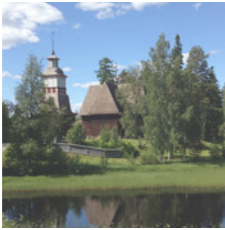
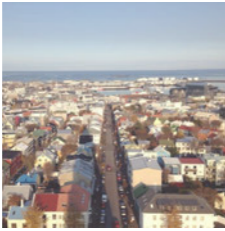
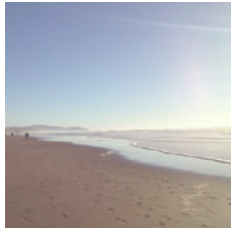




NICOLE LEVY
NICOLEVY.COM
2NICOLEVY@GMAIL.COM
415.948.1498



PROJECTS

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'LIV' SYSTEM

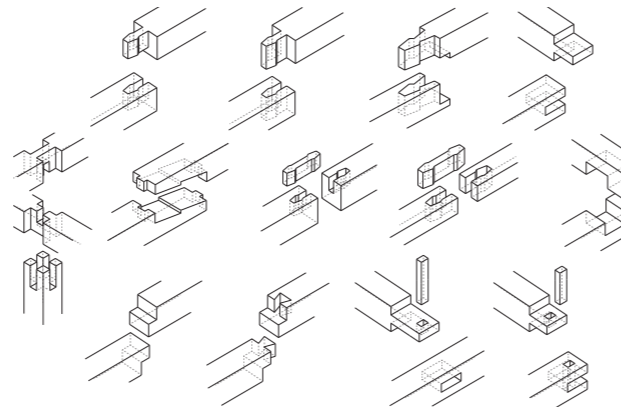
UNIVERSITY OF BERGEN
BERGEN, NORWAY

2020

'Liv,' or life in Norwegian, is designed from analyzing how design can drive **value and longevity**. The goal was to create pieces with which users can develop strong bonds, and that are designed with **reconfigurable elements able to adapt to new conditions and changing spaces**.

How do we **extend the lifespan** of products and furniture and **reduce consumer consumption**, and what are the influencing factors? These principles are looked at in **morphable or transformable designs**, and in designs that **evoke sentimentality and develop emotional bonds**. In what ways can designs change to adapt to our needs, both spatially and in changing lifestyles? What factors contribute to creating product user relationships, and what can strengthen these bonds? In what ways can design increase pride in ownership?

The design aims to incorporate the core design principles in creating a furniture piece that can be **configured and reconfigured** as needs and spaces change. The design remains simple, while celebrating and drawing attention to the construction and joinery elements of the dovetail and natural oak wood material. The craft and the attention in the detailing and finishing is meant to **highlight the inherent qualities of both the materials and joinery, while encouraging user interaction**.



Construction process and initial sketches

1
2
3
4
5
6

accommodate + adapt

- // framework system for future needs and lifestyle changes
- // configurable for individual, personal modifications

perceived value

- // investing personal time or preferences, feelings, choices
- // putting something of oneself into the product

emotional connections

- // express history of construction process
- // self expression
- // engage consumer in craft

develop + cultivate pride

- // self-expression
- // express the origins
- // unique configuration providing sense of individuality

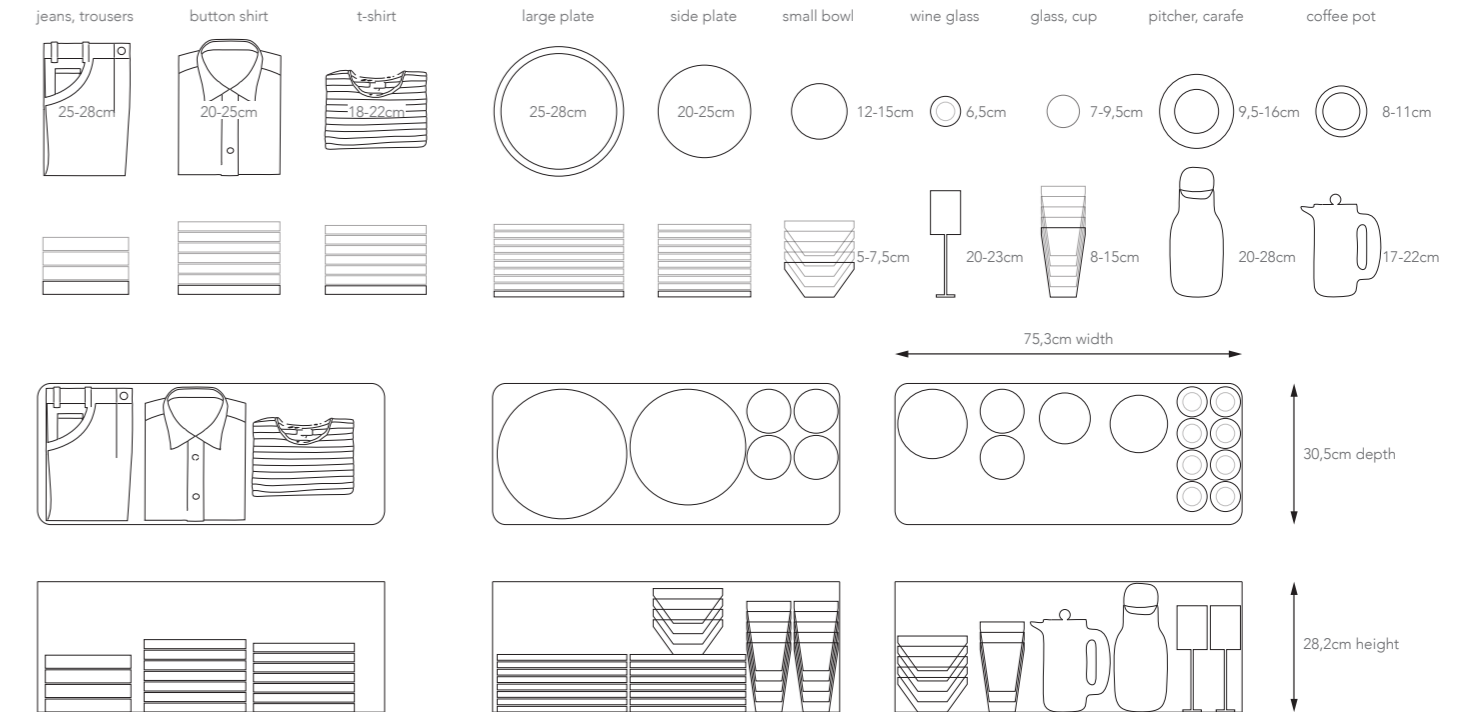
longevity

- // materiality
- // constructional integrity
- // consumer upkeep and care

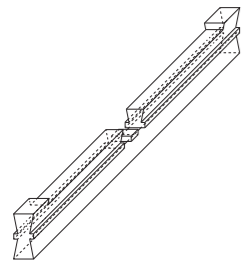
associate memories

- // interact with frequently, and over time
- // inherited
- // part of personal history

Driving design principles



Dimensional guidelines

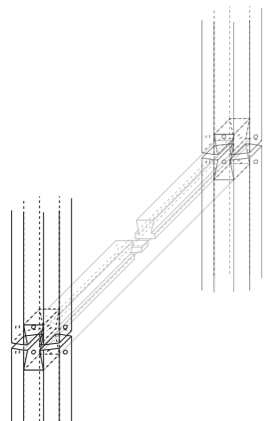


The stretcher bar (establishing the depth of the shelf system) becomes the key structural element in the design, as it holds both the vertical bars in place, as well as the horizontal shelf surface.

By using a continuous dovetail shape, the vertical bars slide into place while having limited vertical movement.

Two grooves are cut in the centre to provide places for the horizontal support strips to snap into place and create a rigid frame.

32cm deep // 1,5cm wide // 3,4cm height

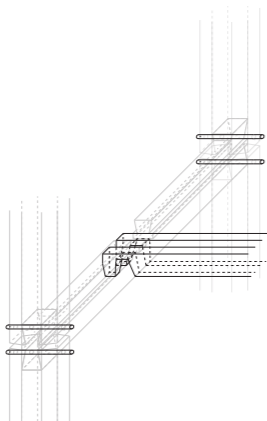


Two heights are designed for the vertical components. The taller is sized to have a height of about 30cm between shelves, with the option to double or triple the spacing by skipping shelves.

The 20cm height provides both an option for tighter spacing, as well as a seating height of 45cm by stacking two from the ground.

On the top and bottom end of each vertical piece a dovetail shape matching the stretcher cuts through, creating a design that slides together intuitively, while celebrating the construction joinery.

2,4cm deep // 3,6cm wide // 30cm or 20cm height

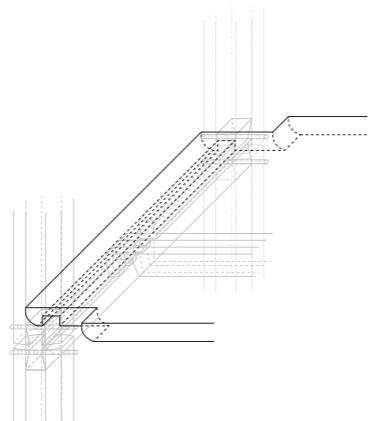


Two strips, the width of the shelf, are snapped onto the stretcher bars on either side of the shelf. This creates a rigid frame, as well as extra support for the shelf surface.

A small tapered pins is driven through each vertical component at the top and bottom, to secure the pieces together without adhesives.

Over time, these pins pieces may compress or move with seasonal changes, and can be hammered tightly in place as necessary.

