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## TOPIC BRAINSTORMING

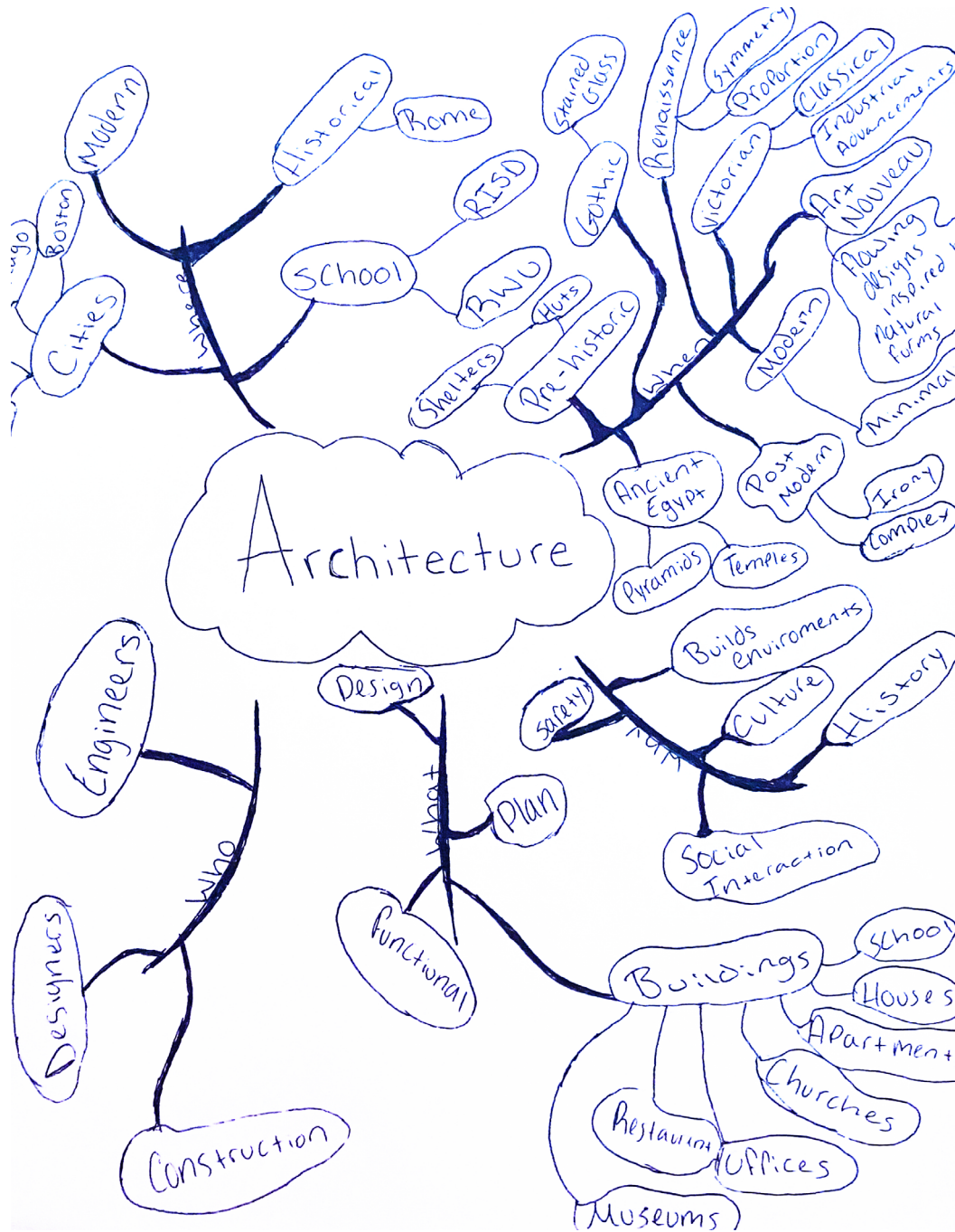
### Architecture:

- ★ Art
- Structures
- Physics
- Buildings
- ★ History
- floor
- Utility
- ★ Sustainability
- Collaboration
- ★ Culture
- Math
- Engineering
- Designing
- Detail
- ★ Interactions
- roof
- Beauty
- Technology
- ★ Construction
- School
- Shape
- Physical
- Houses
- Functional
- walls
- Durability
- Contrast
- Simplicity
- Environment
- Plan

### 3 words:

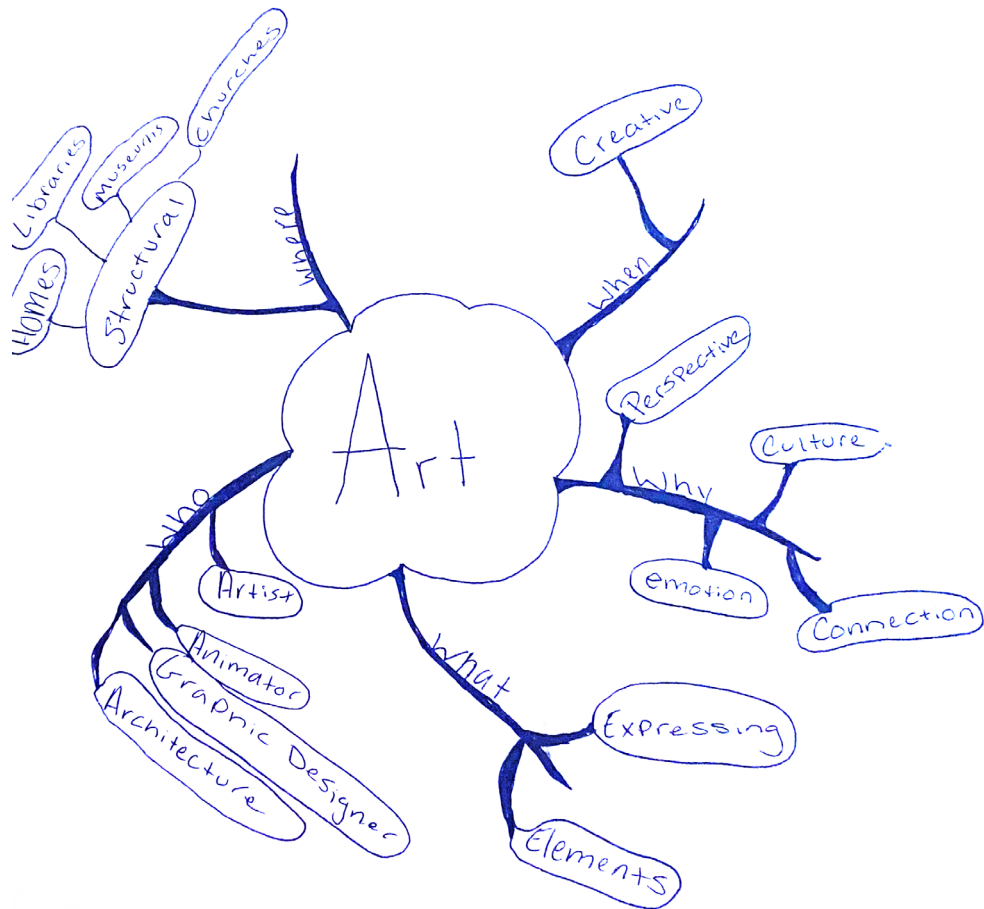
Art ★  
Culture  
Interactions  
History ★  
Sustainability  
Construction ★

