

SELECTED WORKS

[Joshua Tawney]

ARCHITECT • DESIGN STRATEGIST • PUBLISHER



JM

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[These works are selected to showcase a range of my work in scope and scale.]

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I design brands that have to get built.

[*Identity, environment, and the publication that explains both.*]

01 HOW I WORK

I don't start from a blank page. I come in and analyze histories and existing conditions, find the thing that makes what is already there legible, and then make it buildable.

It is the same move every time, and I say that embracing the originality that manifests from making connections from prior decisions. A finished product with no brand. A restaurant and a new identity that had never been introduced to each other. Two companies becoming one. A historic building and a review board whose entire function is to say no. A magazine my mother wanted. Eight years of method that existed only in my head.

I see stories in materials and the depth in a client's decisions before I become a part of that process. That is the most remarkable thing about it to me — to be one more layer of a story that I will likely live to see evolve, another set of conditions imposed upon mine.

02 THE RECORD

Cornell, Bachelor of Architecture, 2013. Ten years of architecture. In New York — Ismael Leyva, Frederick Tang, then Prophet, where I was the architect in a room of brand people and carried identity into built form across four accounts in four sectors. A year at Silling in West Virginia, where I took an adaptive reuse through a historic district committee and got it approved.

Then I built one myself. Elk River Living is eight volumes, twelve issues a year, continuous since 2018 — designed, sold, produced and mailed by a masthead of four. I wrote the forty-page guide that explains how, so a stranger can do it in their own town.

I draw, I design, and I write. All three at a professional level.

03 WHAT I WANT NEXT

What I want next is a room where the range is the point. Studios that make an identity and then make it exist — signage that gets fabricated, environments that get built, a publication that gets printed and mailed. Creative or design direction, on work where the argument still has to survive a fabricator, a budget, and a board. I want to be in the room with like minds when we realize an idea is solid, that the final product exceeds, and the tale about how we got there is a rich one.

Nearly everything in this book was built, printed, or approved; where it was not, the page says so. That is the only claim I am making.

— ALSO AT JOSHUATAWNEY.COM

ON PALIMPSESTS

Essay. The layer you inherit is the brief.

LITSTONE SHADE STUDY

The pigment work in full — seven bench sessions.

ON MAKING A KNOB, BRIEFLY

One object, taken all the way down.

CLAW & EGG

The fortuitous consequence.

A SMALL-TOWN PUBLICATION GUIDE

Forty pages. Free to download.

*Several working ideas are in my mind at any given time. As I explore them, the topics overlap, giving me something I deeply value: the **fortuitous consequence**.*

THE SAME MOVE, SIX TIMES

	WHAT WAS ALREADY THERE	WHAT I DID
LITSTONE	A finished product and no brand	Found the argument that would make it findable
CHOPT	A restaurant and a new identity, never introduced to each other	Carried the identity into built form and held it across eight states
ENCOMPASS HEALTH	Two companies becoming one	Made the merged thing navigable
LOFTS ON 5TH	A historic building and a review board	Got the change approved by the body that exists to refuse it
ELK RIVER LIVING	My mother wanted a magazine	Gave it a structure that still runs, eight volumes on
THE GUIDE	Eight years of method, undocumented	Made it transferable to a stranger

[I never start from blank.]

CHOPT Reimagination.

CLIENT CHOPT (VIA PROPHET) ROLE DESIGN LEAD — ARCHITECTURE & FFE LOCATION EAST COAST, US YEARS 2017–2018

ARCHITECTURE INTERIORS BRAND → BUILT

[*Unified Chopt’s brand experience across digital and in-store environments — plans, elevations, custom millwork, and FFE to CD for expanding franchise locations.*]

01 ABOUT

Chopt built an app, and the app changed how people arrive. A room designed for one queue now had to serve four paths at once — order-ahead pickup, the drink station, the tablet kiosk, and ordering in person — without any of them conflicting. Prophet rebuilt the brand; my job was getting it built. I massed the program of each new location around that sequence and drew the standard that rolled out across eight states — the groundwork for the digital-first store Chopt opened after I left.

One of four accounts I worked at Prophet between 2017 and 2018; the others were Arby’s, Encompass Health, and Mitchell Grocery.

02 SCOPE

Every location was an existing building. I worked from site surveys and whatever drawings came with it, then put Chopt inside it — plans, elevations, and FFE through design development. I modeled the millwork in Rhino and specified the materials and designed a custom terrazzo, curated the pendant lighting, and developed a mechanism for changing the menu boards by hand. Brentwood, North Ridge, Willow Lawn, Buckhead, Nashville, Princeton, and the 17th Street renovation — reviewed every week or two with Chopt’s leadership at their Union Square offices.

03 WHAT MADE ME SMARTER

The sequence is the design. Chopt’s app changed who walks in and what they need. Once ordering moved to a phone, the room stopped being a queue and became four paths that must not cross — entry, feature menus, the queue wall, pickup, drink station, kiosk, counter. The plan gets drawn once per moment — arrival, queue, ordering, chopping, pickup, lounge — carrying only the touchpoints that belong to it. Massing the program around that was the actual work. The millwork followed from it.

A wordmark is not yet a building product. The letters had to become objects before anyone could fabricate them: hollow and dimensional, a faux-neon tube inside, stroke at an eighth of the cap height, breaks in the tubing so it reads as neon and not as a sign, a minimum clear field held on the facade, a blade sign hung vertical or horizontal per site. One letter was prototyped before anything got specified.

Every site was already something else. None of these were empty boxes. Existing conditions decide more than the guidelines do, and a standard is only a standard if it survives a building that has never heard of it.

The brand is mostly delivered by things nobody reads as branding. The drink station is the loudest point in the plan, so that is where the acoustic ceiling went. A wood baffle ceiling hangs about ten feet over the dining floor to bring the room down to conversation, and a lowered crate ceiling makes the family zone smaller on purpose. The lettuce header is black painted gypsum board for one reason: green reads against it.

Design something and someone will replace it. I designed a mechanism for changing the menu boards by hand. They are screens now. That is the correct outcome and I still miss it.



FIG. 01

Primary signage standards — hollow dimensional letters, faux-neon LED.



FIG. 02

Chopt, Raleigh, NC. The clean bifurcation of the brand-painted brick facade perfectly complements the faux-neon restaurant signage.



FIG. 03

Ordering evolved, and Chopt met the challenge. The order kiosks are strategically positioned for immediate access upon entry.



FIG. 04

The baffle ceiling hangs about ten feet over the dining floor. It lowers the room, absorbs the noise a fast-casual line makes, and is an element that appears in every location.



FIG. 05
Chopt, Brentwood, TN. 3D model used to suggest program layout changes and material applications.

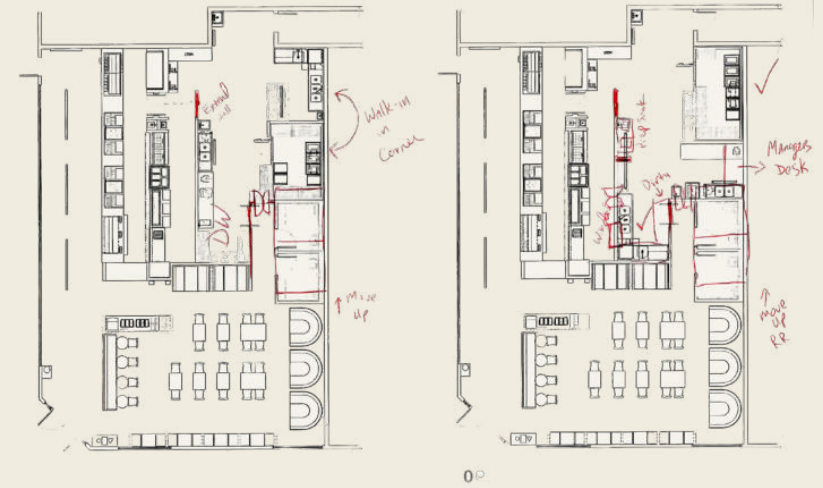


FIG. 06
Notes on printed plans with Arthur Chu determining back-of-house layout.