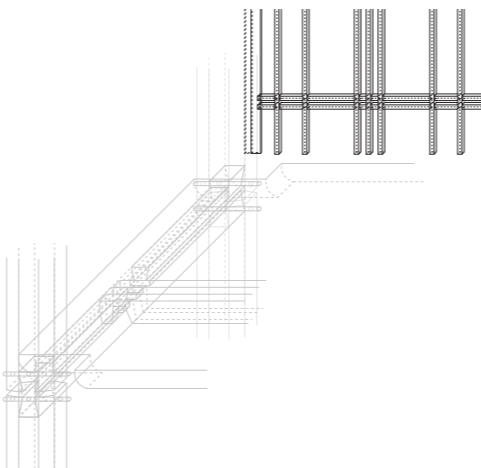
strip: 1cm deep // 80cm or 156,4cm wide // 1,9cm height
pin wedge: 4,8cm wide // +/- 0,6cm round



By incorporating a cross lap joint on either end of the shelf surface and along the length of the stretchers, the shelves are ensured to be placed in a consistent location and integrated into the structure.

The shelf boards are constructed with strips of solid oak joined together to form structurally stable shelves that can be refinished and will last for generations.

32cm deep // 80cm or 156,4cm wide // 1,8cm height

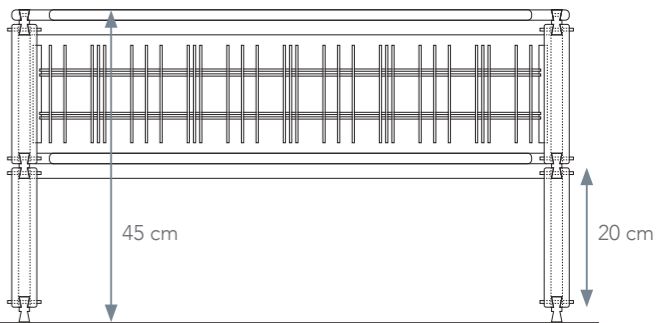
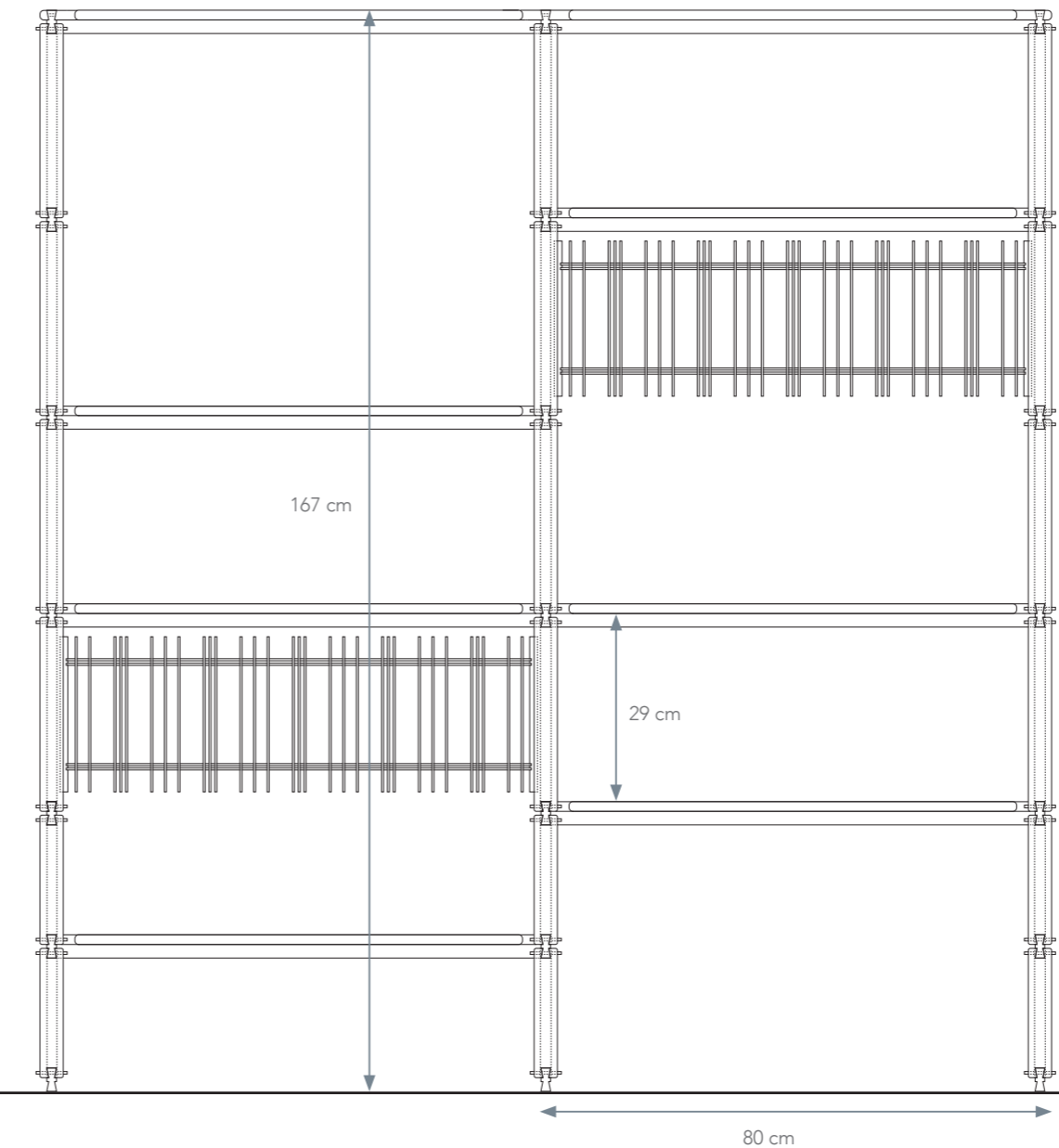


To account for the shear movement and provide additional stability, a kumiko inspired screen element is designed into the framework.

Rather than attaching a cross 'x' brace to the framework design as is typically seen, the intricacy of the screen pattern provides an additional level of detail, while integrating a necessary structural element into the design.

The vertical pieces on either end of the screen have a small groove that the screen is glued into, creating the rigid element.

0,8cm deep // 72,8cm wide // 24cm height





As part of **establishing investment** in the built product, wood is used as the main construction material to allow for the inherent **qualities of the materials to be revealed, celebrated, and refinished in the future**. Looking back to the Japanese idea of acknowledging the tree's life, by using wood the history of the tree is inherent in the material and finished product, and adds a **layered built-in history**.

The materials used are also related to the intended longevity. As the design is meant to last a lifetime, the materials needed to be sturdy enough to be **reconfigured multiple times and last generations**. Focusing on naturally occurring materials, all elements would be able to **degrade and naturally break down** after the object lifespan.



MUSEUM HELSINKI

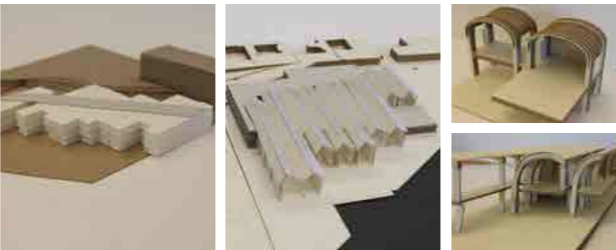
UNIVERSITY OF OREGON
HELSINKI, FINLAND

2015

Located just outside the historic center of the country’s capitol, the site marks an important cultural point in the region.

Beginning with the Guggenheim Museum Helsinki design brief, the building program follows a similar structure, including a **public lobby, galleries, a cafe and restaurant, lecture room, and storage and offices**. The guiding design behind the museum focused on dividing the **exhibition spaces into a series of varying length 10 meter wide bays**, which **anchor into the heavier stone service building**. Each protruding gallery bay of the museum **extends from the city grid towards the bay connecting the center back to the bay**.

The Museum Helsinki art and design focuses on local Finnish artists and acts as a **creative center** in the heart of Helsinki. The museum becomes a **catalyst to activate the currently underused waterfront** bordering the observatory park to the west, with spectacular views to the east across the bay. Crossing boardwalk paths extend from the column grid of the museum creating guided views, as well as access to the water. Spaces between the paths give way to sunken areas of native vegetation, **continuing the park** like environment through the harbour path. The rhythm of wooden paths and vegetation strips also acts as a unique way to **regulate storm water and control runoff** from the museum and nearby streets.