TOPIC MIND-MAPPING

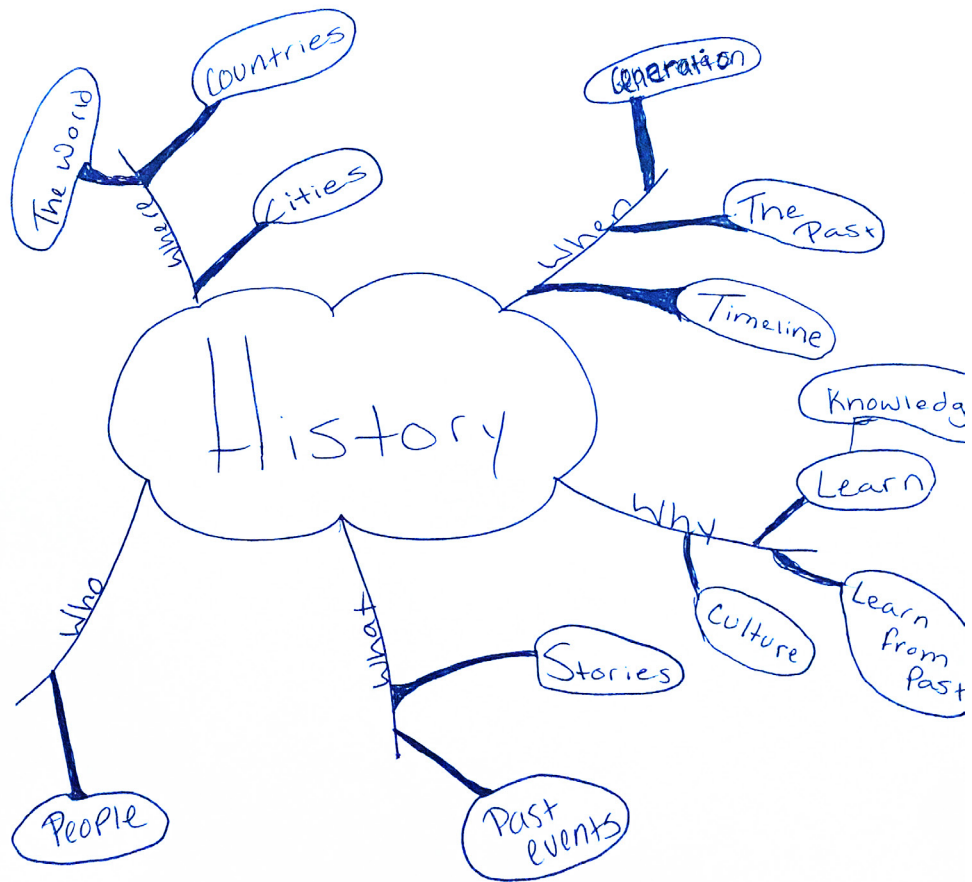


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TOPIC MIND-MAPPING

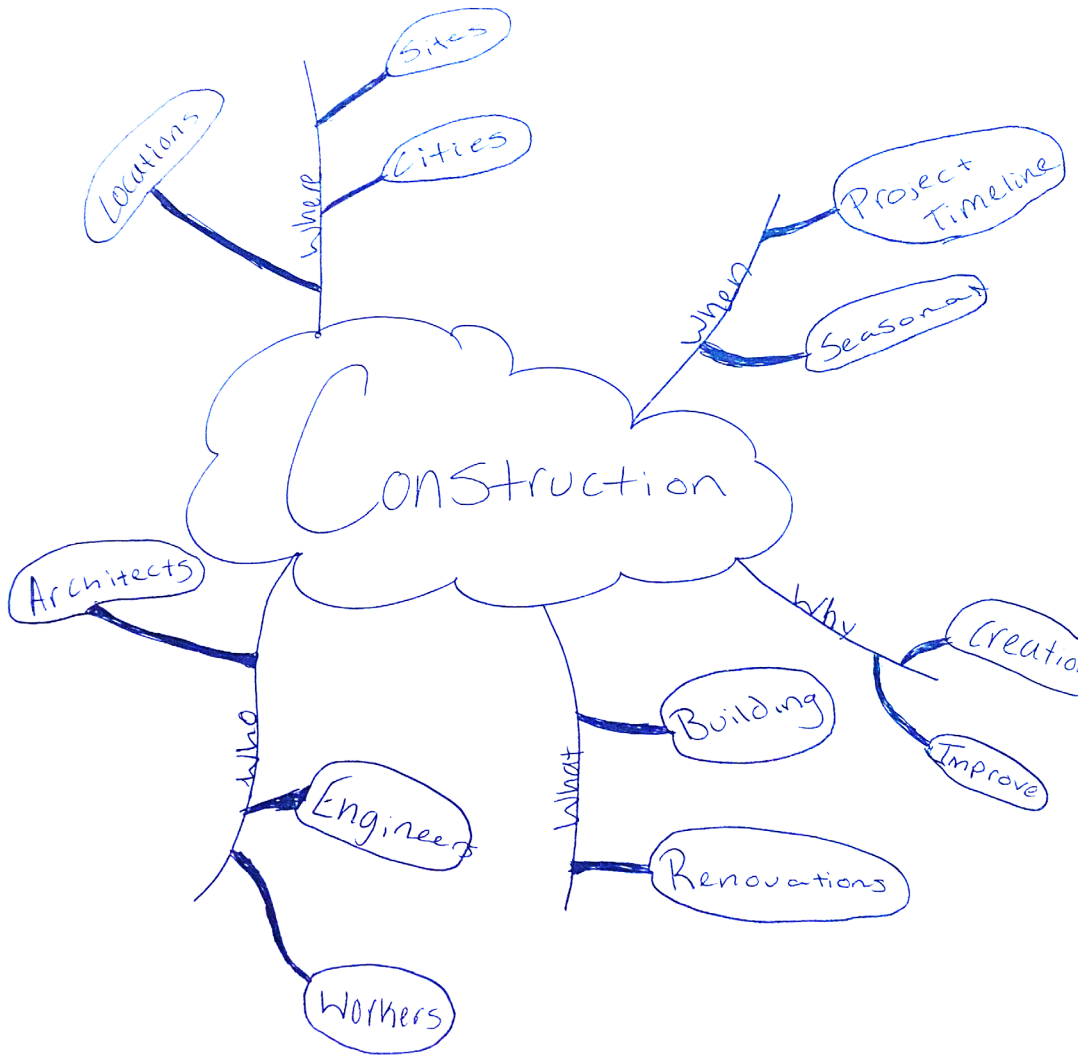


TOPIC MIND-MAPPING



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TOPIC MIND-MAPPING





## TOPIC CONNOTATIONS

75%

50%

25%

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Structure

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Frame

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Line



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## TOPIC DEFINITIONS

1.[Architecture]: The practice of designing and constructing built environments that shape human experience, movement, and meaning within space.

2. [Art]: Architecture as a visual and creative expression that communicates ideas through form, composition, and aesthetics.

3. [History]: The reflection of time, tradition, and past societies embedded in architectural styles, materials, and structures.

4. [Construction]: The technical process of assembling materials and systems to transform architectural designs into physical structures.

5. [Interactions]: The ways people engage with architectural spaces through movement, use, and social behavior.

6. [Culture]: The influence of social values, beliefs, and identities on architectural design and how spaces represent communities.

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## TOPIC RESEARCH

### ***Britannica:***

Architecture, the art and technique of designing and building, as distinguished from the skills associated with construction. The practice of architecture is employed to fulfill both practical and expressive requirements, and thus it serves both utilitarian and aesthetic ends. Although these two ends may be distinguished, they cannot be separated, and the relative weight given to each can vary widely. Because every society—settled or nomadic—has a spatial relationship to the natural world and to other societies, the structures they produce reveal much about their environment (including climate and weather), history, ceremonies, and artistic sensibility, as well as many aspects of daily life.

The characteristics that distinguish a work of architecture from other built structures are (1) the suitability of the work to use by human beings in general and the adaptability of it to particular human activities, (2) the stability and permanence of the work's construction, and (3) the communication of experience and ideas through its form. All these conditions must be met in architecture. The second is a constant, while the first and third vary in relative importance according to the social function of buildings. If the function is chiefly utilitarian, as in a factory, communication is

of less importance. If the function is chiefly expressive, as in a monumental tomb, utility is a minor concern. In some buildings, such as churches and city halls, utility and communication may be of equal importance.

The present article treats primarily the forms, elements, methods, and theory of architecture. For the history of architecture in antiquity, see the sections on ancient Greece and Rome in Western architecture; as well as Anatolian art and architecture; Arabian art and architecture; Egyptian art and architecture; Iranian art and architecture; Mesopotamian art and architecture; and Syro-Palestinian art and architecture. For later historical and regional treatments of architecture, see African architecture; Chinese architecture; Japanese architecture; Korean architecture; Oceanic art and architecture; Western architecture; Central Asian arts; Islamic arts; South Asian arts; and Southeast Asian arts. For a discussion of the place of architecture and architectural theory in the realm of the arts, see aesthetics. For related forms of artistic expression, see city; interior design; and urban planning.

### **Use**

The types of architecture are established not by architects but by society, according to the



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## TOPIC RESEARCH

needs of its different institutions. Society sets the goals and assigns to the architect the job of finding the means of achieving them. This section of the article is concerned with architectural typology, with the role of society in determining the kinds of architecture, and with planning—the role of the architect in adapting designs to particular uses and to the general physical needs of human beings.

### **Domestic architecture**

Domestic architecture is produced for the social unit: the individual, family, or clan and their dependents, human and animal. It provides shelter and security for the basic physical functions of life and at times also for commercial, industrial, or agricultural activities that involve the family unit rather than the community. The basic requirements of domestic architecture are simple: a place to sleep, prepare food, eat, and perhaps work; a place that has some light and is protected from the weather. A single room with sturdy walls and roof, a door, a window, and a hearth are the necessities; all else can be considered luxury.

### **“Vernacular” architecture**

In much of the world today, even where institutions have been in a continuous

process of change, dwelling types of ancient or prehistoric origin are in use. In the industrialized United States, for instance, barns are being built according to a design employed in Europe in the 1st millennium BCE. The forces that produce a dynamic evolution of architectural style in communal building are usually inactive in the home and farm. The lives of average people may be unaltered by the most fundamental changes in their institutions. The people can be successively enslaved persons, the subjects of a monarchy, and voting citizens without having the means or the desire to change their customs, techniques, or surroundings. Economic pressure is the major factor that causes average individuals to restrict their demands to a level far below that which the technology of their time is capable of maintaining. Frequently they build new structures with old techniques because experiment and innovation are more costly than repetition. But in wealthy cultures economy permits and customs encourage architecture to provide conveniences such as sanitation, lighting, and heating, as well as separate areas for distinct functions, and these may come to be regarded as necessities. The same causes tend to replace the conservatism of the home with the aspirations of institutional architecture and to



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## TOPIC RESEARCH

emphasize the expressive as well as the utilitarian function.