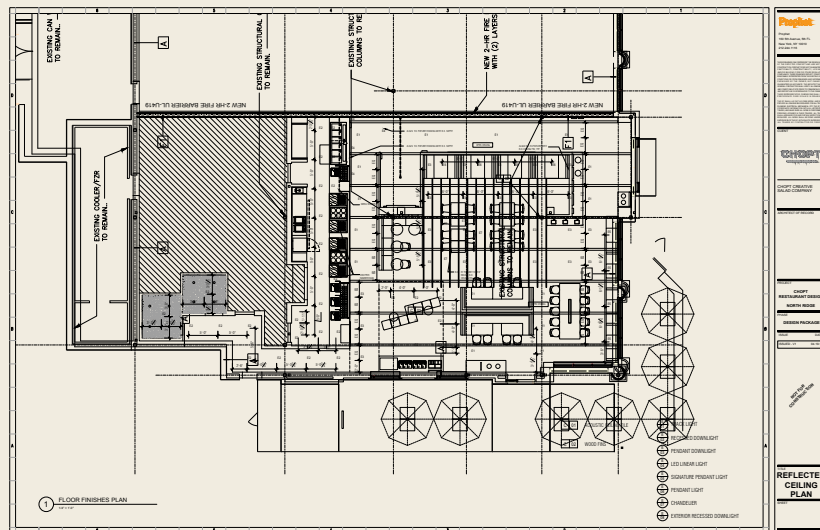


FIG. 07
Chopt, North Ridge, NC; Reflected Ceiling Plan. RCPs entailed more attention than previous projects I worked on, ensuring that the wood baffling system, drinks station, and pendants were precisely located.

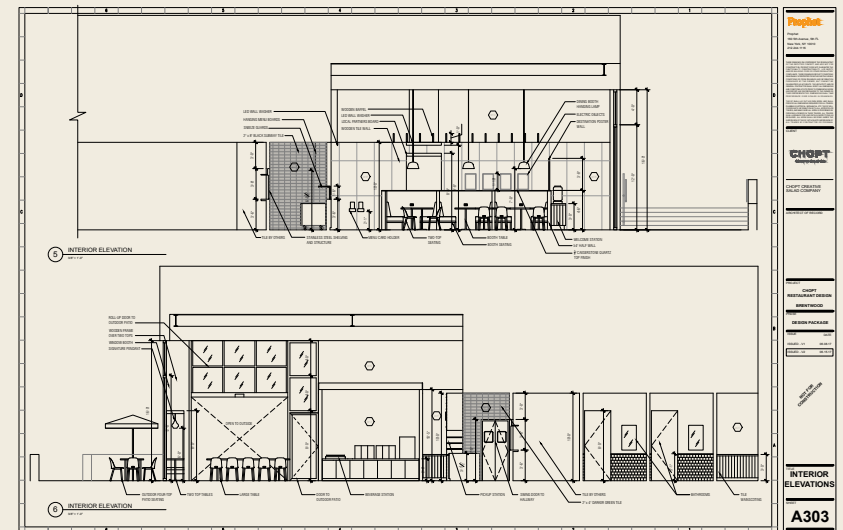


FIG. 08
Chopt, Brentwood, TN; Interior elevations.



FIG. 09

Lighting, ductwork, and service areas require the same level of attention to create a cohesive on-brand experience. I prototyped custom terrazzo tabletop material, with an evolution of it in the peach brand color shown here.



FIG. 10

I designed the Housemade Dressings board name cards to be interchangeable within the system for maximum flexibility. Screens are one approach; I prefer seeing this.

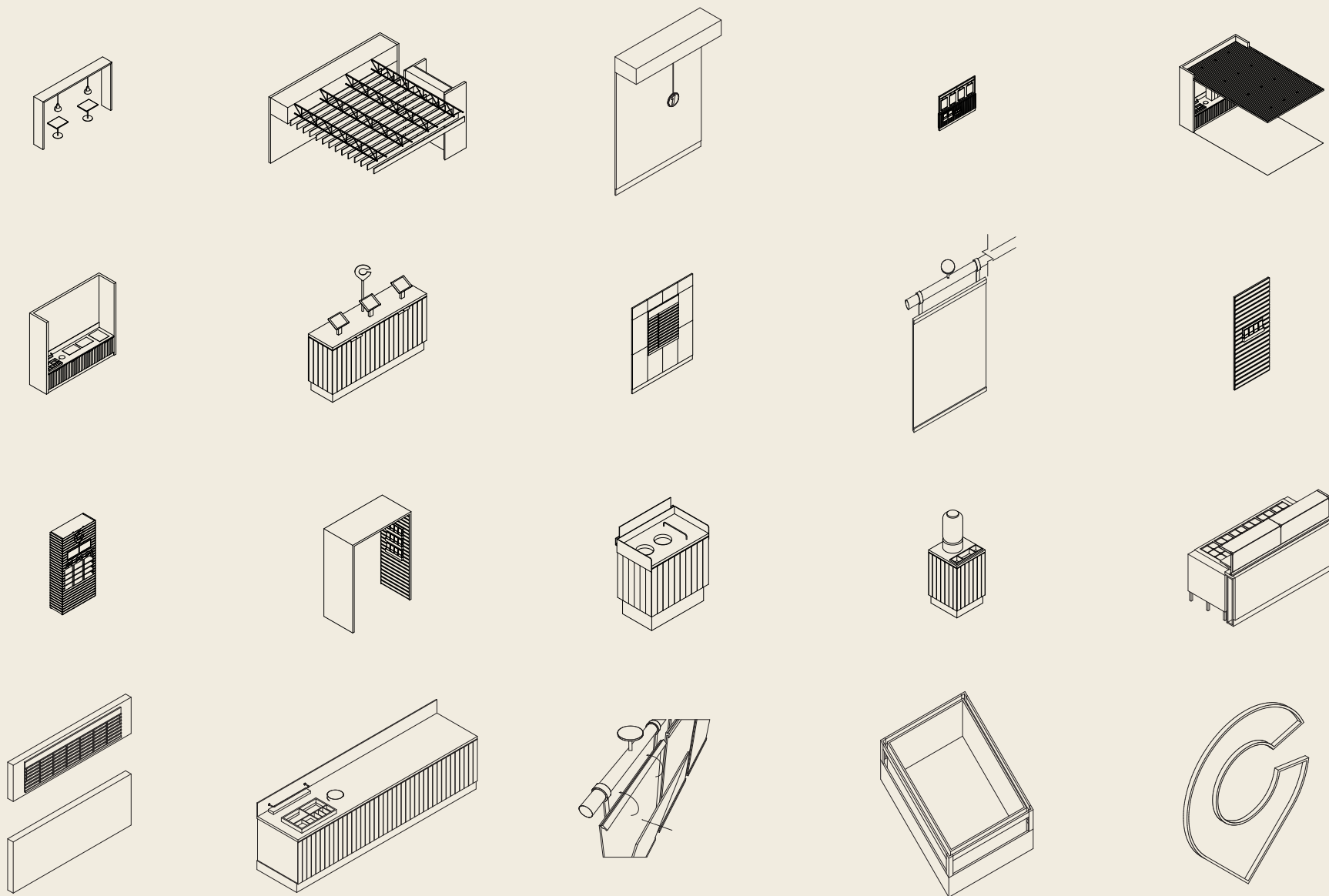


FIG. 11

With each Rhino 3D model comes one of my favorite commands: Make2D.