Existing site and design process



Site paths



Public space



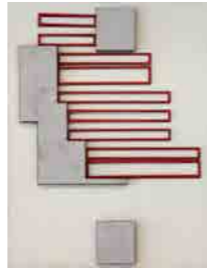
Site topography



View from across the harbour



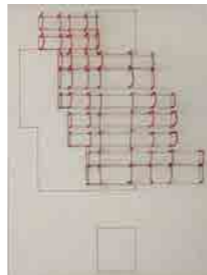
Exterior view of bays and landscaping



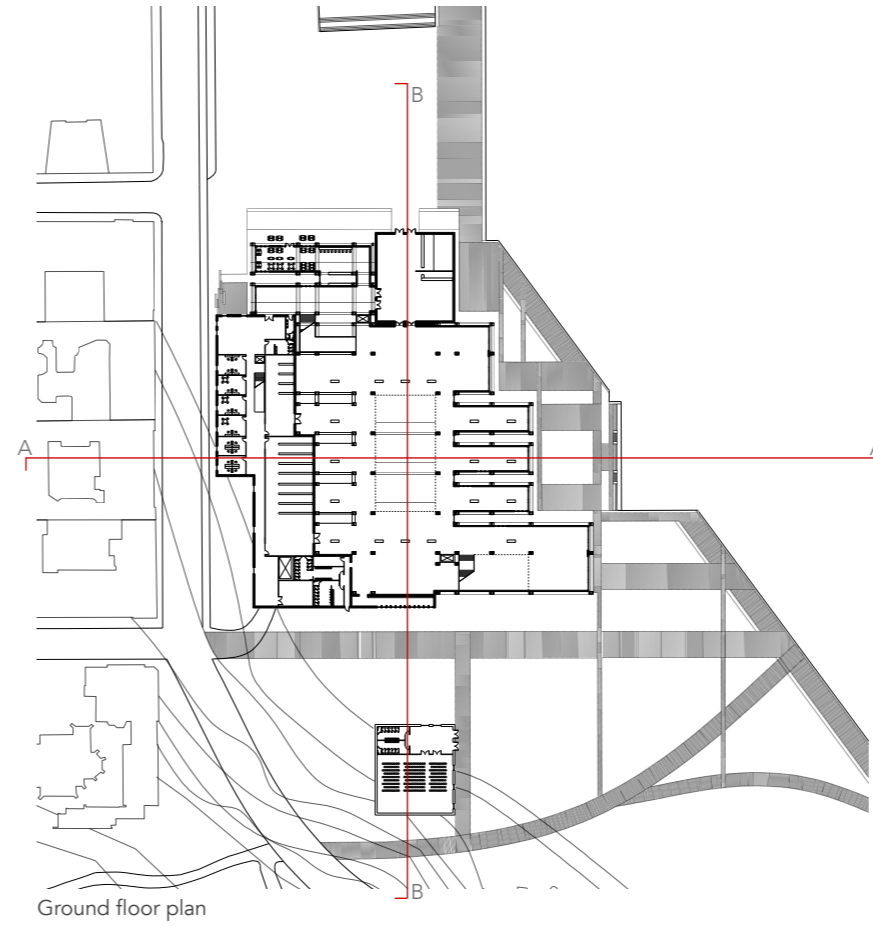
Museum concept



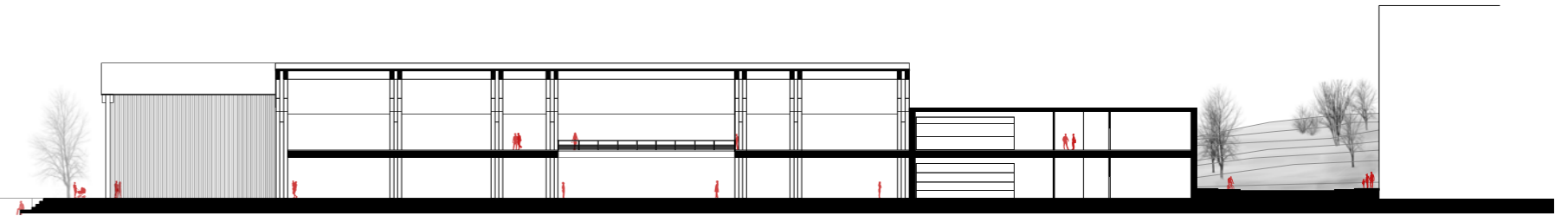
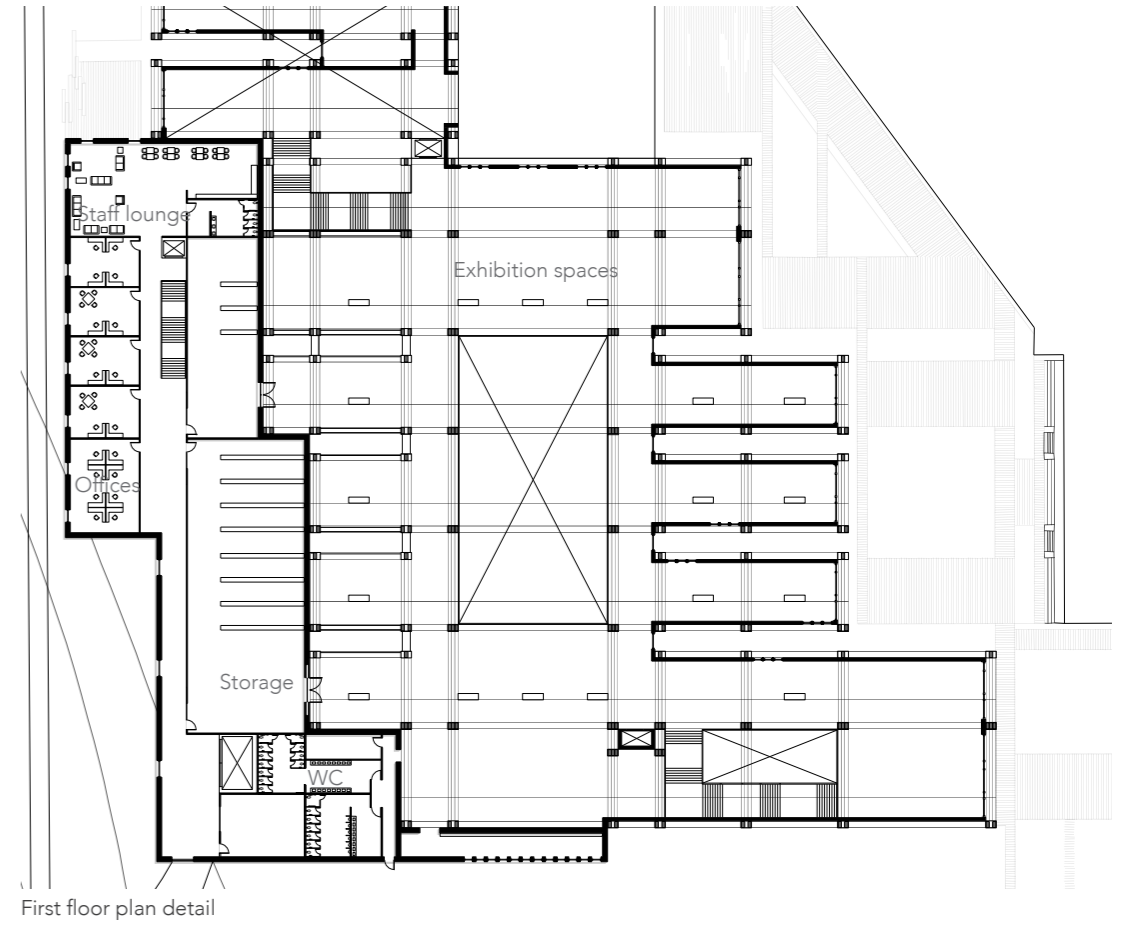
Circulation



Glulam structure



Section A-A



The structure of the building is expressed both on the inside and outside of the museum through a series of **glulam beams and columns**. The large **wooden structure helps to define the space of each gallery**, breaking the museum down into a variety of differently sized open rooms. By using a **modular bay system**, smaller spaces are created between the larger galleries which allow for light to penetrate the museum along the waterfront, and providing places for vertical circulation and services.

Outside, vertical wood paneling calls attention to traditional and local Finnish materials, leaving the glulam structure expressed on both the interior and exterior. A system of **fins clad the exterior water facing windows**, while **louvers stretch across the north facing roofs**, creating **natural custom lighting for each gallery** and each time of year.



Interior entry



Gallery spaces



Section B-B



Sectional model through gallery bays

'DUO' TABLE

FEATURED ON BEHANCE 'FURNITURE SERVED' WEBSITE

UNIVERSITY OF OREGON
EUGENE, OREGON

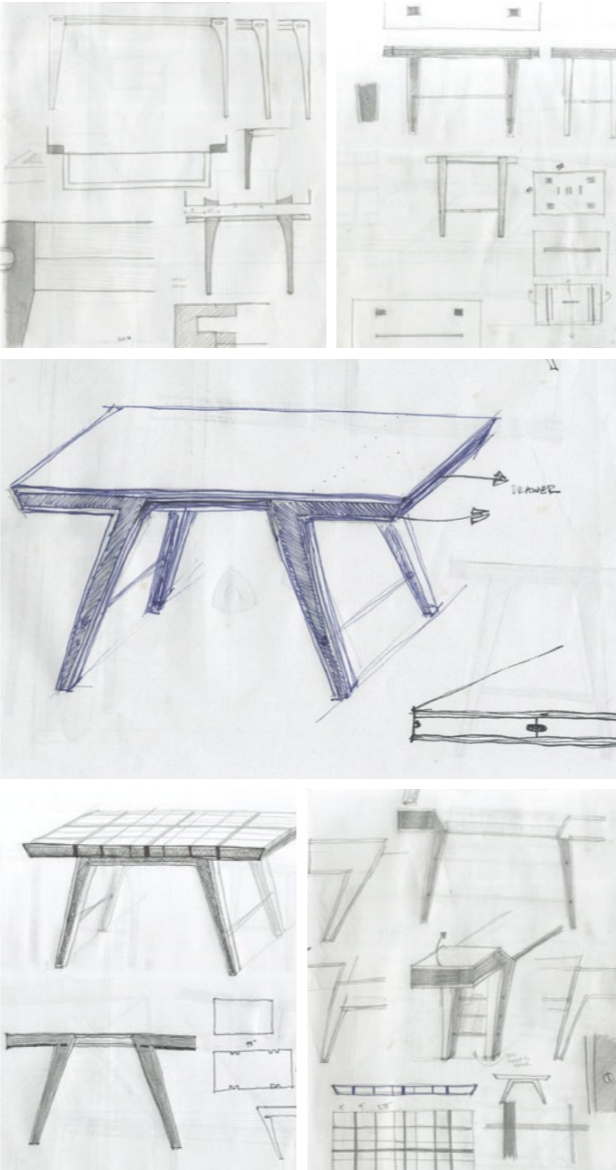
2013

This table can functions as both a **work desk and dining table**, and is constructed using solid **walnut** and 5/8" Russian Birch **plywood**.