### **Museums and libraries**

Museum and library architecture was also an innovation of classical antiquity (library architecture appears independently in ancient China and Japan). Early examples are found on the acropolis of Hellenistic Pergamum and in Roman Ephesus. Museums were not cultivated in the Middle Ages, and libraries were incorporated into monasteries. In the Renaissance and Baroque periods, library construction like Johann Bernhard Fischer von Erlach's Hofbibliothek in the Hofburg, Vienna, was rare, but important civic buildings were designed within religious institutions (Michelangelo's Biblioteca Laurenziana in Florence) and universities (Sir Christopher Wren's Trinity College Library, Cambridge; James Gibbs's Radcliffe Camera, Oxford). This type of architecture became truly communal for the first time in the 19th century, when the size of library collections and the number of visitors inspired some of the finest architecture of the modern period (Michael Gottlieb Bindsbøll's Thorvaldsen Museum, Copenhagen; Sir Robert Smirke's British Museum in London; Henri Labrouste's Bibliothèque Sainte-Geneviève in Paris; Alvar Aalto's library in Viipuri, Finland; Frank Lloyd

Wright's Solomon R. Guggenheim Museum in New York City).

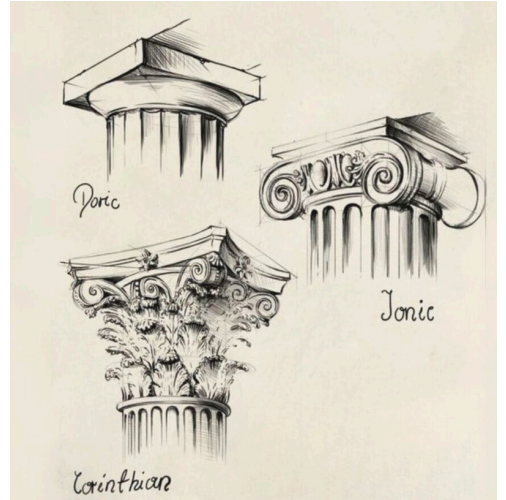
### **Colour**

Colour has a practical planning function as well as an expressive quality because of the range of its reflection and its absorption of solar rays. Since light colours reflect heat and dark colours absorb it, the choice of materials and pigments is an effective tool of environmental control.

### **Planning for use**

While environmental planning produces comfort for the senses (sight, feeling, hearing) and reflexes (respiration), planning for use or function is concerned with convenience of movement and rest. All activities that demand architectural attention require unique planning solutions to facilitate them. These solutions are found by differentiating spaces for distinct functions, by providing circulation among these spaces, and by designing them to facilitate the actions of the human body.

TOPIC VISUAL RESEARCH





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TOPIC VISUAL RESEARCH





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## TOPIC VISUAL RESEARCH





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## BRAND SELECTION PROCESS

**Research five brand identities that embody your topic word. Briefly tell us about these brands and why you considered them. What brand did you end up selecting? What led to this decision? Why do you want to redesign/rebrand this identity?**

### **MARC FORNES / THEVERYMANY**

Over the last ten years, Marc has designed and built a number of organic, thin-shell constructions that push the limits of form, structure, and space. I considered this one because of how unique the structures were. I was very big about picking this one but it was one of my top three that I just had to pass.

### **Populous**

A global design firm that began with a singular focus — to draw people together around the things they love, through experiences that capture all the senses and amplify the pure emotion shared in human moments. I considered this one because of how amazing the stadiums looked. I was very big about picking this one but it was one of my top three that I just had to pass.

### **Form4 Architecture**

They believe in returning a sense of humanity to Modernism through emotional meaning and poetic design. I wasn't against this one and there were some cool ones, but I passed because there weren't many designs that I was attached to.

### **Oppenheim Architecture**

A global design practice engaging with diverse clients, cultures, and environments across six continents. This one was pretty and interesting but I had to pass.

### **Skylab**

Established two decades ago in Portland, Oregon, they are a band of makers — curious, industrious and experimental. I picked this one because of how unique and how it had everything I looked for. To make it better they made the Twilight house, so I picked it for that reason.

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## VISUAL AUDIT FOR SKYLAB

### **What is the history of the client's company, institution, or organization?**

Skylab Architecture was founded around 1999–2000 in Portland, Oregon by architect Jeff Kovel. The firm began with smaller cultural and restaurant projects and expanded into larger residential, commercial, institutional, and corporate architecture. It gained national recognition through projects like the Hoke House (featured in *Twilight*), mixed-use developments, and major corporate buildings such as the Serena Williams Building at Nike World Headquarters.

### **Do they have a mission statement?**

Skylab does not present a short, formal mission statement, but they describe themselves as a “band of makers” focused on curiosity, experimentation, and creating meaningful, forward-thinking design that connects people and place.

### **Do they have a vision statement?**

They do not list a clearly labeled vision statement, but their messaging emphasizes innovation, multidisciplinary collaboration, and shaping the future of built environments.

### **Do they have a brand story?**

Yes. Skylab positions itself as a collaborative creative studio that blends architecture, interiors, planning, and branded environments. Their story centers on experimentation, craft, community engagement, and holistic problem-solving.

### **Where are they located?**

Skylab Architecture is headquartered in Portland, Oregon.

### **Who runs the company?**

The company is led by founder and design director Jeff Kovel along with several principals and directors who oversee architecture, interiors, and development.

### **Who are the client's competitors?**

Competitors include other innovative architecture firms such as Allied Works Architecture, Lever Architecture, Olson Kundig, Bora Architecture & Interiors, and similar multidisciplinary design studios in the Pacific Northwest and nationally.

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## VISUAL AUDIT FOR SKYLAB

### **Are there different parts and pieces (sub-brands)?**

Skylab does not publicly operate distinct sub-brands, but they integrate architecture, interior design, planning, and fabrication under one unified brand.

### **Are they owned by anyone else?**

Skylab appears to be independently owned and operated by its principals rather than by a larger corporate entity.

### **What do they say they do?**

They say they create architecture, interiors, and branded environments through collaborative, experimental, and future-focused design processes.

### **What do they really do?**

They design and execute real, large-scale projects including corporate headquarters, residential homes, mixed-use buildings, cultural spaces, and experiential environments, managing projects from concept through construction.

### **Who is their primary audience?**

Their primary audience consists of clients seeking architectural services, including developers, corporations, institutions, and private residential clients.

### **Who is their secondary audience?**

Their secondary audience includes the design community, architectural media, collaborators, students, and the general public interested in innovative architecture.

### **Can you describe their current brand identity?**

Their brand identity feels bold, experimental, modern, and forward-thinking. It reflects creativity, craft, collaboration, and a balance between professionalism and playfulness.

### **Who designed this identity and when?**

There is no publicly documented major rebrand or outside agency credited; the identity appears to have evolved internally over time.

### **Has their identity already been redesigned?**

There is no public record of a major formal redesign, though their branding and website have likely evolved gradually.

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## VISUAL AUDIT FOR SKYLAB

### **What does their website do for people?**

Their website showcases projects, communicates their design philosophy, highlights news and awards, and provides contact information for potential clients and collaborators.

### **Do they use social media?**

Yes, Skylab uses platforms such as Instagram and LinkedIn to share projects, updates, and company culture.

### **Does their website vary based on device?**

Yes, their website is responsive and adjusts for desktop, tablet, and mobile viewing.

### **What service are they using for their website?**

The exact platform is not publicly confirmed, but it appears to operate on a modern content management system commonly used by design firms.

### **Do they have a building(s) with signage?**

Yes, they operate out of a headquarters building in Portland, Oregon, which reflects their architectural style and brand presence.

### **What feeling does this company express?**

The company expresses creativity, innovation, confidence, collaboration, and a strong sense of craft and experimentation.

### **Who designs their stuff on a day-to-day basis? Design studio or in-house designers?**

Their projects and brand materials are developed by their in-house team of architects, designers, and creative professionals.

### **What items will they need designed as part of a rebrand?**

A rebrand would likely require a refined logo, updated visual identity system, brand guidelines, website redesign, marketing materials, social media templates, and presentation materials.