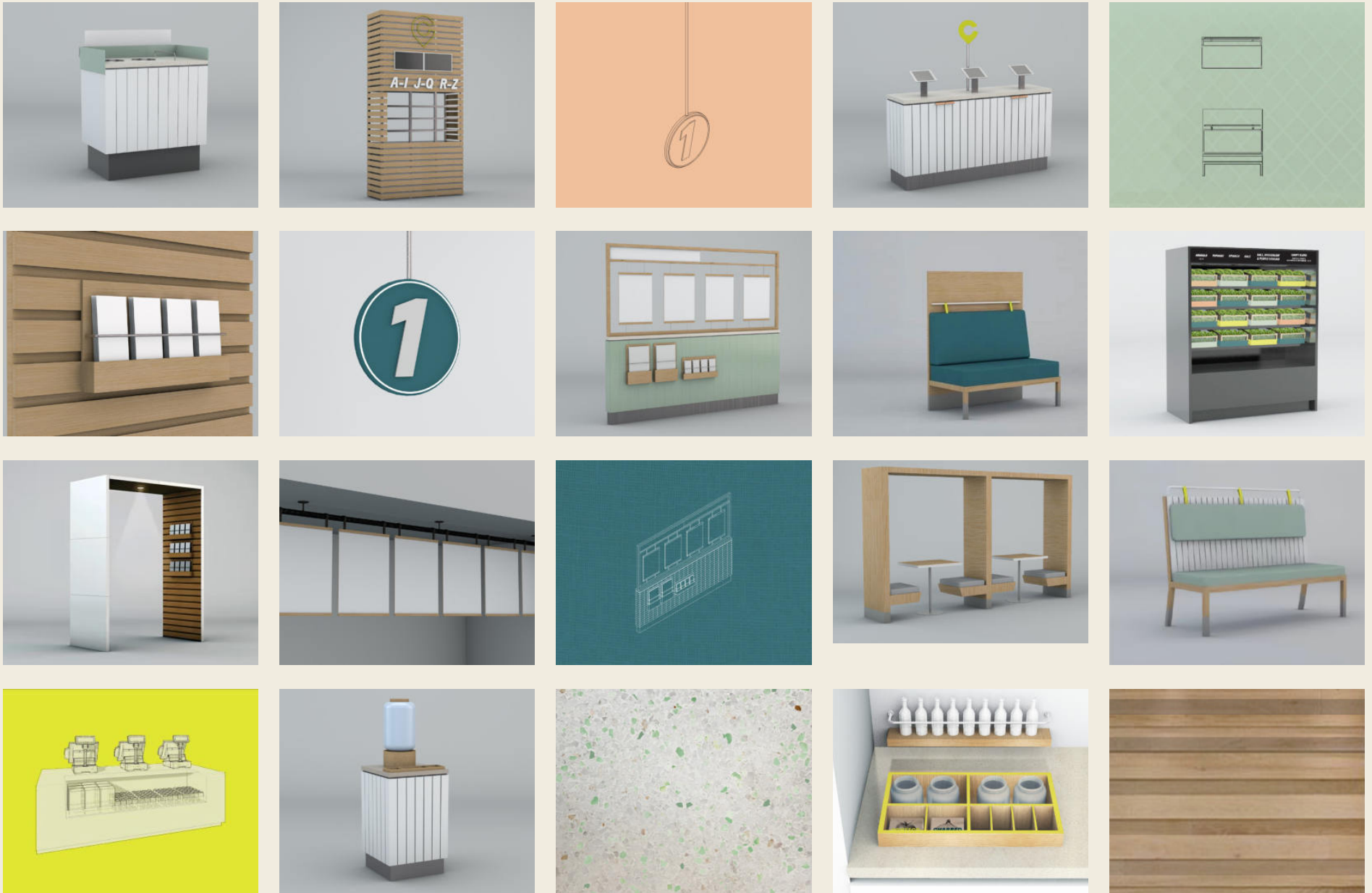


FIG. 12

Once the model is made, V-Ray, Blender, Dimension, Photoshop, and Illustrator finish the task.

● WORK / CHOPT REIMAGINATION

Three ways to order — kiosk, mobile, line — resolve into one sequence. Six moments carry the guest from threshold to table, each with its own touchpoints placed on the plan.

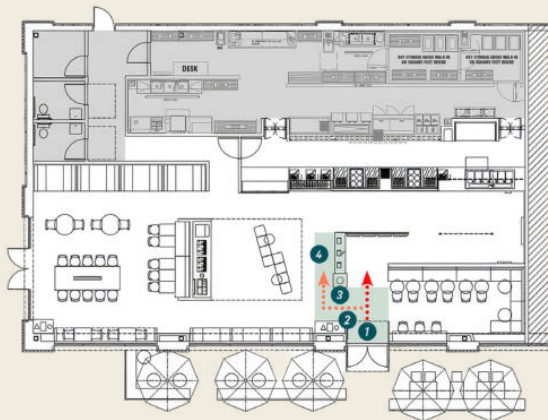


FIG. 13 · ARRIVAL / EXIT

Arrival is a portal; water and welcome first, then the choice of kiosk or line.

1 PORTAL 2 MENU MAP 3 WELCOME STATION 4 KIOSK SIGNAGE

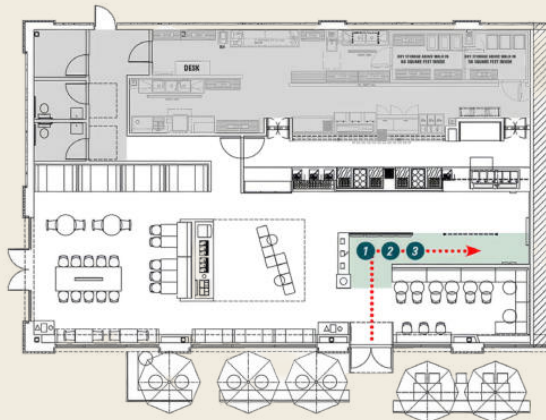


FIG. 14 · QUEUE

Destination Salad posters open the line; menu cards carry through the queue.

1 DESTINATION POSTERS 2 MENU CARDS 3 KID'S MENU

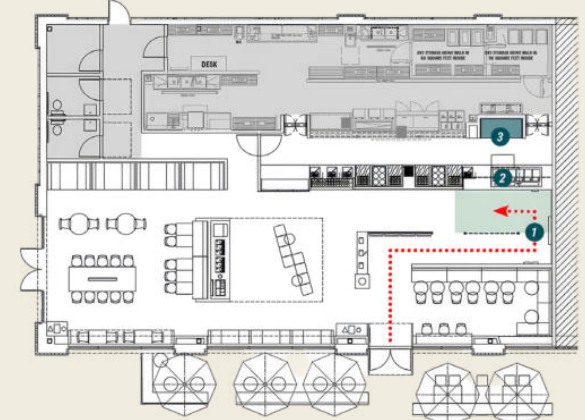


FIG. 15 · ORDERING

Boards group high overhead; greens chosen at the counter, local sourcing named alongside.