The elegant form of the table was developed by **wrapping the plywood around strong solid walnut shapes to create a sturdy table**.

Hidden drawers pull out from either end creating extra storage for easy to lose items such as pens and pencils as well as silverware. A long piece of wood stretches between the legs just under the table top for additional **storage** of magazines, books, laptops, and placemats.

Approx. 77cm H x 77cm W x 128cm L [30" H x 30" W x 50" L]



Initial sketches



Process and construction

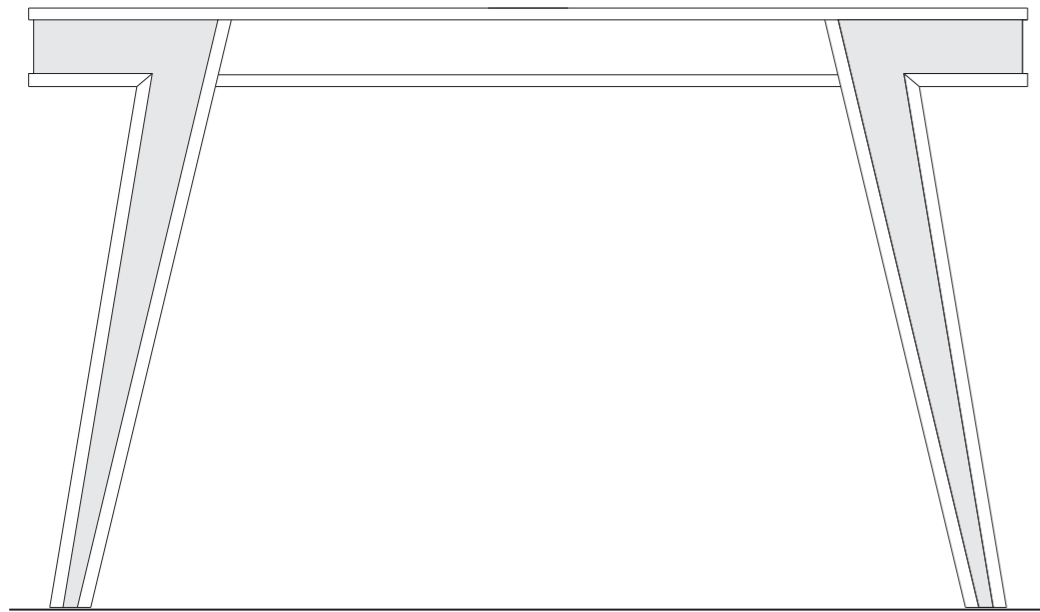


Table elevation



Final constructed design

HONOURABLE SOCIETY OF LINCOLN'S INN

IN COLLABORATION WITH **RICK MATHER ARCHITECTS**
LONDON, ENGLAND

2014

Following the completion of a masterplan for the property of Lincoln's Inn, the Honourable Society of Lincoln's Inn hired Rick Mather Architects to **redesign portions of the Great Hall, extend the library, and explore the possibility of creating flats in the roofspace of the Old Buildings.**

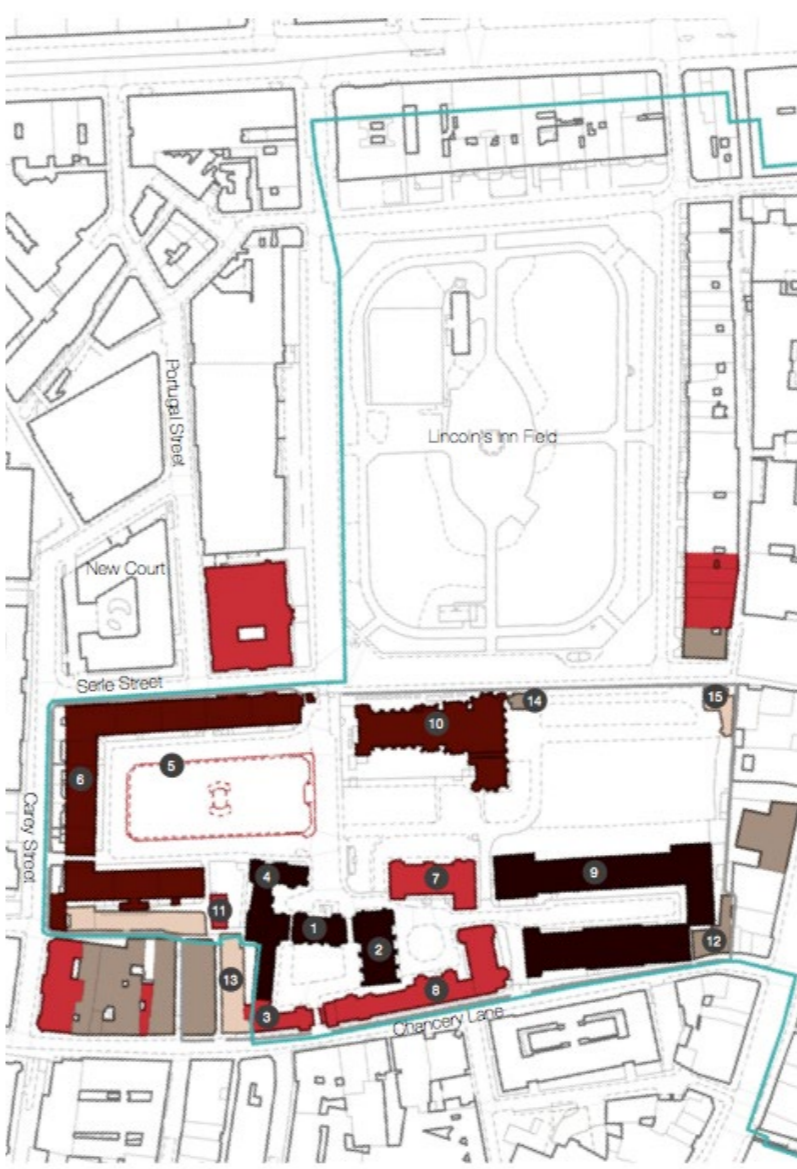
Following extensive research of the history and use of the site and buildings, and examining the current conditions of Lincoln's Inn, with focus on the areas to be redesigned, the proposals were presented to the Society to be approved.

The proposals are carefully considered to **maximize use of the site while limiting any negative impact on the existing buildings and landscape.** The opportunities to make changes aim to **enhance the setting of the Inn and its historically listed buildings.**

Worked with team on conceptual design, design development, historical research, and client presentations.



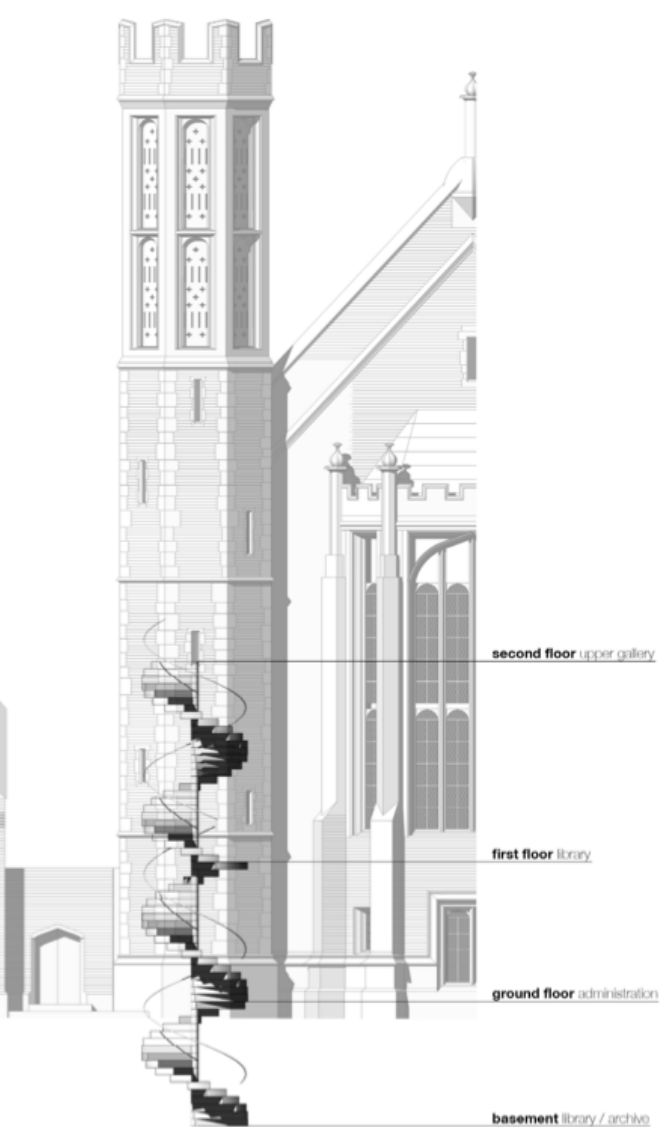
Existing site



Historically listed buildings and conservation area



Research and proposals for extending the Great Hall and Library



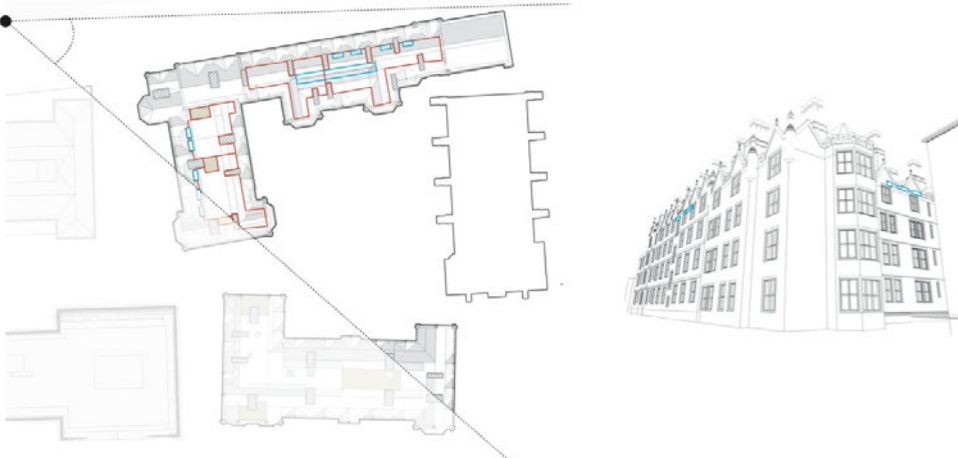
This study examined the potential for adding residential accommodation to the roofspaces of the Old Square Buildings 8-14 in the Honourable Society of Lincoln's Inn.