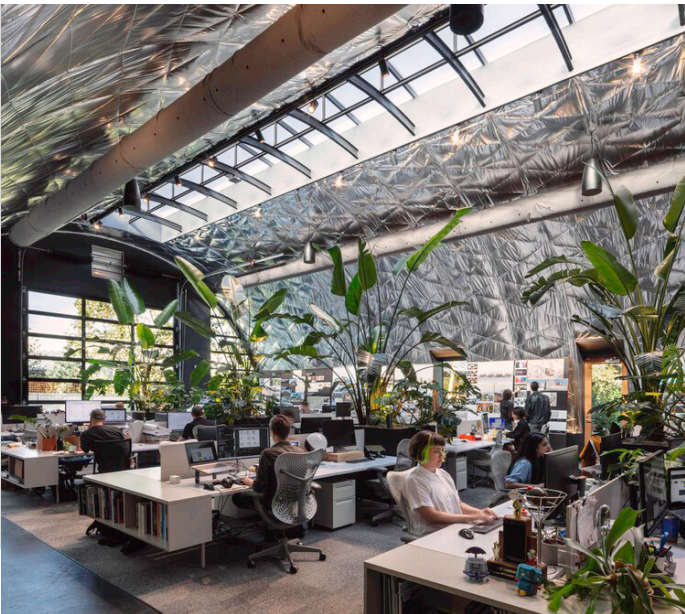
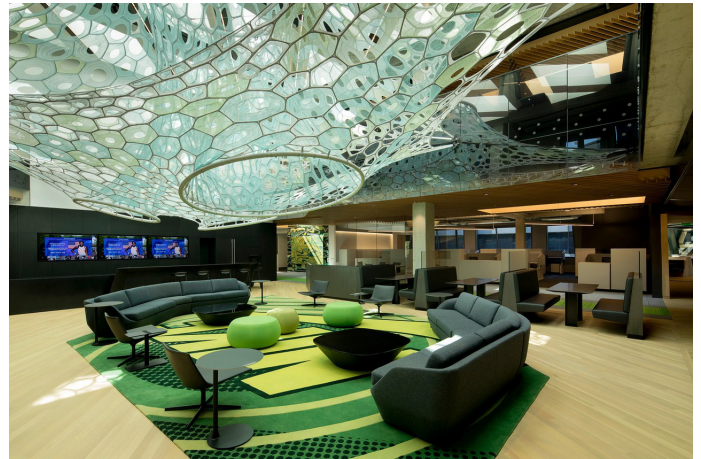
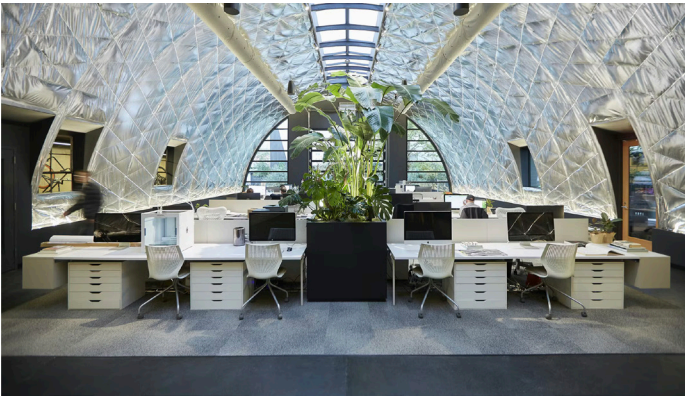
### **At this moment, would you suggest renaming the brand for clarity?**

No. The name Skylab Architecture is distinctive and recognizable within the design community, and it effectively reflects their creative and experimental identity.



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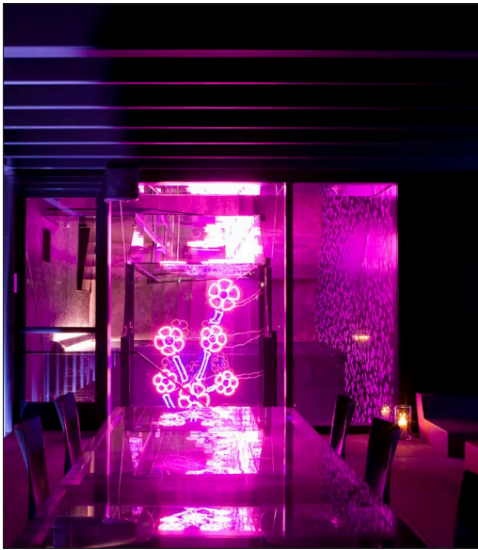
## VISUAL AUDIT: CURRENT BRAND IDENTITY





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## VISUAL AUDIT: CURRENT BRAND IDENTITY





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## VISUAL AUDIT: CURRENT BRAND IDENTITY





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SKYLAB: CURRENT MISSION STATEMENT

Skylab's main core mission is to "create today what we believe will inspire and connect people tomorrow."



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## SKYLAB: CURRENT VISION STATEMENT

Skylab's main vision is focused on curiosity experimentation, and designing for the future.



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## SKYLAB: CURRENT BRAND STORY

Skylab was founded in 1999 in Portland, Oregon, by Jeff Kovel. Skylab has evolved from a small studio into an innovative, 36-person design firm focused on optimism, sustainability, and creative, narrative driven design. Known for projects like the “Hoke House (Twilight),” and “Nike’s Senea Williams Building,” the firm operates as a “band of makers,” blending architecture, interiors, and branding.

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CONCEPT DEVELOPMENT: BRAINSTORMING

Skylab

Light Landscape Craft

Vision Balance Process

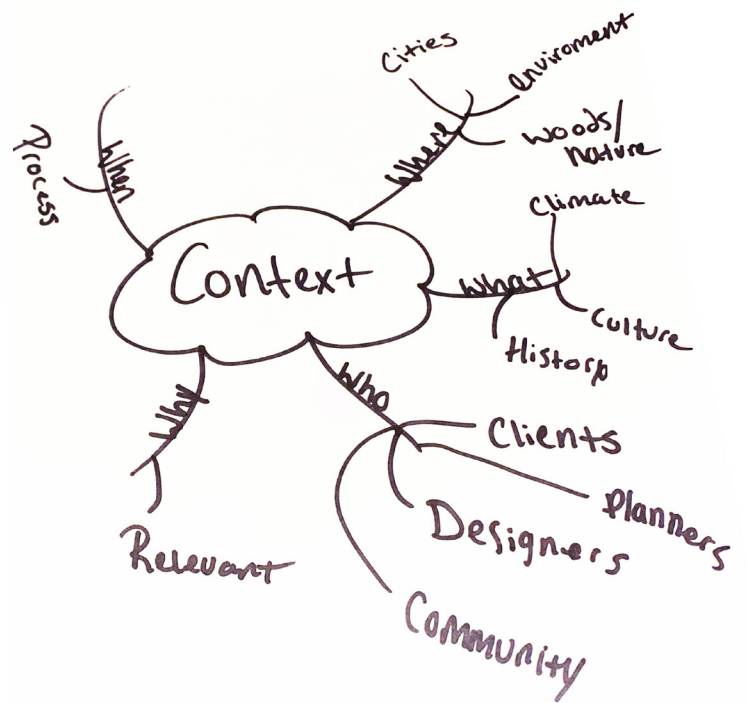
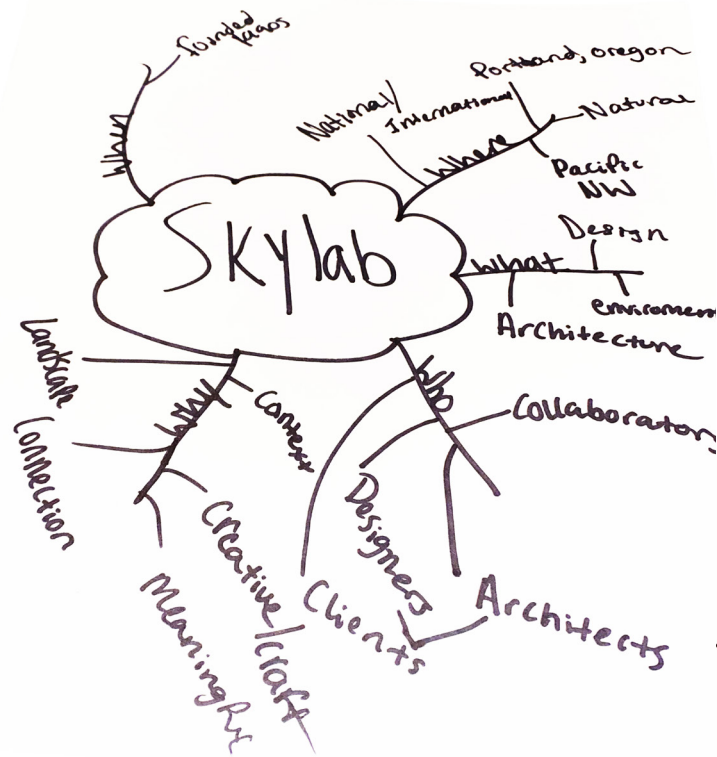
Texture Form Community

Function Structure Bold

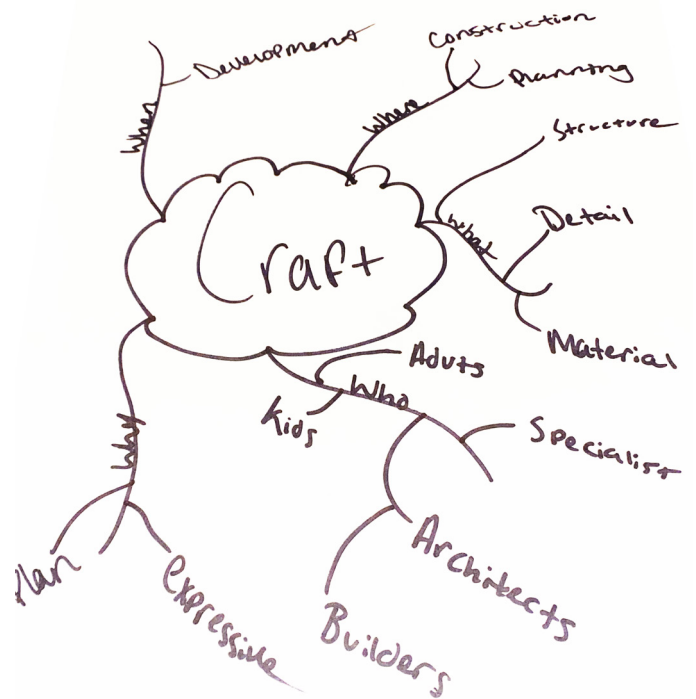
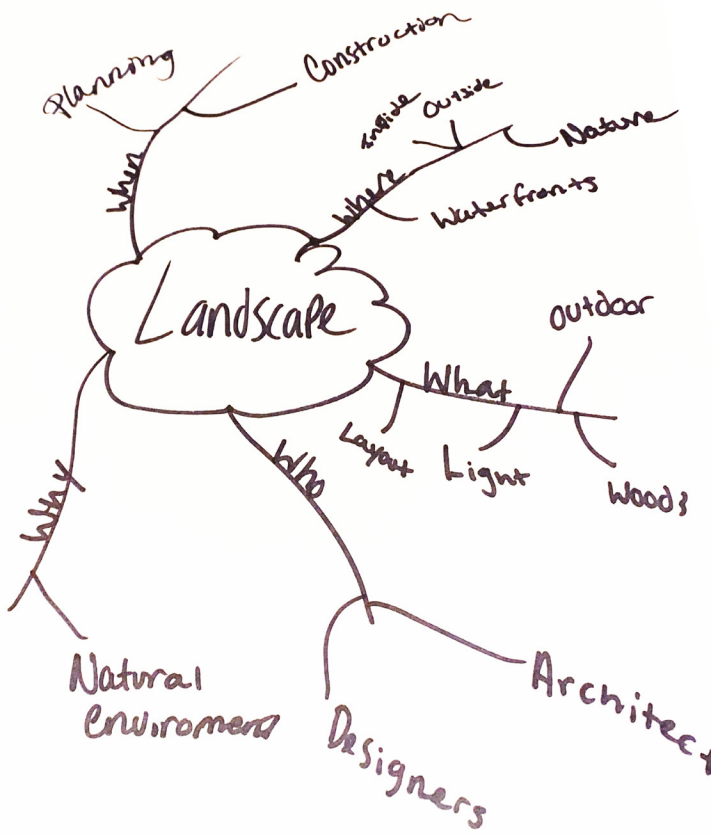
Context Contrast Innovation