1 LOCAL PARTNERS 2 MENU BOARDS 3 LETTUCE HEADER

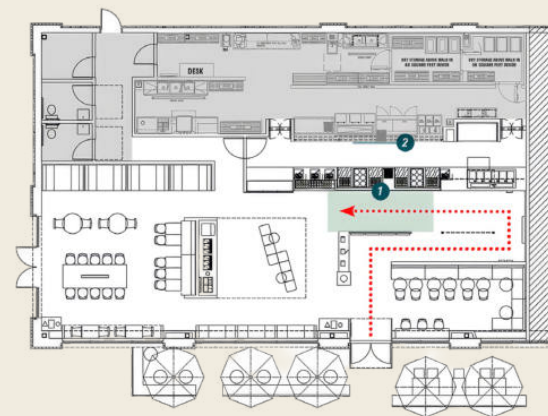


FIG. 16 · CHOPPING

Numbered pendants assign the station; the dressing board reads high behind the line.

1 STATION NUMBERS 2 DRESSING BOARD

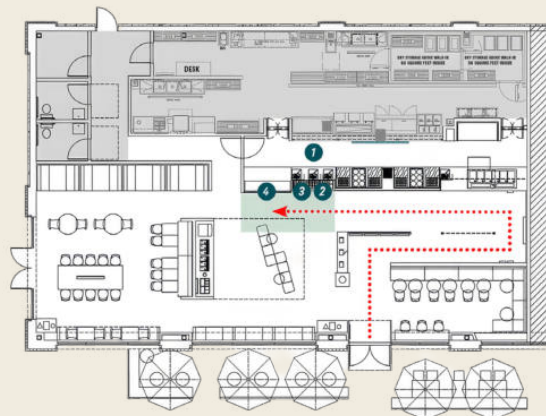


FIG. 17 · POS / PICKUP

Payment closes the line; impulse buys flank it, pickup stays visible from the door.

1 POS SIGNAGE 2 IMPULSE BUYS 3 CHOPT CARES 4 PICK-UP

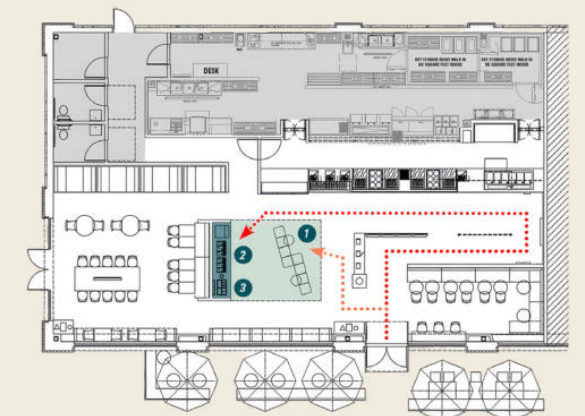


FIG. 18 · LOUNGE / DRINKS

Drinks and amenities meet the lounge; seating angles to loosen flow without blocking it.

1 LOUNGE SEATING 2 DRINKS STATION 3 AMENITIES STATION



FIG. 19

The entry portal — striated light wood within, glossy white metal without; menu-map holders at the threshold.



FIG. 20

Glen Allen, VA — dining room and feature menu wall.

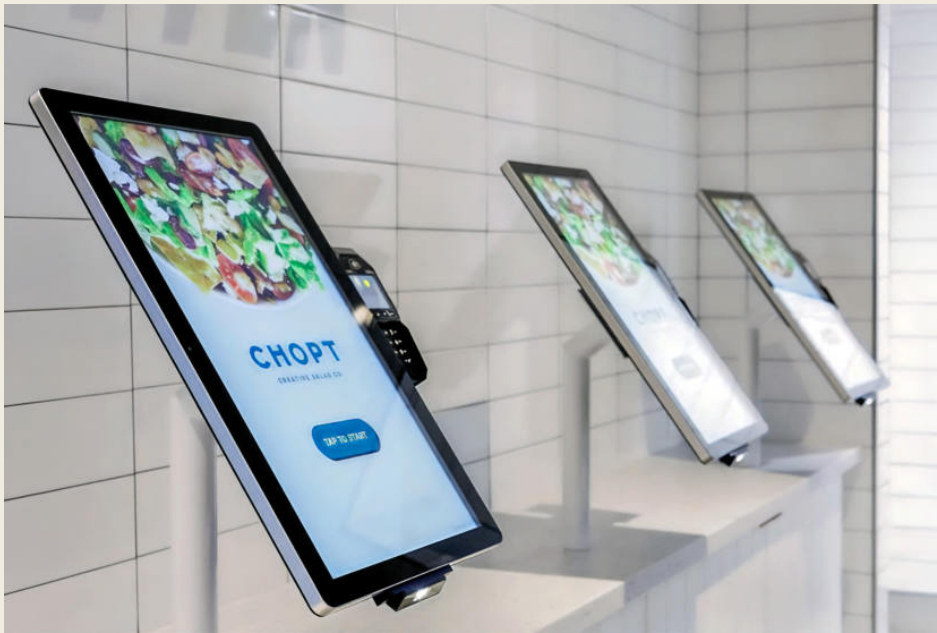


FIG. 21

Order kiosks at the threshold — one of three paths through the line.



FIG. 22

The make line — greens chosen and dressed at the counter.



FIG. 23

Batabasta wallpaper and the unconventional use of motifs brings a fresh and new approach to the dining areas and drink station. Exotic plant and animal patterns, human silhouettes and playful geometric designs are used on the wallpapers.



FIG. 24

Crate shelving at Pick-Up reads as a farm crate; display screens announce ready orders.



FIG. 25

Fairfax, VA. The pick-up window reads from the door.

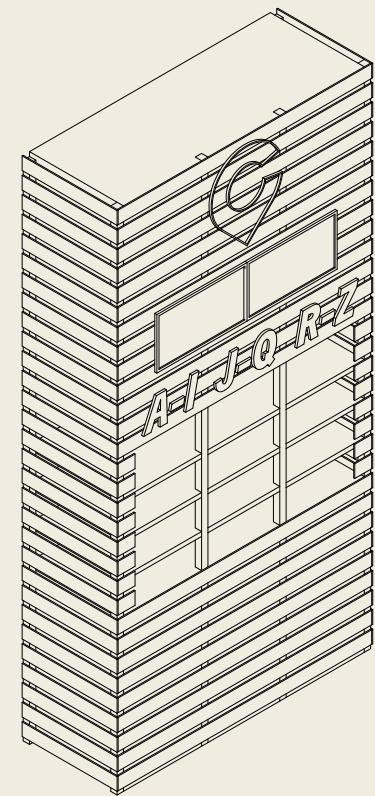




FIG. 26

I designed each location's layout so that key brand elements were visible from the street level, letting the restaurant serve as the backdrop to the faux-neon signage that greets customers.