In converting the roofspaces into residences the majority of the space on the floors below would remain unaffected, and leave the appearance of the buildings the same from the exterior.

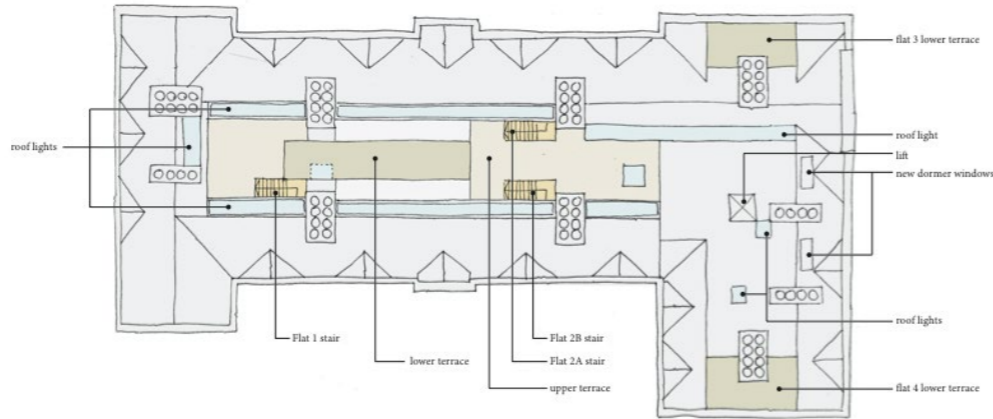
Each flat utilizes natural daylight with views across Lincoln's Inn and parts of London, and access to a rooftop terrace.



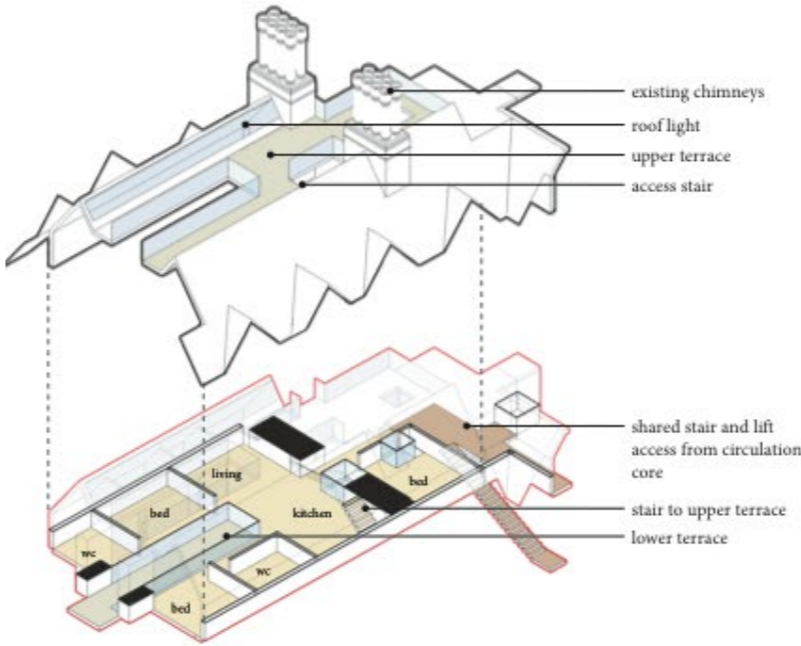
Existing Old Square



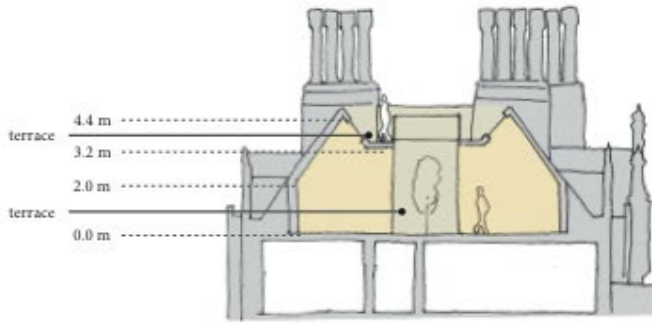
Proposed dormer windows and rooflights - 13-14 Old Square



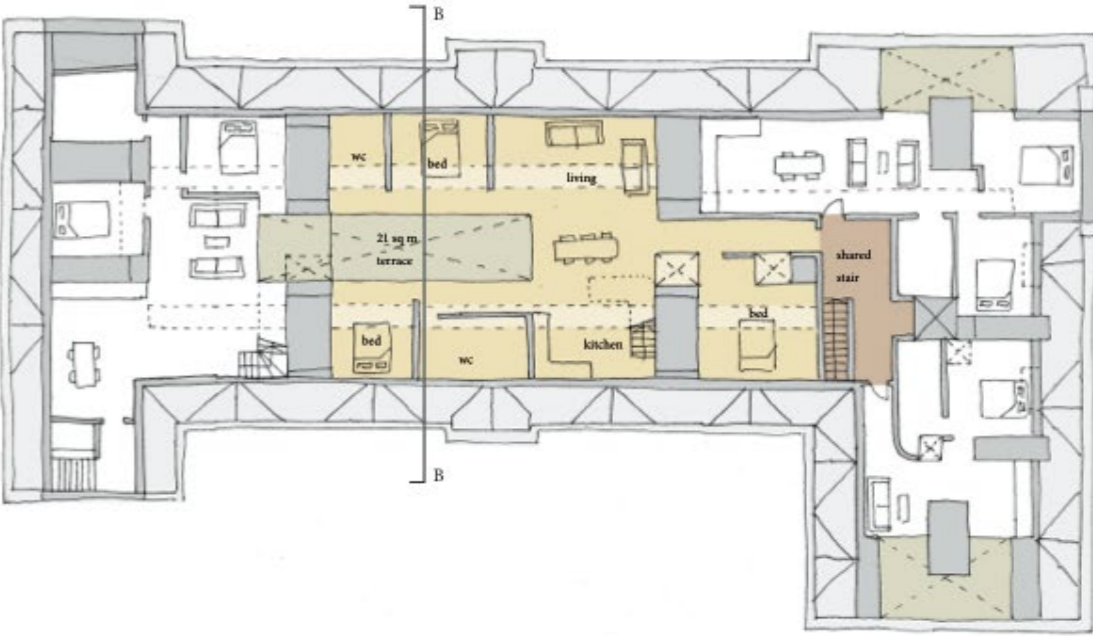
Terraces - 8-10 Old Square



Proposed flat layout - 9 Old Square, Flat 2



Proposed section B-B



Proposed plan

UPSTREAM MUSIC FEST + SUMMIT

IN COLLABORATION WITH **SKB ARCHITECTS**
SEATTLE, WASHINGTON

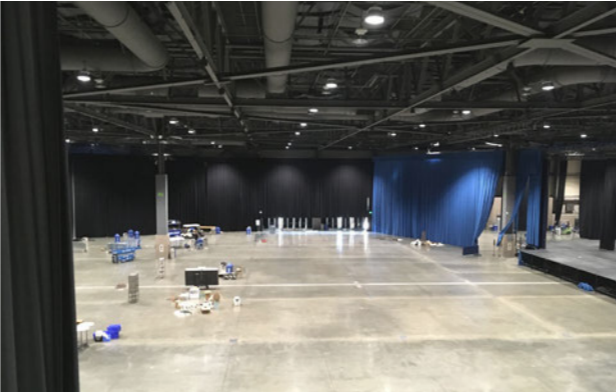
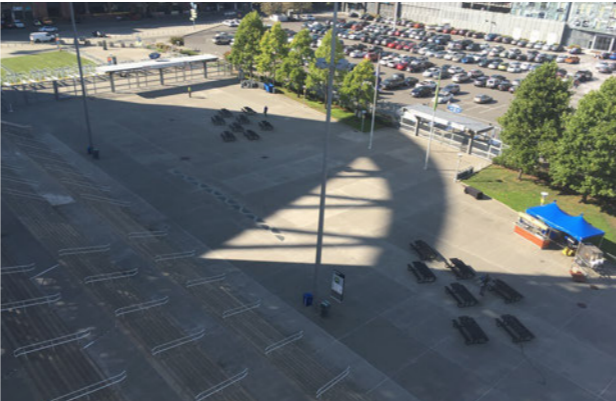
2016-17

SkB architects were selected as the **festival design and concept team** for the first Upstream Music Festival + Summit. The Upstream Music festival took place in May 2017 and was spread through a section of historical downtown Seattle showcasing 200 emerging local artists in over 40 venues. Participating bars, restaurants, and public squares provided spaces for artists to perform.

An **existing parking lot** in the center of the participating venues and adjacent to the Summit conference, was converted into an **outdoor festival space**. Circulation paths were mapped into the design by making covered pathways, and using the negative space created by sculpting the lot with vegetation for informal gathering and busking theaters.

