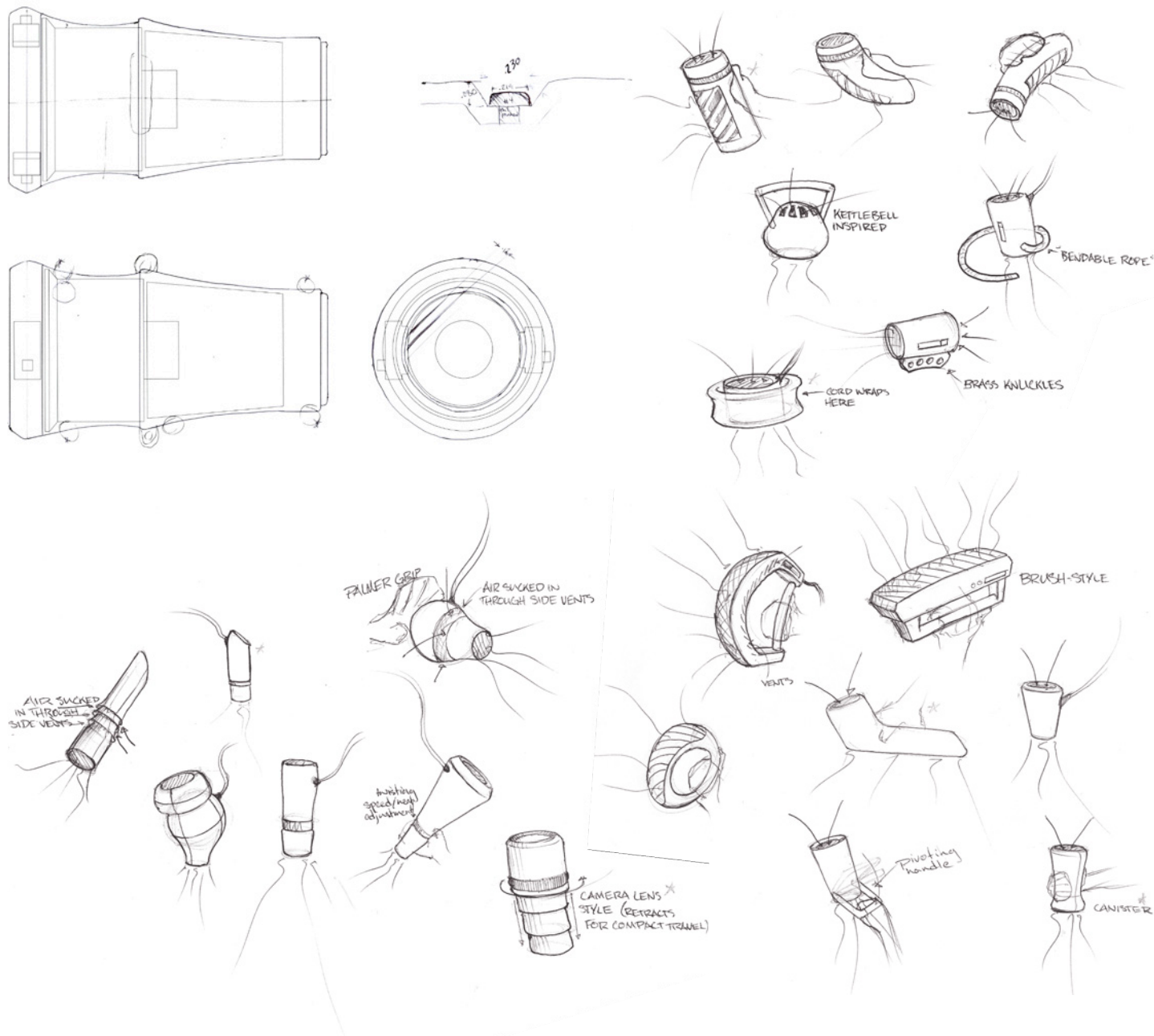


Full branding and identity developed for Howard Brooks Interiors, a traditional furniture retailer founded in 1936, including: business cards, envelopes, letterhead, notecards, and price tags. Select pieces were letterpressed by Igloo Letterpress in Worthington, Ohio.

- Branding - A.P.C. or Maison Marg. M.
- Use olive oil soap from home



Incredibly mild Castille soap designed for French label, A.P.C., intended to reflect the brand's emphasis on basics and utility, fitting with their non-apparel objects. I produced both the soap and accompanying packaging by hand.



The Revlon 577 Hair Dryer is a travel-friendly concept for the modern businessman. It features a sleek, cylindrical form, providing greater precision than traditional, pistol grip styles. The rear control ring has five settings and allows the user to select the temperature and fan speed. The fully functional prototype was 3D printed and assembled around preexisting internal parts.

Development started with understanding the target market, analyzing available travel hair dryers, and highlighting their drawbacks. As design criteria emerged, 2D and 3D sketches aided in further defining the form and functionality, producing a final concept: SOLIDWORKS modeled, 3D printed, finished and assembled by me.



This small study focused upon the possibilities of laser-cut and bent sheet metal through a subtractive lens. The result were two architectural fixtures: a drawer pull and hand towel hook that I laser-cut, hand-formed, and finished at Conus Laser Group in Plain City, Ohio.

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