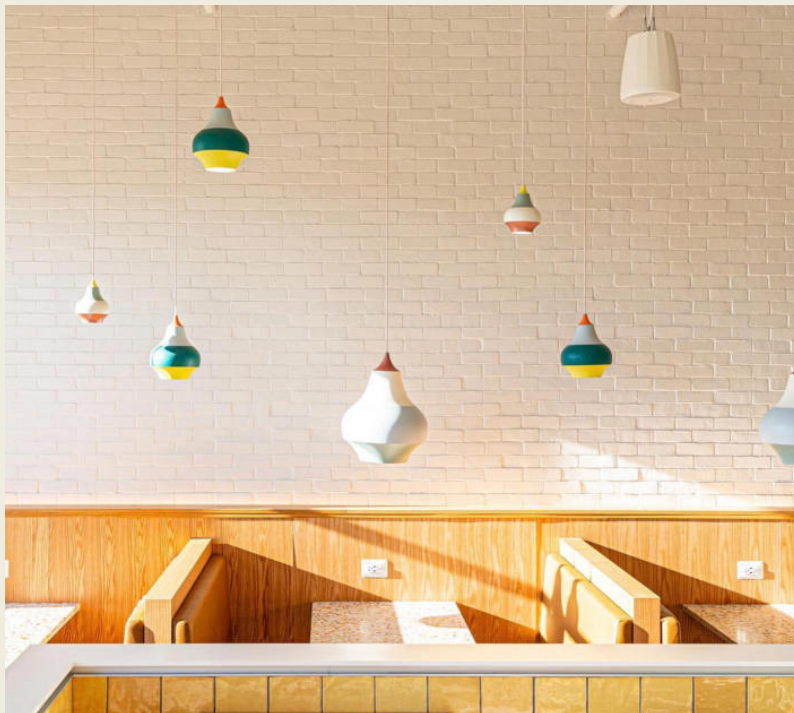
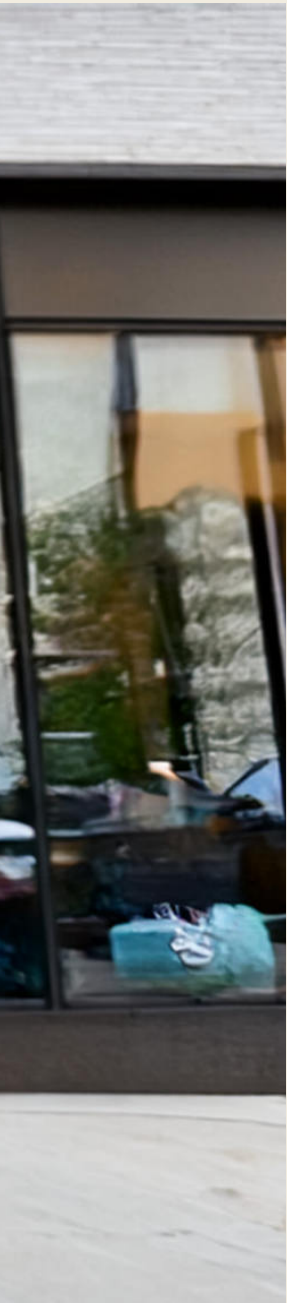


FIG. 27

Cirque pendants by Clara von Zweigbergk. Matte-white interiors diffuse the downward light, which is what keeps a colored fixture from glaring over a table.

Litstone.

CLIENT LITSTONE ROLE CREATIVE DIRECTOR LOCATION PELIO, GREECE / NYC YEARS 2024–2025

OBJECTS MATERIALS BRAND IDENTITY

[*A lighting and object design studio transforming river-battered stones from Pelio, Greece into functional art — a collaboration with its founder, Ioannis Pappos.*]

01 ABOUT

Litstone cuts lighting from stone quarried in Pelio, on the Greek peninsula where the mountains meet the Aegean. Ioannis Pappos, an author I met while living on W. 11th Street in my Marc Jacobs days, founded it. The system was in production when he found my site in early 2024 and asked for help. So the problem was never the object. The stone was beautiful, the lamp worked, and none of that told anyone why this line and not another one. What did not exist was the argument — the sentence a buyer repeats to somebody else — and building that, rather than styling an object that was already finished, was the engagement.

02 SCOPE

As creative director I held identity, brand strategy, the website, and all US representation while Pappos worked from Greece. The visible work was the shade studies — a run of forms generated onto the product photographs to see what the stones could carry — and the lookbook. That meant writing the position before designing anything to carry it: one material, cut once, against a category that treats objects as disposable. And it meant the pigment study, which was mine — seven sessions between June 7 and July 18, 2024, dust taken from each stone's own cord bore, ground and sieved, mixed against Golden fluid matte acrylic in ratios I painted, notated and kept. 01D1M3 reads pigment 01, one part dust to three parts medium. A seller at a Midtown showroom that stocks the line said the same thing without being asked: the color is what would separate it.

03 WHAT MADE ME SMARTER

A product is not a brand. The stone was beautiful and the lamp worked. Neither fact made it findable. Litstone already had everything a design magazine asks for — material, provenance, craft, a founder with a story — and none of it answers the only question a buyer has, which is why this one. The distance between a product and a brand is exactly the length of one argument, and finding that argument was the whole job.

I was offered an operations job and took a design one. Pappos opened with titles — chief operating officer, East Coast lead — and I said I would come in as a designer and brand strategist instead. Not modesty: the company's problem was a design problem wearing a sales problem's clothes, and taking the sales title would have meant spending a year solving the wrong one. Naming which job you are in is most of doing it.

The waste was the answer. Boring the cord hole through each stone produces dust. Ground into the shade, that dust colors the light with the same stone it passes through — the byproduct identifying the object instead of a finish applied afterward. A closed loop, and a reason to describe the line that nobody else can borrow.

A brand cannot outrun its logistics. The engagement closed in 2025 when shipping and EU export compliance made US distribution impractical. Nothing was wrong with the object or the argument; the route to the customer was the part nobody had designed. I ask how a thing reaches someone before I ask what it looks like now. ■



LITSTONE

FIG. 01 *Textures are everything on the stone, where light and shadow play.*



FIG. 02

Three stones, three shades — the object the argument had to be built around.



FIG. 03

The hands that make the interventions respect the source of the stones and craft them as such.



FIG. 04

Pelion, Greece.