The Upstream Summit was an **educational conference** providing an opportunity for musicians, producers, and other industry professionals to meet, network, and learn from their fellow peers. Each day of the event featured keynote talks from local talents including Macklemore and Quincy Jones, and break-out discussions on more than 40 topics. SkB architects worked with the festival organizers to design a **series of semi-enclosed meeting spaces** for group talks throughout the day in an existing warehouse theater.

Worked with team on design development, client presentations, design graphics, construction documents, and construction administration.



Event branding, existing site



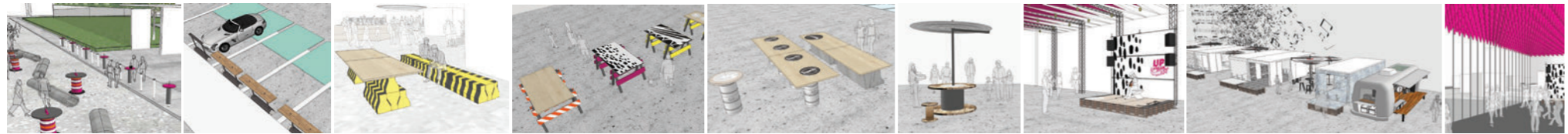
Venue map graphic



'Super' graphics in participating venue windows, wayfinding spotlights



Overhead view of the converted parking lot and festival



Repurposing everyday construction objects as tables and seating during the festival



Festival from adjacent street



Informal 'furniture' objects with drink and food tent icons beyond

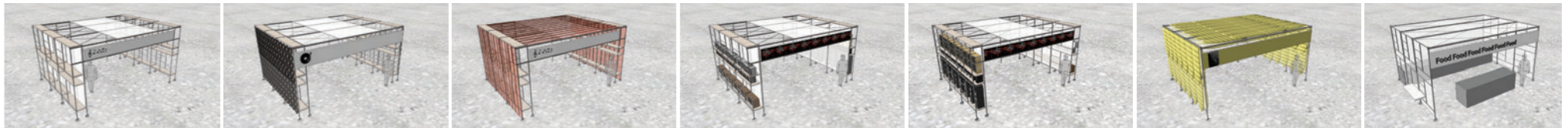
Existing and found elements to be reused or repurposed after the festival including trees in painted dumpsters to be replanted in the nearby park, concrete pipes for informal seating, truss framing and stretched fabric, modified shipping containers for vendors multi-task as storage for festival goods until next year.



Grass gathering space with scaffolding performer stage



Truss framed covered pathway with vendor stalls



Temporary vendor booths created out of scaffolding provide a fast to assemble space with built-in merchandise shelves and spans for custom branding

WILD GINGER RESTAURANT + 'KITCHEN'

IN COLLABORATION WITH **SKB ARCHITECTS**
SEATTLE, WASHINGTON

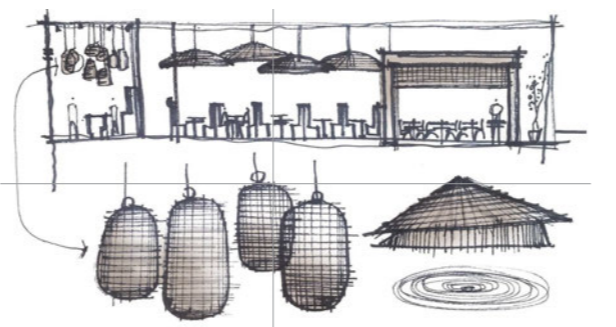
2016

The Wild Ginger Restaurant was designed for a narrow space in an existing building creating a large **dining room**, **private dining spaces** in the back, and an eye catching **bar area**. SkB architects worked with the kitchen and serving staff to design a functional restaurant layout, integrating signature design elements of the restaurant brand including **wood screens**, **carved plaster** and **gold painted bar**, and **hanging basket light fixtures**..

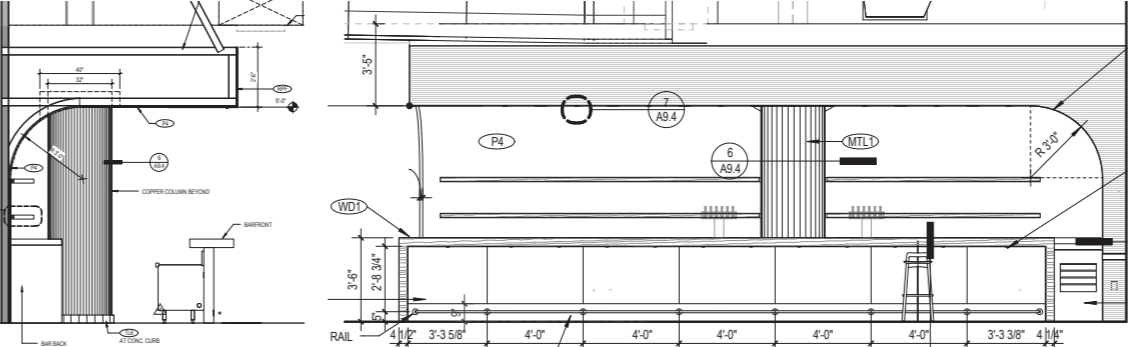
The 'Kitchen' was designed as part of a prepared food service element within a new Whole Foods Market grocery store. The open kitchen, seating, and prepared foods case are **semi-enclosed** from the store with custom **metal and wood fabricated screens**, doubling as a place for product display.

Worked with team on Restaurant and 'Kitchen' design process and construction documents, and collaborated with several manufacturers on custom elements.

(Photographs by others)



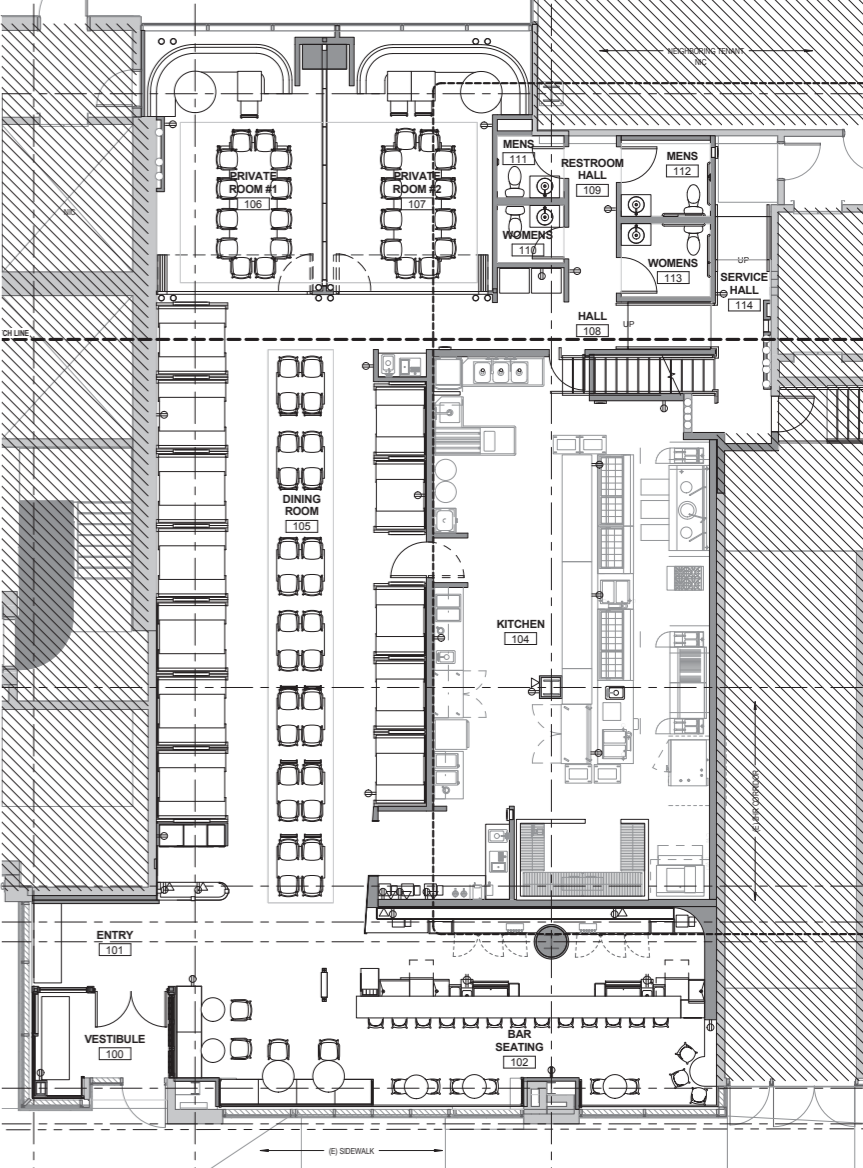
Restaurant after construction; Concept design