Sustainability

CONCEPT DEVELOPMENT: MIND-MAPPING



CONCEPT DEVELOPMENT: MIND-MAPPING



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CONCEPT DEVELOPMENT: VISUAL BRAINSTORMING





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## CONCEPT DEVELOPMENT: RESEARCH

**Outcomes from your second round of brainstorming, mind-mapping and visual brainstorming will determine how you move forward with research.**

### **What surfaced for you?**

I found out more of their brand and how they came to be. I found their website interesting as well and how they even provided photographs of their main building.

### **What will your research look like?**

I will begin by looking more into their brand and how they are on social media presence and how their overall company looks like in terms of vibes.

### **Where do you begin?**

As mentioned just researching and getting a more feel of this brand and what they are into.



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## CONCEPT DEVELOPMENT: CONCEPT STATEMENT

**A concept statement communicates our intention to others. Our design choices are never arbitrary nor personal.**

**Three words that directly relate to concept (key concept words):**

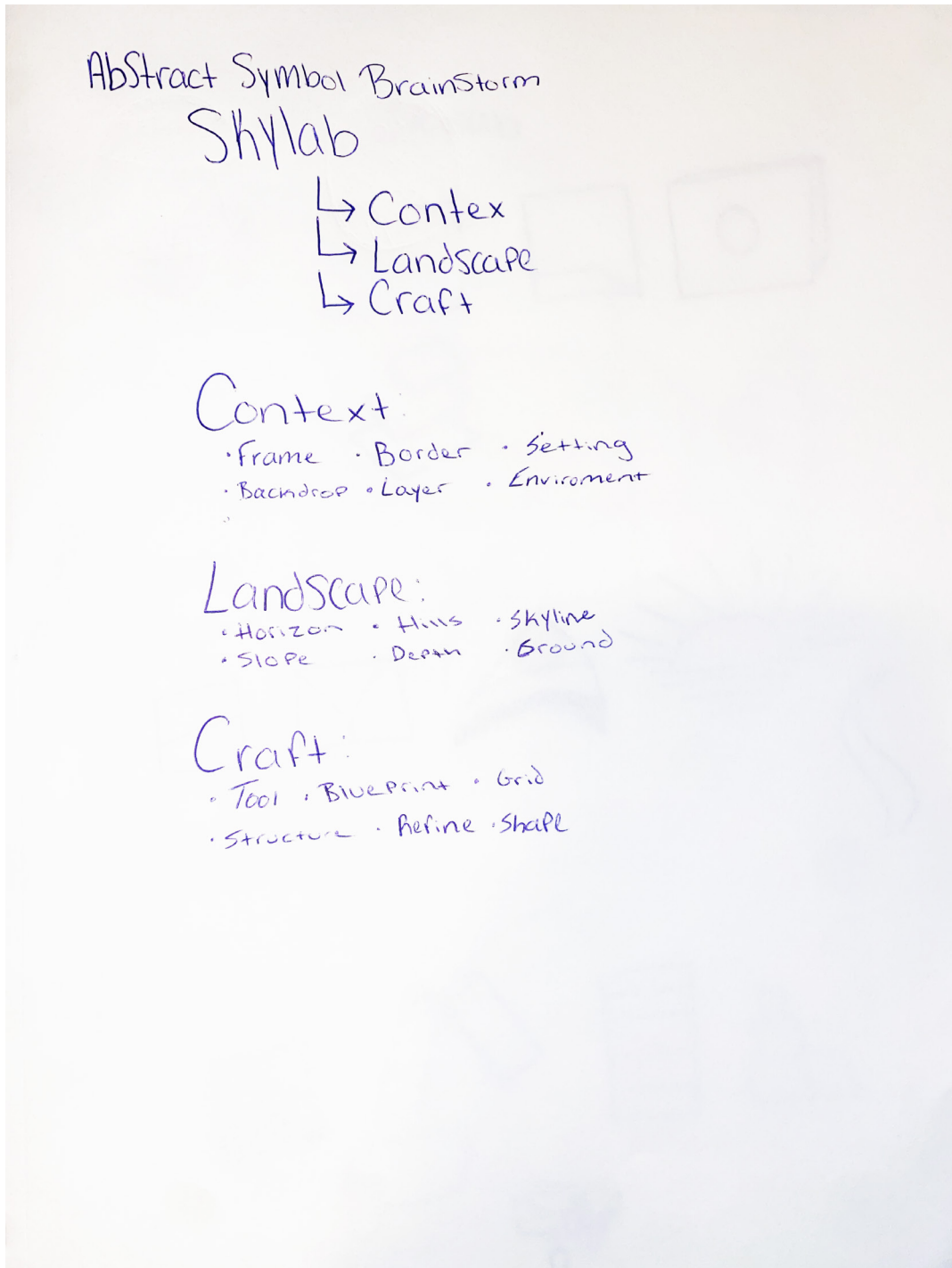
1. Context (connection to community)
2. Landscape (integration to nature)
3. Craft (precision to detail)

**Concept statement:**

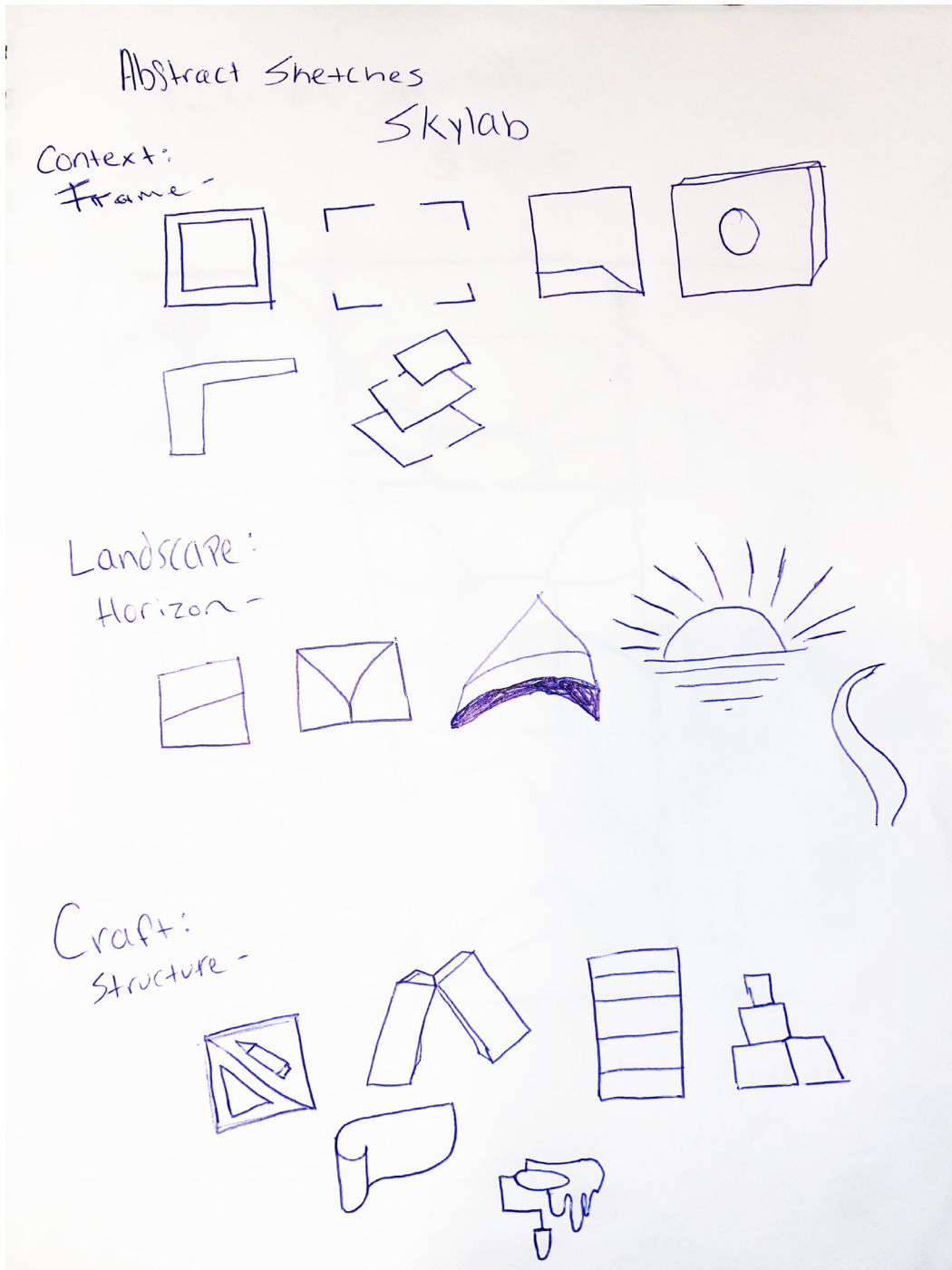
Skylab Architecture creates precise, thoughtfully crafted designs that connect context and landscape into one integrated experience.