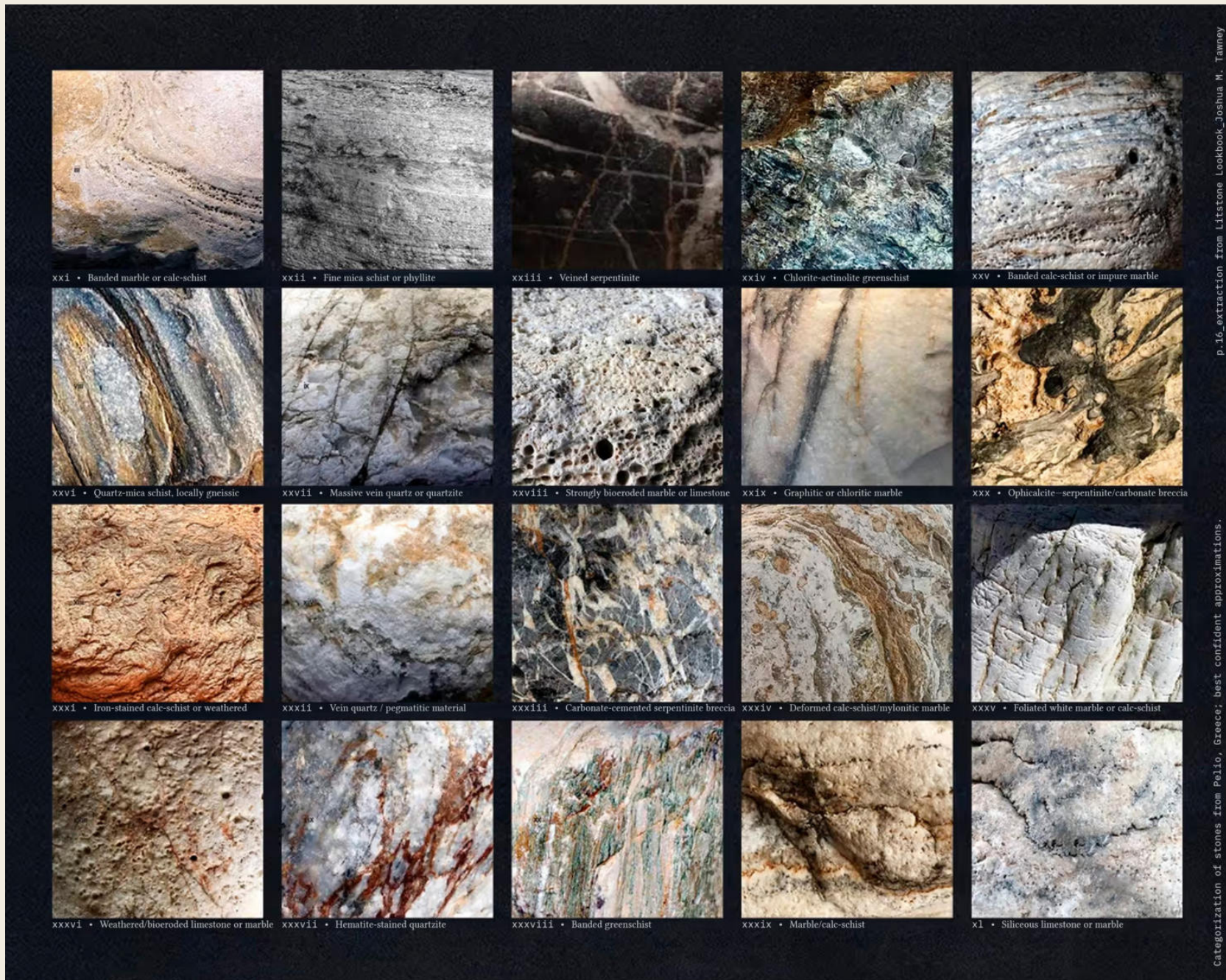


FIG. 05 Stones containing eons of work, Pelio. I categorized them as best one can from a photograph.



THE PIGMENT STUDY

SEVEN BENCH SESSIONS · JUNE 7 – JULY 18, 2024 · PIGMENTS 01–05



FIG. 06
The test bore, and the dust it makes. One stone yields its own pigment.

Boring the cord hole through each stone produces dust. I proposed that the dust go into the shade — that every lamp be colored by the stone its own light passes through, so the finish is a byproduct of how the object is made rather than a decision taken afterward.

The argument was never really about color. A thousand beautiful lamps exist and none of them are findable. What a line needs is a sentence somebody will repeat when you are not in the room, and the sentence has to be true about how the thing is actually built.

“Oh, I’m glad you asked — it’s actually this rock’s dust turned into a pigment and applied to the shade! It’s called *Litstone*.”



FIG. 07
Pigment 03, ground and sieved from the bore of the stone it will color.

NOTATION	01D1M3 – pigment 01, one part dust to three parts medium
D	dust, from that stone’s own cord bore
M	Golden fluid matte acrylic
H	water
STONES	tape-numbered 1–5, yielding pigments 01 through 05
BENCH	seven sessions, June 7 – July 18, 2024
REGISTER	every ratio painted, notated, and kept



FIG. 09

The register — every ratio painted, notated, and kept. 01D1M1 reads pigment 01, one part dust to one part medium, no water. This is the one I wanted to see most, the one that sets the tone. Literally.



FIG. 08

I am interested in determining how the pigment should be applied to a woven material with voids, versus paper.

We did not agree on it. The shade stayed uncolored, and the engagement closed in 2025 when shipping and EU export compliance made US distribution impractical.

Being overruled is not the same as being wrong. The study is the part I would defend, and it is the reason I now write the argument down before I make the thing.

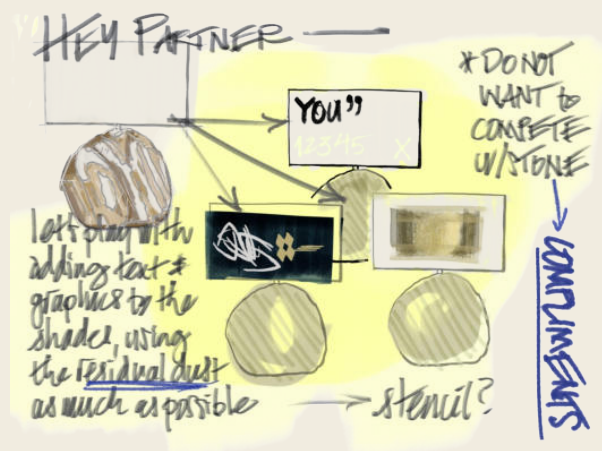


FIG. 10

The proposal, as sent. The objection came back on the same sheet.



FIG. 11

I applied precedent shade designs to Litstones — one with an oval form and another with more verticality — in order to quickly establish what concepts may be worth further development, if any. The Litstone should not be allergic to a juxtaposition of materials, but that material must negotiate an object that needs no supporting act.

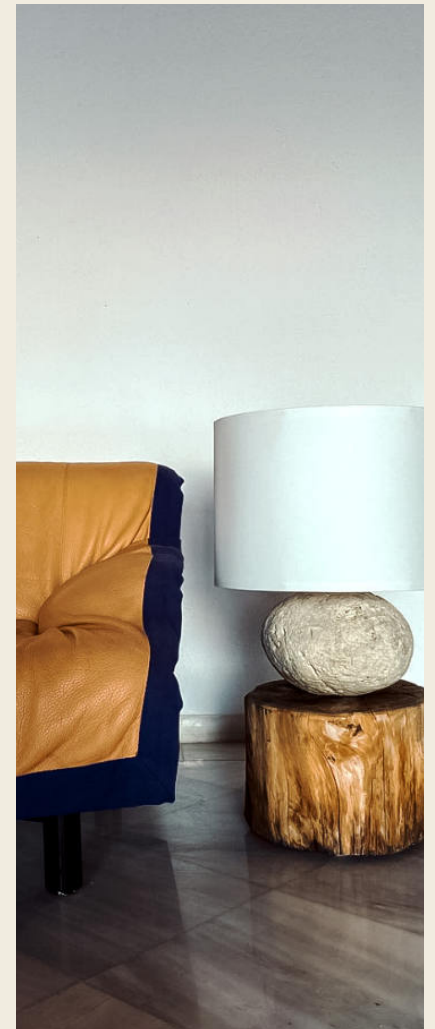


FIG. 12

Litstone, The Bolster, in situ.



FIG. 13 “Objects you want to touch” was a tagline that I considered for the brand. When I see them — the textures, the shadows and light bouncing between the ridges and striations — I want to put my hand on them. That’s a feeling worth expressing.

Elk River Living.

CLIENT CJT PUBLISHING ROLE FOUNDER, DESIGNER, PUBLISHER LOCATION ELK RIVER, WEST VIRGINIA YEARS 2018–PRESENT

PUBLISHING BRAND IDENTITY

[*Independently owned monthly magazine — print and digital — giving voice to the people and businesses of West Virginia’s Elk River region.*]

01 ABOUT

Elk River Living is a free monthly magazine for the Elk River valley in West Virginia — Sutton down to Charleston, through Braxton, Clay and Kanawha counties. The first issue printed in December 2018. Eight hundred copies go out every month, placed free at businesses along the corridor, with a hundred and ten paid subscriptions arriving by mail. It is made by four people. It is not structured to return a profit; what it returns is that a fifty-page monthly has arrived every month for eight years in a region that had lost its local press. ERL is probably the most important thing I’ve ever done — that’s impacted the most people’s lives — and it’s the thing I never wanted.

02 SCOPE

I designed the magazine from the ground up and still run it: the masthead and identity, the palette drawn off the river landscape, the type system — Source Serif Pro for body and feature heads at a ten-point minimum, Source Sans secondary — the drop cap that opens features and nothing else, the stationery, the merchandise, the web. With the Editor-in-Chief I wrote the guidelines package and the business plan. The advertising is designed as part of the magazine rather than sold against it: about seventy local businesses buy space every month, roughly eight hundred and forty placements a year. Printed by The Printing Press in Charleston, family-owned since 1983, inside the region the magazine covers.