Bar elevations



Sculptural bar area and custom pendant light fixtures in Restaurant



Restaurant floorplan



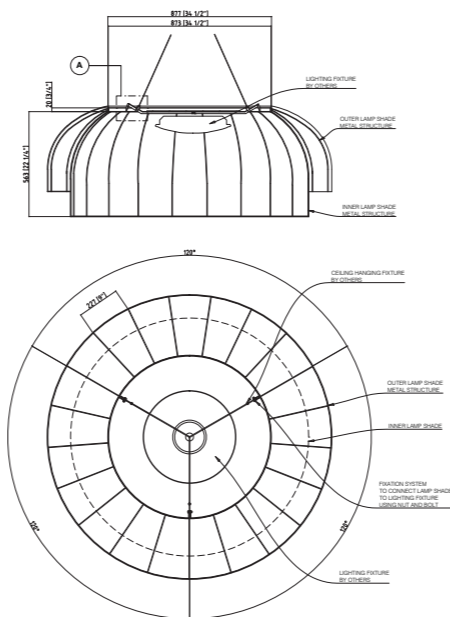
Booth seating



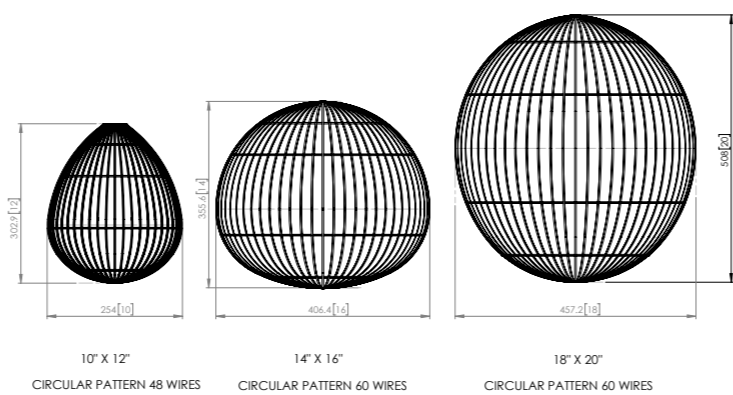
Host desk detailing



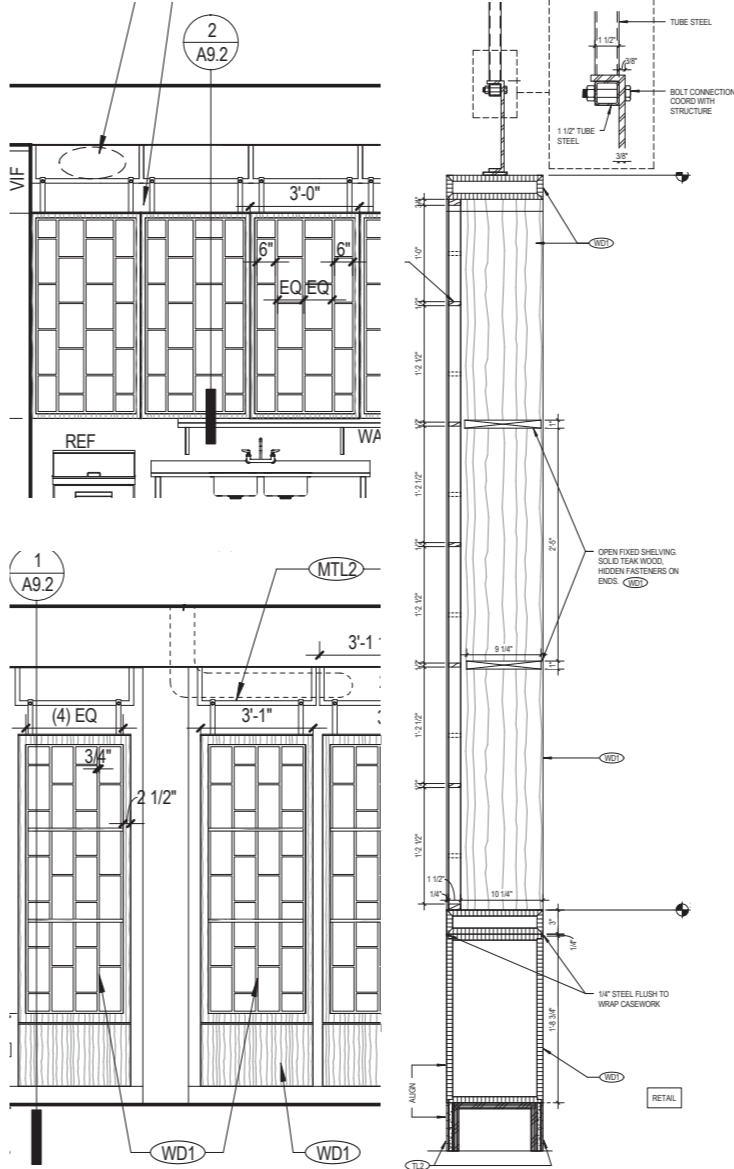
Custom decorative hanging fixtures



Shop drawing for custom light fixtures



Shop drawings for custom decorative fixtures



Shop drawings for custom screen construction



'Kitchen' within a market, custom steel and wood screening elements for future product display

ENTRY DESKS + CASEWORK

IN COLLABORATION WITH **SKB ARCHITECTS**
SEATTLE, WASHINGTON

2016-17

As part of this large **technology corporation's campus refresh** in the Puget Sound area of Washington, SkB Architects were hired to **redesign lobbies** of several high-trafficked buildings, focusing on visitor interactions. A key focus in each building was a **redesigned reception desk** housing an extensive list of needed equipment and ideal storage.

These entry desks follow strict requirements set forth by the needs of the reception team and several preferred design elements including shielding the workers and inner workings of the casework from the visitors.

Worked with team on lobby and desk designs, client presentations, construction documents, and construction administration.



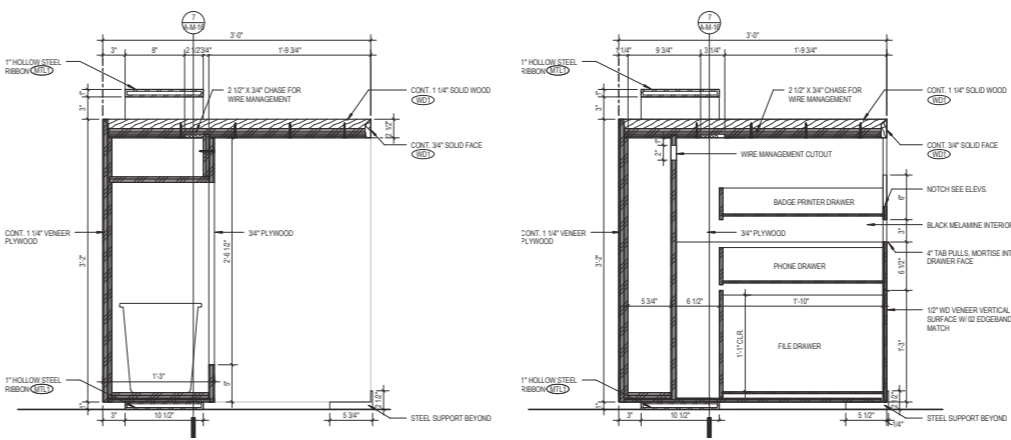
Existing Visitor Center + Company Store Lobby



Existing Building Studio D Lobby



Existing Recruiting Center Building 111 Lobby



Recruiting Center Building 111 Lobby



Integrated wheelchair accessibility

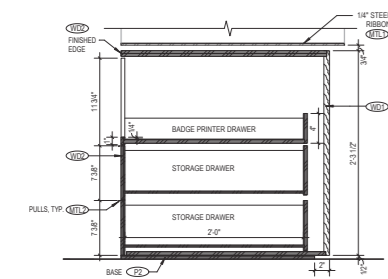




Visitor Center welcome desk

This **360 desk design** with stations for 4 receptionists, accommodates the frequent flow of visitors from the **multi-directional** building circulation routes and entries.

A **welcome desk** at the adjacent Visitor Center uses the same materials and simple design to guide visitors at the entrance.

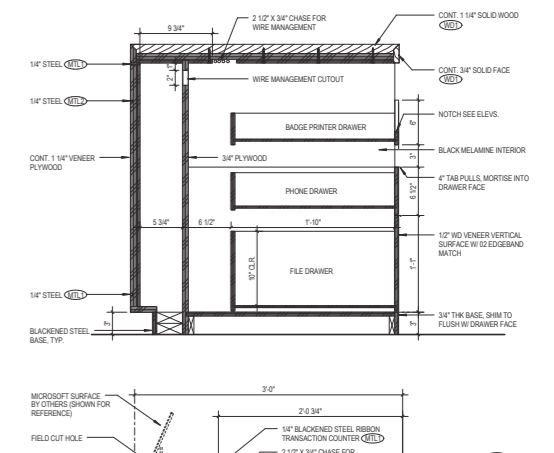


Building 92 desk construction drawings

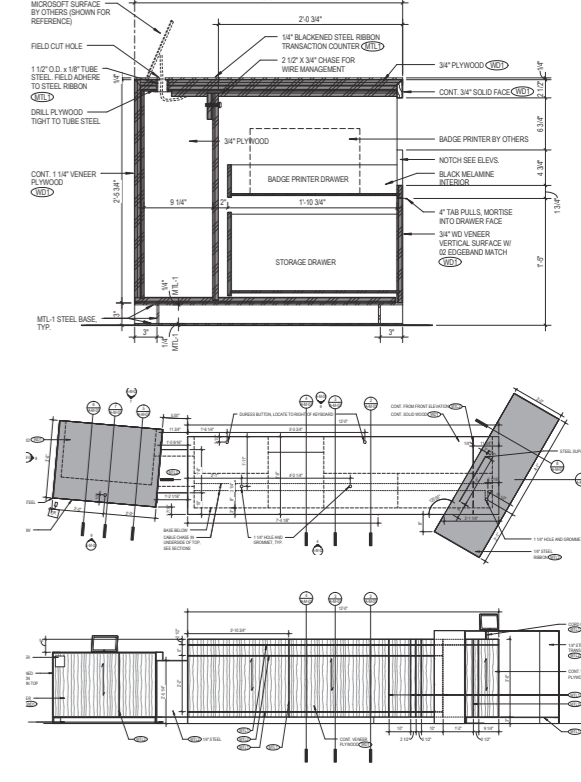
Visitor Center + Company Store building reception and lobby redesign



Building Studio C - front reception desk



Building Studio D - front reception desk



Construction drawings for Studio D desk

THE EXCHANGE BUILDING

IN COLLABORATION WITH **SKB ARCHITECTS**
SEATTLE, WASHINGTON

2018

Poised in downtown Seattle, the iconic **Art Deco building** has close connections to commuter ferries surrounded by businesses and office spaces.