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BRAINSTORMING/RESEARCH: SYMBOL > ABSTRACT



SKETCHES: SYMBOL > ABSTRACT





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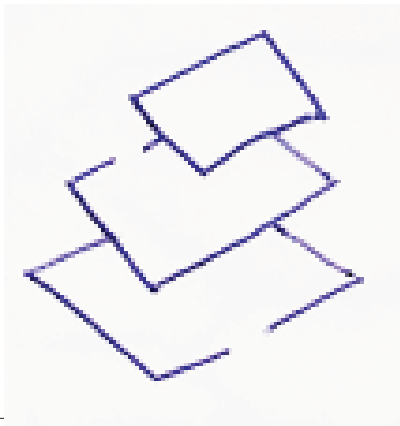
## DIGITAL: SYMBOL > ABSTRACT

- 01. Layered blueprints representing the foundation.
- 02. Rising sun to represent the horizon as an element of landscape.
- 03. Context shapes which represents frame.
- 04. Mountains enclosed in a box representing landscape.
- 05. Square divided by a ruler and pencil representing the creativity.

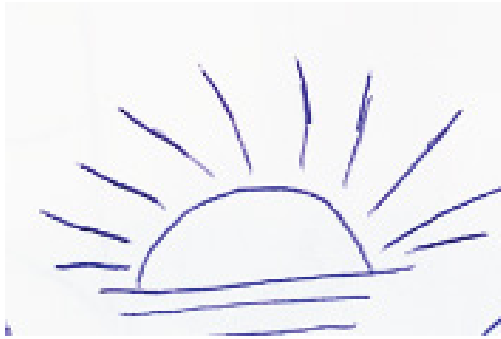
- 06. Boxes pressed against one another to represent structural support.
- 07. Rolled blueprint to represent the planning for the design.
- 08. Paintbrush representing the hands-on process.
- 09. Stacked boxes to represent layered structure.

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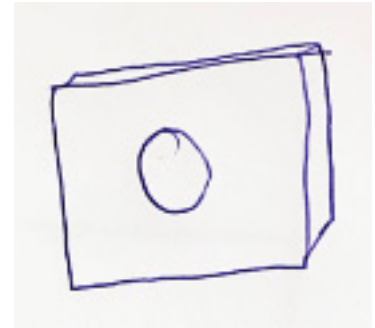
01.



02.

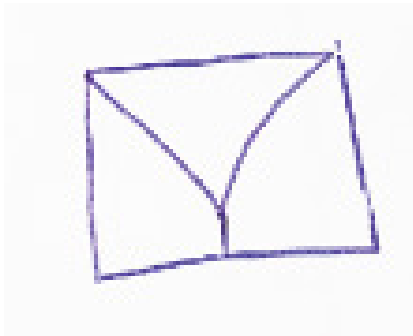


03.

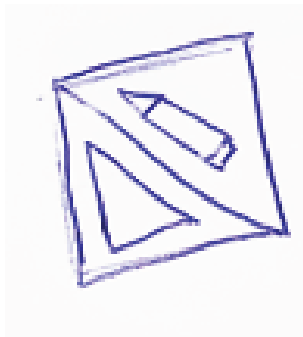


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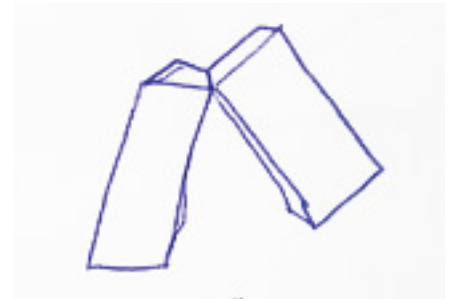
04.



05.

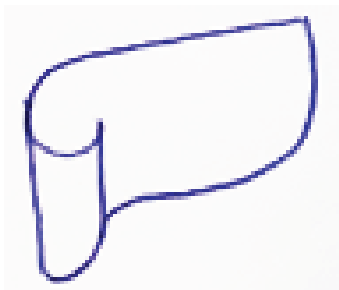


06.



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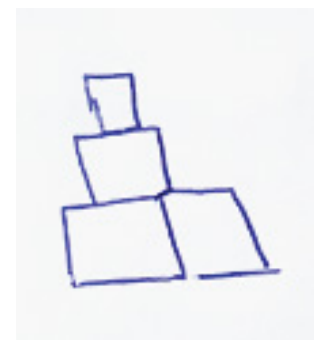
07.



08.



09.



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BRAINSTORMING/RESEARCH: SYMBOL > PICTORIAL

Pictorial symbol brainstorm  
SKYLAB

Context.

- One small, one large building
- Building with windows open
- Shadow from building

Landscape.

- Building on Hill
- Sun with building
- Curved landscape with building
- Trees around building

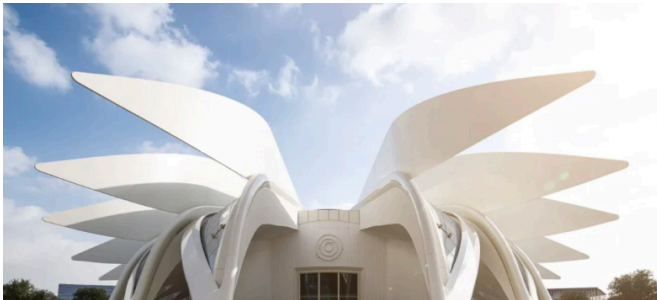
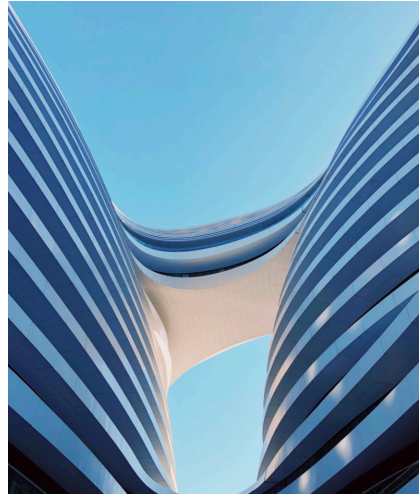
Craft.