03 WHAT MADE ME SMARTER

The audience is not me, and that was the job. Elk River Living looks the way its readers needed it to look, not the way I would design for myself. I read the readership, understood that my own sensibility would land as an intrusion, and built for them instead — for eight years, at real cost to my own satisfaction. The guide I wrote about how to build one is what it looks like when I am the audience.

Structure is what survives a deadline. The recurring segments — the practical, the cultural touchstone, the institutional partnership, the community chronicle, the community submission, the historical retrospective — are not content ideas. They are a template that tells readers what to expect, tells contributors exactly what is being asked of them, and lets four people fill fifty pages every month for eight years without renegotiating the magazine each time.

The advertising is the mission, not a tax on it. About seventy local businesses buy space every month because the magazine is about them and their neighbors. Nobody has to choose between the editorial and the revenue, which is the only reason a free monthly made by four people is still arriving in its eighth year.

No politics. No religion. Eight years, no exceptions. The one rule was written before the first issue and it is the reason the magazine is welcome in every business on the corridor. A constraint that costs you material is worth more than one that costs you nothing. 🍷



FIG. 01

The magazine anchor — The Mighty Elk is recognizable from a distance.

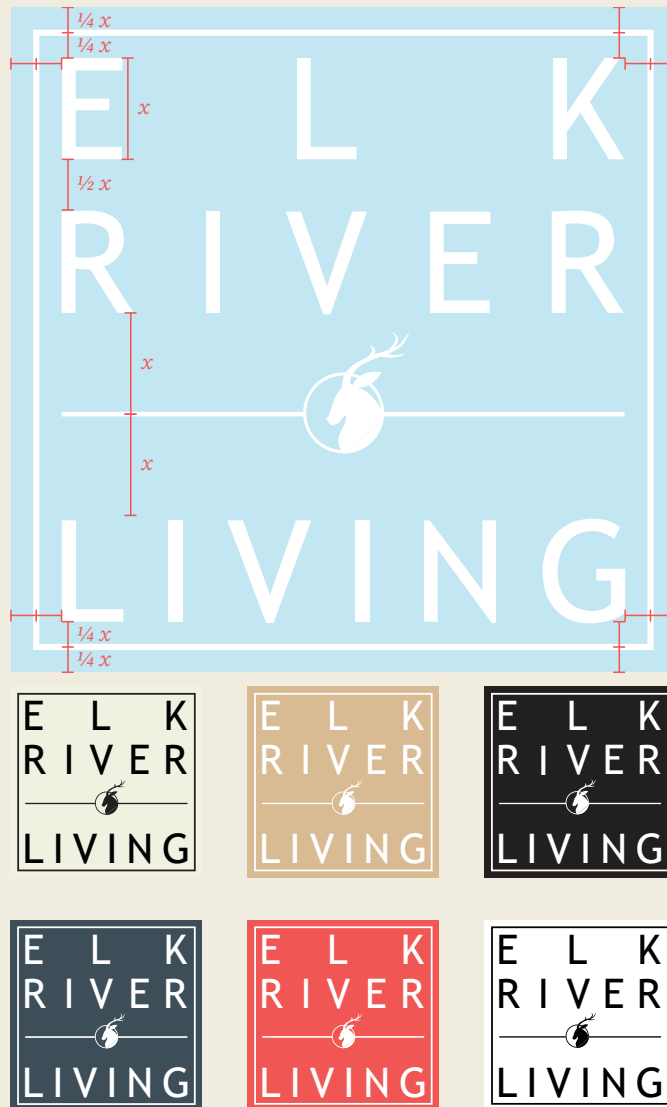


FIG. 02

Identity system — primary lockup, secondary square, and the palette drawn from the river's landscape.



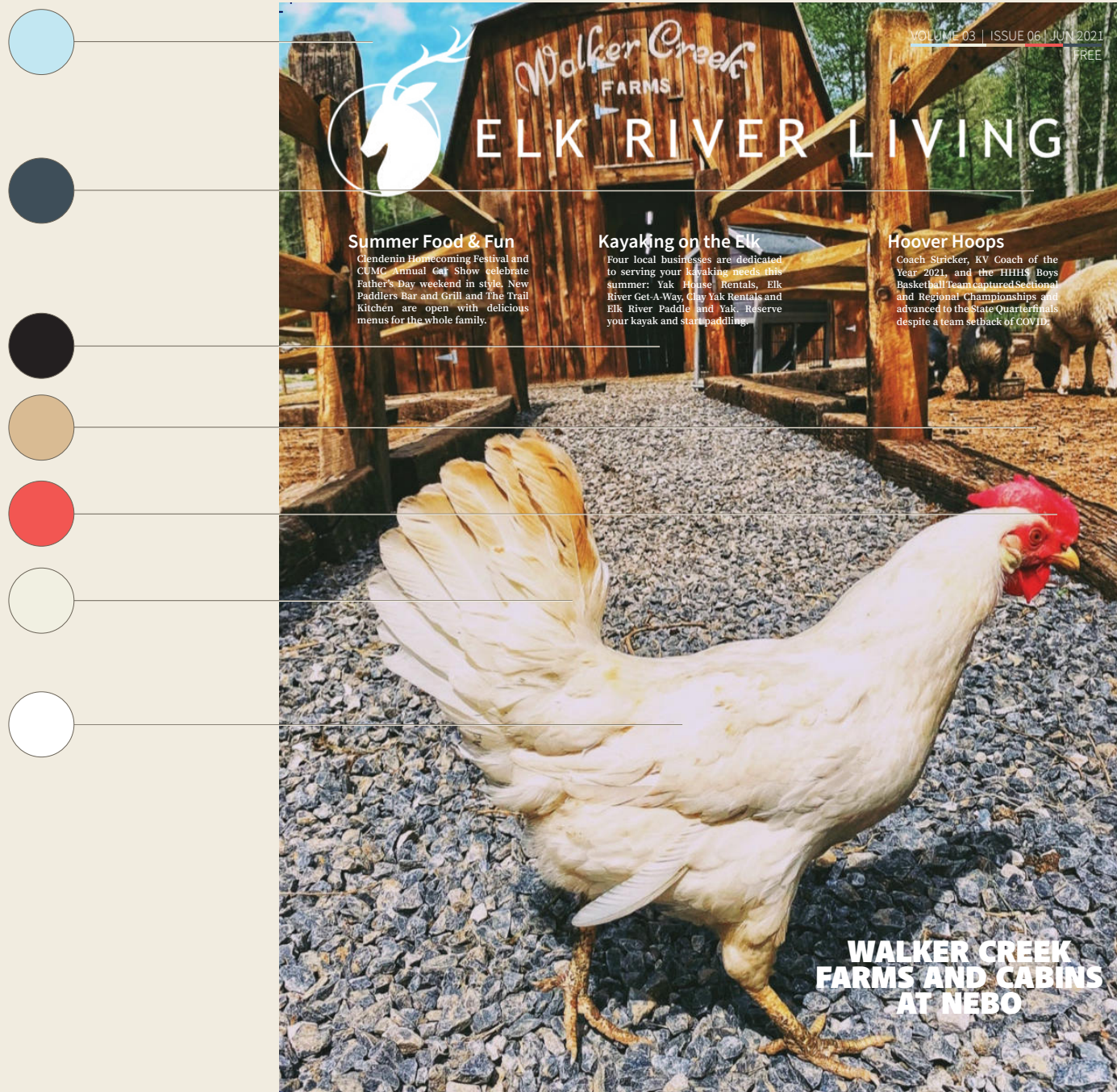
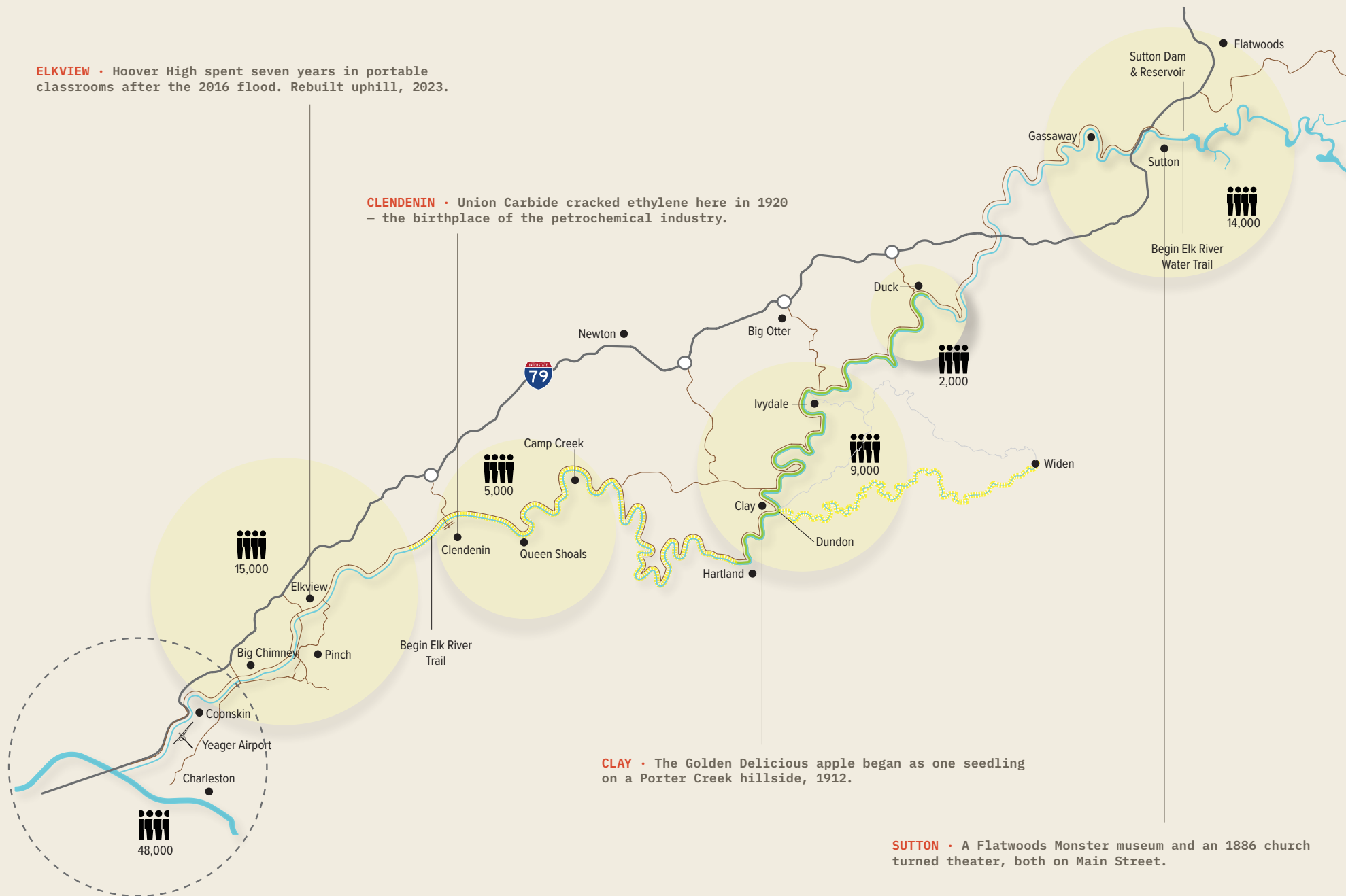