Working with the client, the project vision became structured around several core concepts:

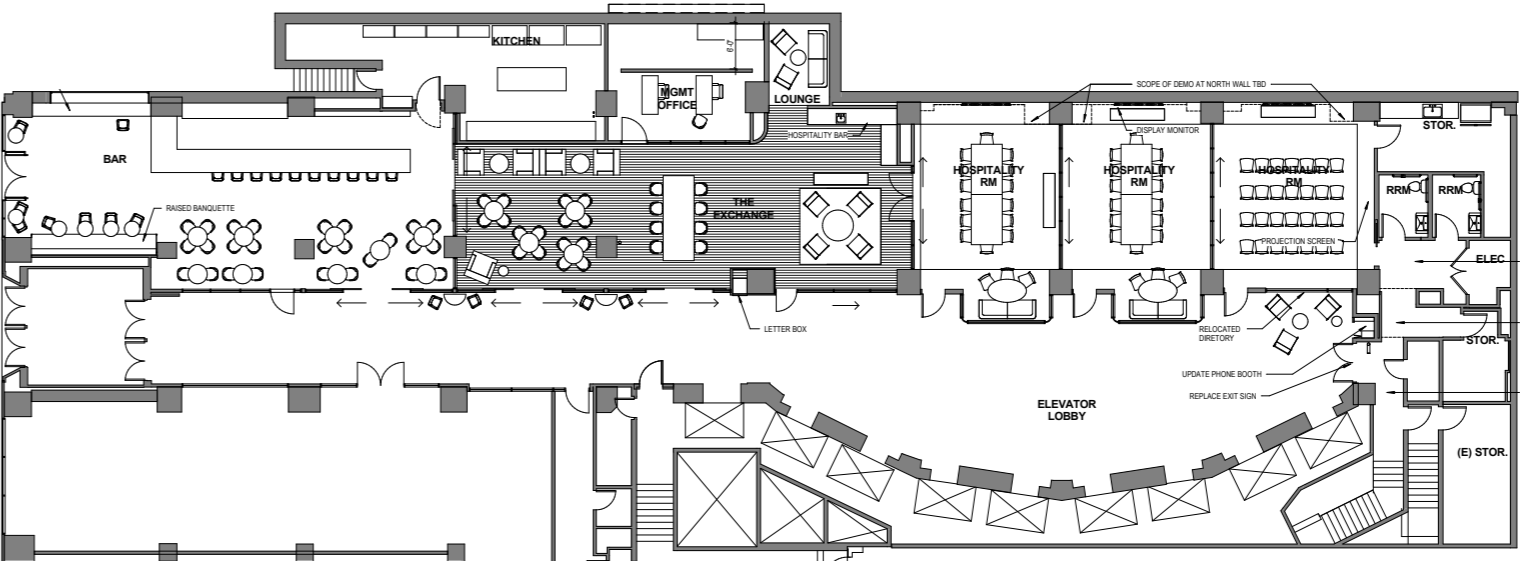
- 'To be the place for Exchange of ideas; to connect, dream and emerge the possible in business and community. This is a community and we foster great lifestyle.*
- Spaces and flow of arrival sequences must convey a statement that we are about the lifestyle of work.*
- Casual gathering places and common seating areas are places of productive lounging, and are places for community to come together.*
- Community Management over Property Management. Fostering community managers over people that manage properties. The staff is visible and approachable.'*

The project vision was to create **relaxed and approachable spaces** that honoured, but did not copy, the **geometric streamlined forms** of the historic building. We focused on using selected rich colors, with a base in **black and white, wood, and bronze tones**. We aimed to **embrace and combine** the original **Art Deco style** of the building with a more timeless and stylized vernacular of the Northwest.

Worked with team on concepts, design, digital models and renderings, visual identity and specifications.



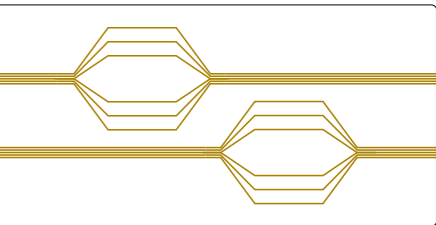
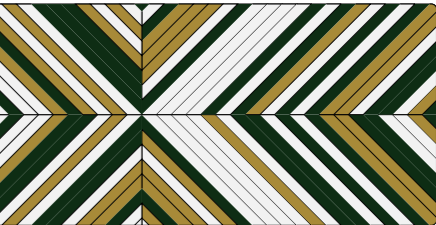
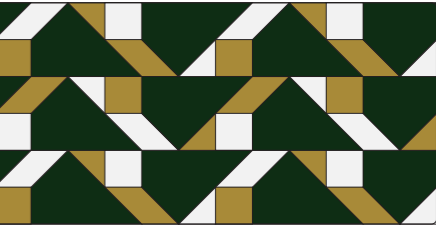
Existing building conditions



Floor plan, existing building with interior modifications north of common hallway



Sliding frame doors to bar entry from existing building lobby hallway, with 'jewel-boxes' anchoring hallway



Art Deco inspired conference table patterns

The existing hallway dividing wall is broken into **divided steel glass and wood panels**, reminiscent of old building storefront systems. These provide **flexibility, flow, and transparency** between spaces, while creating a more **welcoming open building hallway**.

The 'jewel-boxes' at the meeting rooms provide a casual meeting place, **create focal points** in the long interior hallway, as well as use **specialty detailing** reminiscent of the Art Deco period.



Bar to lounge spaces



Art-deco inspired, tambour style wall and casework accents



Meeting rooms with 'jewel-box' extensions



Commercial bar space with entry from street



Existing building lobby hallway to lounge and office



Lounge + amenity space to meeting rooms



'Jewel box' meeting room bump-outs from hallway



Visual identity, inspiration and product imagery

GIS PLAZA BUILDING

IN COLLABORATION WITH **SKB ARCHITECTS**
SEATTLE, WASHINGTON

2016

This building was designed for a small parcel of land just outside Seattle, Washington this mixed use building consists of 3 condominiums, 10 apartment units, 2,000 square feet of office space, and 700 square feet of retail space.

The design and scale model were presented to the neighborhood in a design development review meeting to inform the public about the upcoming changes to the site. The model was used to explain the special attention given to the facade articulation and ways the design responds to and utilizes the three street fronts.

Worked with team on design, built physical model.



Concept sketch



LED lit model



LED lit model showing detail in elevations and building context (building model size approx. 13cm/5")



SKETCHES +

2013–21

The places around the world that I have had the opportunity to live in and visit continue to **influence and guide** me in my designs. By **studying and sketching** these places, I have discovered the aspects that make them work well, and have been able to apply these properties into my projects. I am continually inspired by my surroundings and look forward to learning more from the places around me.

After working in ceramics for more than twenty years, I have developed a branding for **hand-thrown ceramics**, all made and glazed by hand using multiple clay types, oxides and glazes. The unique individual pieces and sets have been sold and exhibited through markets, fairs, galleries, and online.



Hand-made ceramics and branding



Hand-thrown bowl sets, glaze + oxides



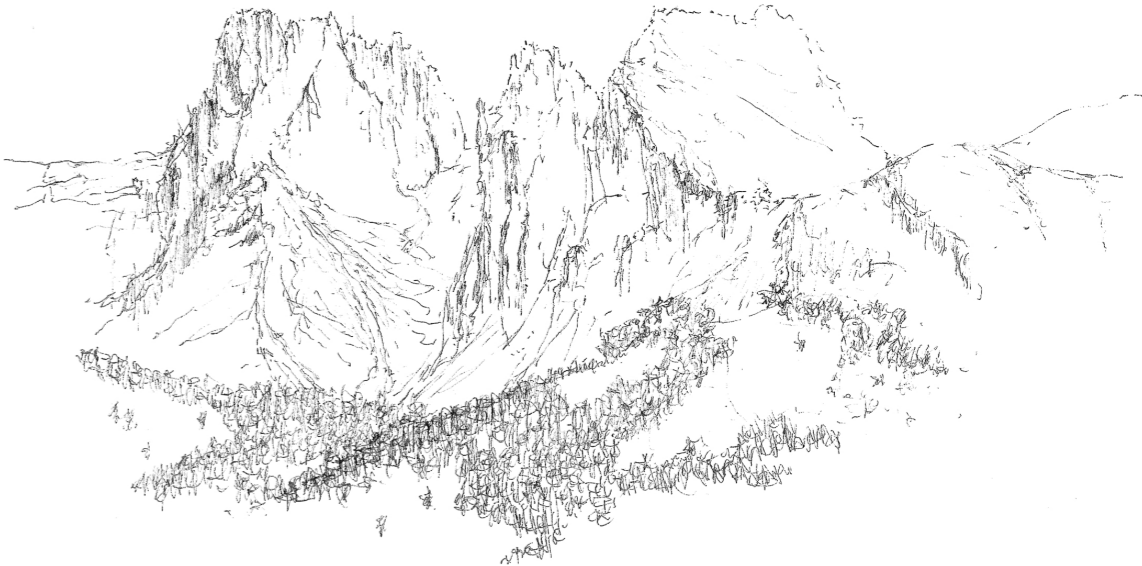
Hand-thrown platter, glaze + oxides



Watercolor, ink, + graphite - Piazza Flaminio, Vittorio Veneto, Italy



Watercolor + ink - Ærøskøbing, Denmark



Ink - Siusi, Italy

THANK YOU.