- Hand + Tool
- Hand + Ruler
- Brick layout

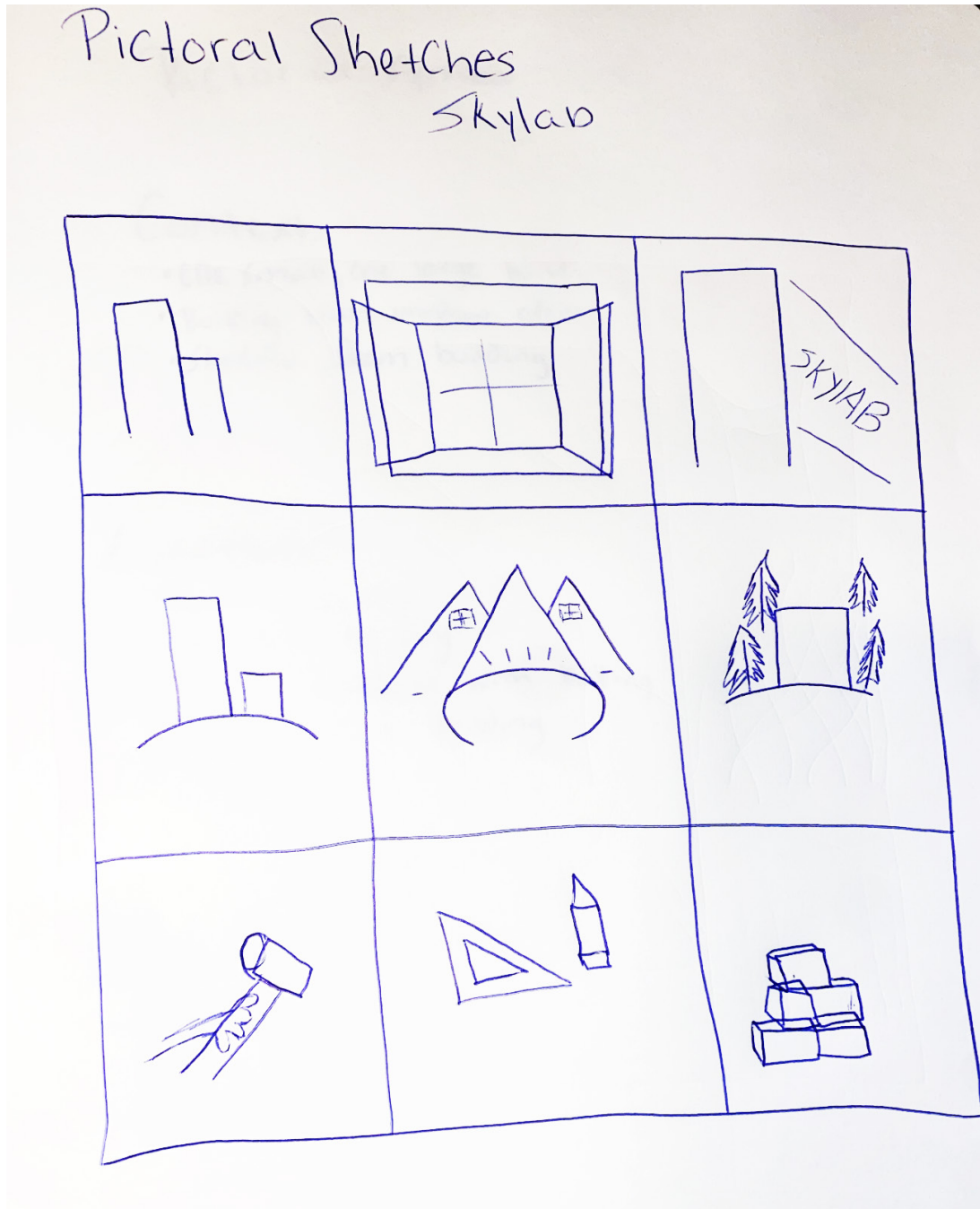


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VISUAL RESEARCH: SYMBOL > PICTORIAL



SKETCHES: SYMBOL > PICTORIAL



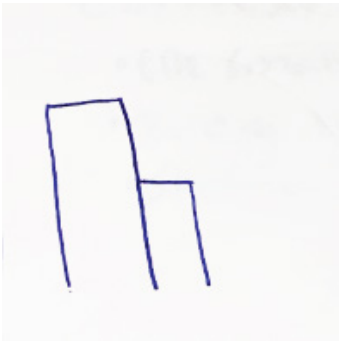
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DIGITAL: SYMBOL > PICTORIAL

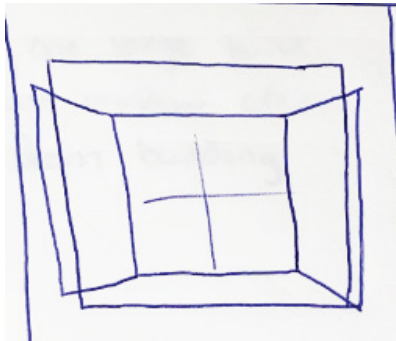
- 01. Tall and short building to represent scale.
- 02. Window open to represent framing a view.
- 03. Building casting a shadow to represent how buildings look.
- 04. Two buildings on a curve landscape to represent structure.
- 05. The sun positioned with a triangle building representing merged land

- 06. Curved landscape with building and trees to represent environment.
- 07. Hand with hammer that represents physical act of construction.
- 08. Ruler and pencil to represent measurement, precision, and the process.
- 09. Stacked boxes to represent structural assembly.

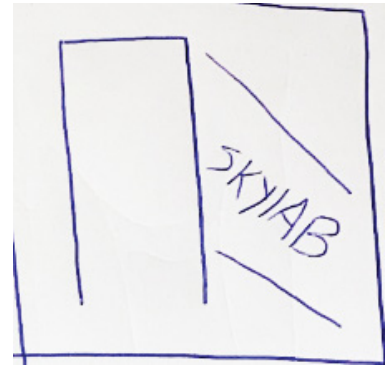
01.



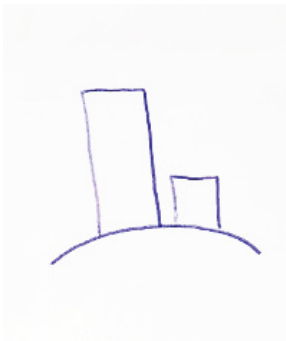
02.



03.



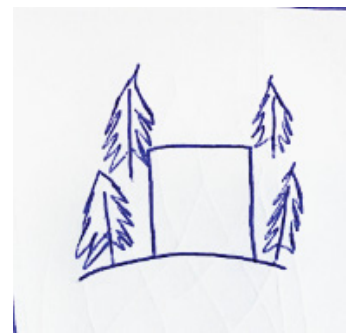
04.



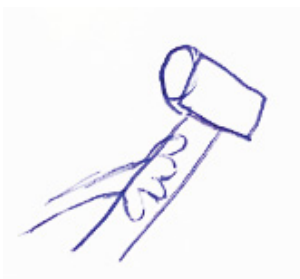
05.



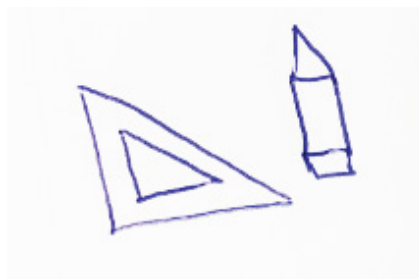
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07.



08.

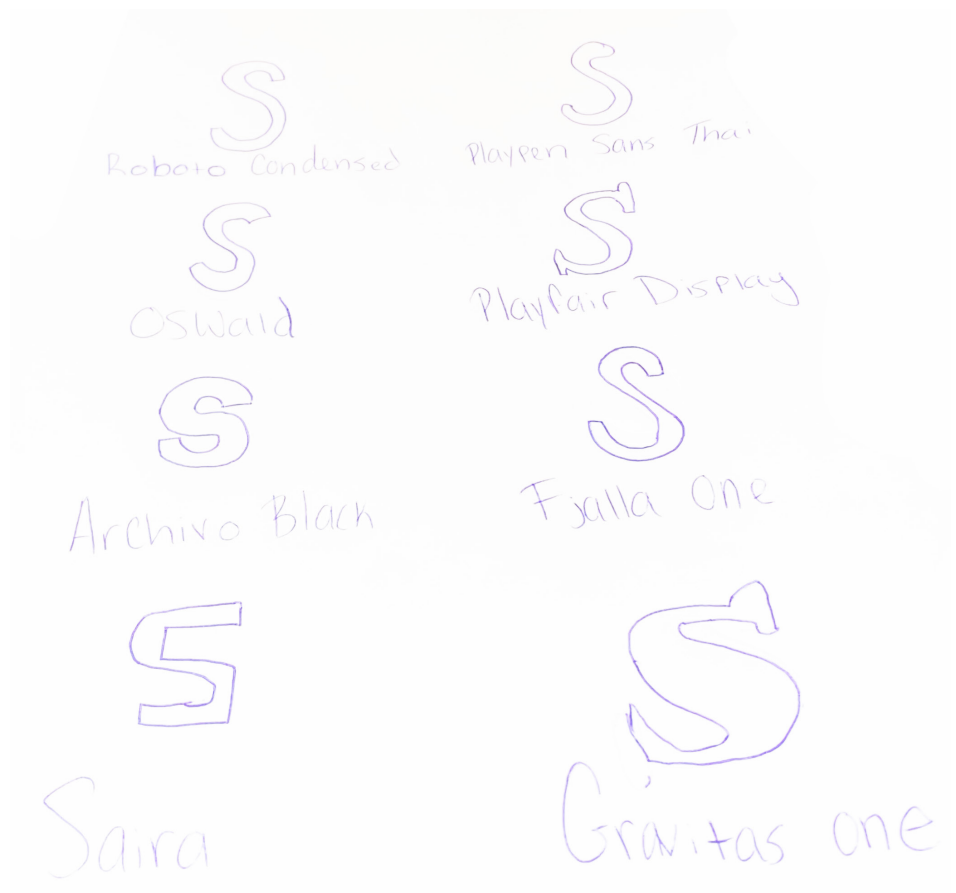
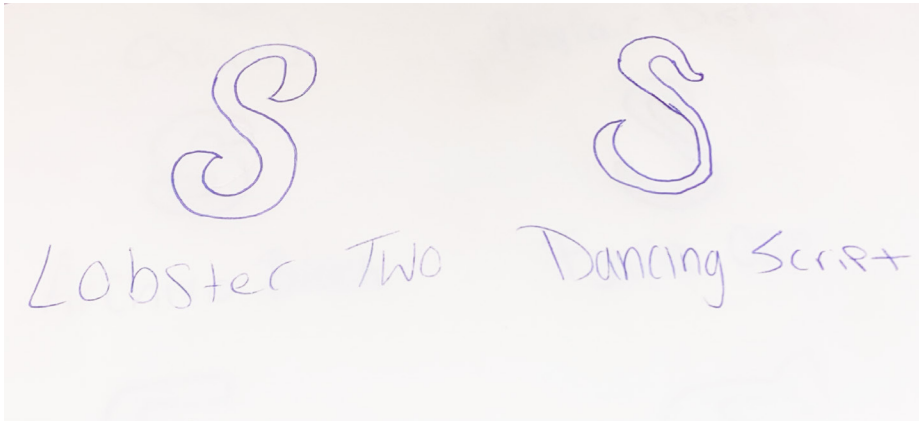


09.



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SKETCHES: SYMBOL > LETTERFORM



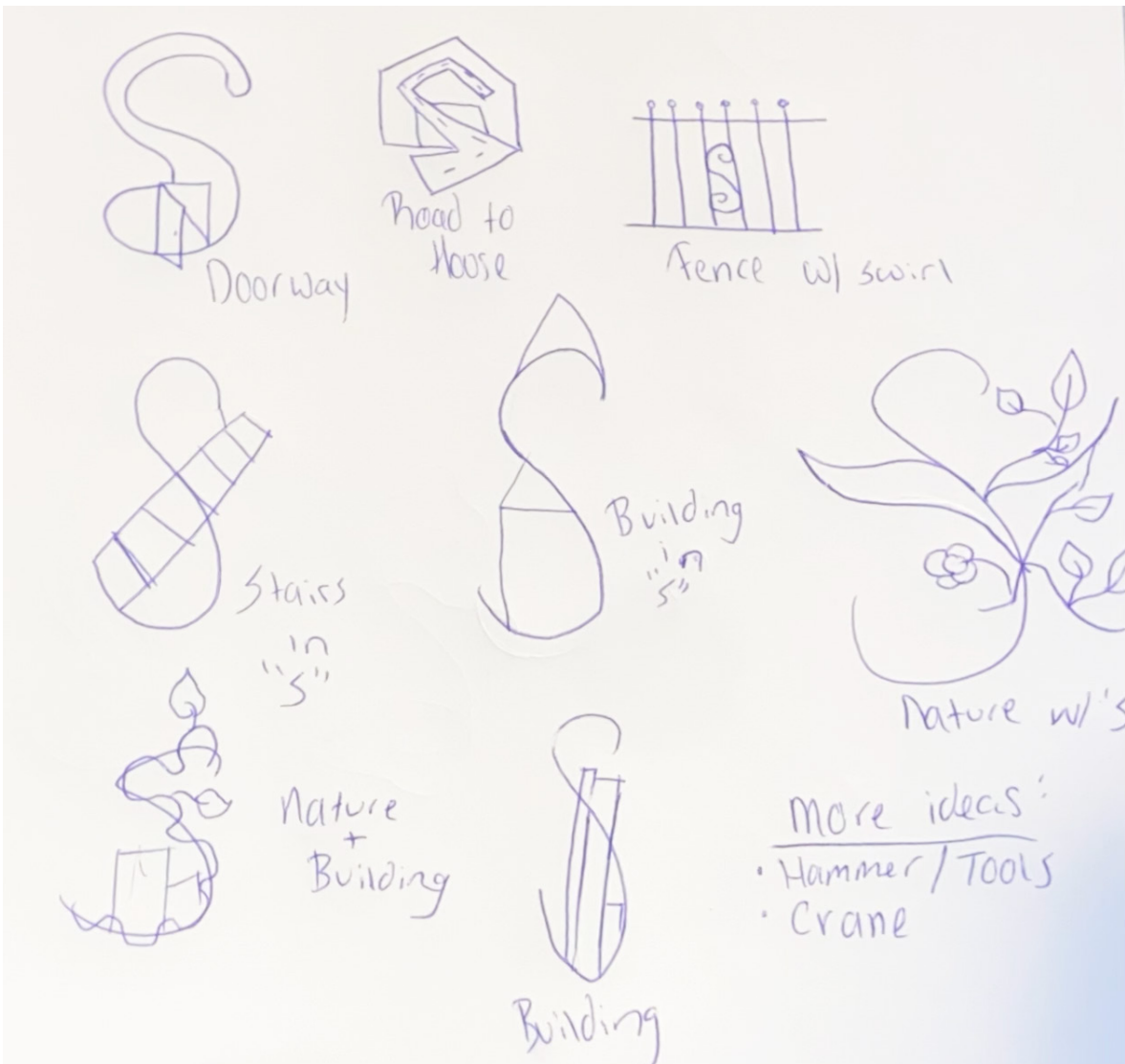
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SKETCHES: SYMBOL > LETTERFORM & ABSTRACT



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SKETCHES: SYMBOL > LETTERFORM & PICTORIAL





## DIGITAL: SYMBOL > LETTERFORM

- 01. Font: Oswald, Curved
- 02. Font: Playfair Display, Smooth
- 03. Font: Archivo Black, Bold, Stands out
- 04. Font: Fjalla One, Bounce
- 05. Font: Saira, Bold, Square

- 06. Font: Gravitas one, Bold, Big
- 07. Font: Lobster Two, Smooth, Curls
- 08. Font: Dancing Script, Slithers
- 09. Font: Roboto Condensed, Simple

01.



02.



03.



04.



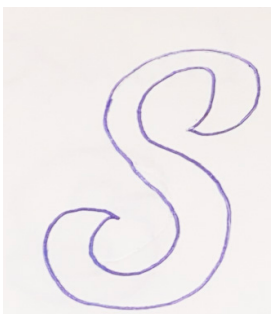
05.



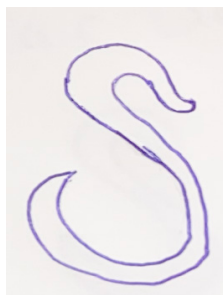
06.



07.



08.



09.





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## DIGITAL: SYMBOL > LETTERFORM & ABSTRACT

- 01. Representing paint dripping
- 02. Outlines the lettering, like a frame
- 03. Simple outline
- 04. Shape outline
- 05. Swirls that look like leaves

- 06. Volume
- 07. "S" Multiplied
- 08. Lines
- 09. Circles

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01.



02.

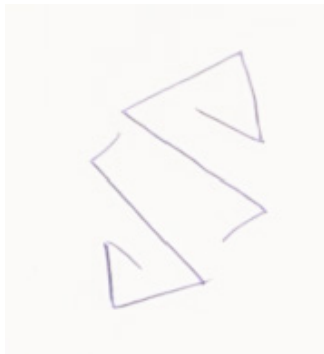


03.



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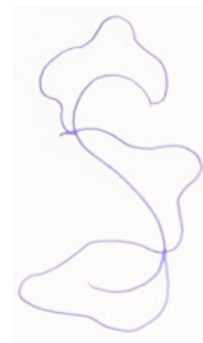
04.



05.



06.



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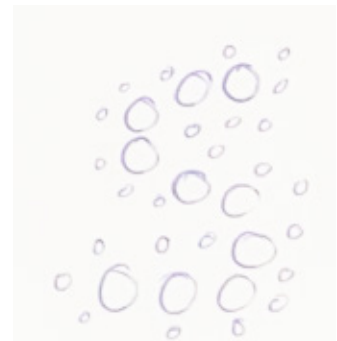
07.



08.



09.



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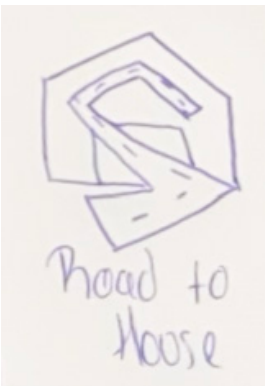
## DIGITAL: SYMBOL > LETTERFORM & PICTORIAL

- 01. Road inside a house
- 02. Fence with design of curled 's'
- 03. 'S' with stairs inside of it
- 04. Building inside of 's'
- 05. 'S' with flowers blooming

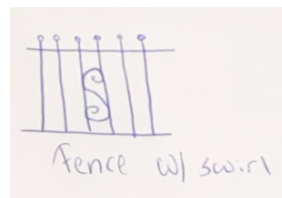
- 06. 'S' with house inside and vines wrapped around
- 07. Building inside 's' but also overlapping
- 08. Doorway into 's'
- 09. Blocks to create 's', or even houses.

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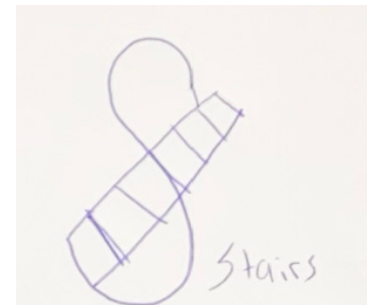
01.



02.

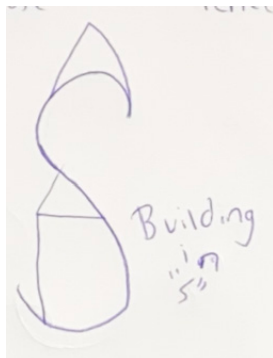


03.

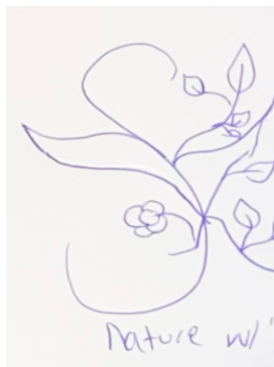


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04.



05.



06.

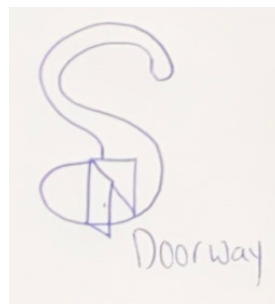


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07.



08.



09.