FIG. 03

ERL Volume 03, Issue 06 — in the field for the magazine, where an eyedropper tool can recreate the ERL brand colors.

ELKVIEW • Hoover High spent seven years in portable classrooms after the 2016 flood. Rebuilt uphill, 2023.

CLENDENIN • Union Carbide cracked ethylene here in 1920 – the birthplace of the petrochemical industry.



CLAY • The Golden Delicious apple began as one seedling on a Porter Creek hillside, 1912.

SUTTON • A Flatwoods Monster museum and an 1886 church turned theater, both on Main Street.

FIG. 04

The Elk River runs for 73.3 miles through central West Virginia, with communities lining its valleys.



FIG. 06

The run is still delivered by hand, business to business, with photographs taken alongside the owners and a visit that lasts longer than the delivery requires. It is the least efficient part of the operation and the most durable.



FIG. 05

Placed free at businesses along the corridor — eight hundred copies a month.



FIG. 07

The subscription graphic. It's here.

This is what the whole system lands on.

Outside of sheer dedication, the recurring segment structure is Elk River Living's metabolism. The feature story is the heart. The segments keep everything between beats.



FIG. 08

I developed the recurring segments as the structural backbone of a sustainable local publication — a predictable architecture that tells readers what to expect, tells contributors exactly what they're being asked for, and gives editors a reliable template to fill each cycle.

THE COMMUNITY CHRONICLE

Events, milestones, local news briefs, openings, achievements, closings — people save issues to look up what happened when.

THE PRACTICAL SEGMENT

Gardening, cooking, health, outdoor recreation — content that people read because it is useful to them today.

THE COMMUNITY SUBMISSION

A standing invitation for readers to appear in their own magazine — photographs, letters, recollections, any format the town produces.

THE INSTITUTIONAL PARTNERSHIP

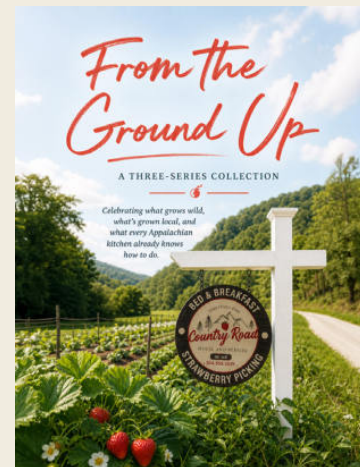
Every town has organizations that already produce information on a schedule — a library, a trail foundation, a historical society's programs.

THE CULTURAL TOUCHSTONES

West Virginians produce a rich collection of literature and poetry and this is where readers find excerpts of current work.

THE HISTORICAL RETROSPECTIVE

Every community has more history than it remembers. This segment requires a contributor who loves research and has access to archives.



Source Serif Pro

QWERTYUIOP qwertyuiop
ASDFGHJKL asdfghjkl
ZXCVBNM zxcvbnm

1234567890 # @ & \$ © ® ™ ? ! ½

SECONDARY FONT

Source Sans Pro

QWERTYUIOP qwertyuiop
ASDFGHJKL asdfghjkl
ZXCVBNM zxcvbnm

1234567890 # @ & \$ © ® ™ ? ! ½

FIG. 09

Source Serif Pro for body and feature heads, ten-point minimum; Source Sans Pro secondary.

While the Elk River Trail at Duck has garnered much of the media spotlight this past year, we would be remiss if we didn't highlight Nottingham's Store that sits on the bank of the Elk River at the Duck Rails-to-Trails Trailhead.

DROP CAP USED IN FIRST PARAGRAPH
FOR FEATURE ARTICLES ONLY

While the Elk River Trail at Duck has garnered much of the media spotlight this past year, we would be remiss if we didn't highlight Nottingham's Store that sits on the bank of the Elk River at the Duck Rails-to-Trails Trailhead. 

END OF ARTICLE SIGNIFIER GRAPHIC

FIG. 12

Drop cap on the first paragraph of feature articles only; the elk closes the article.



FIG. 10

Stationery — letterhead carrying the secondary square lockup.

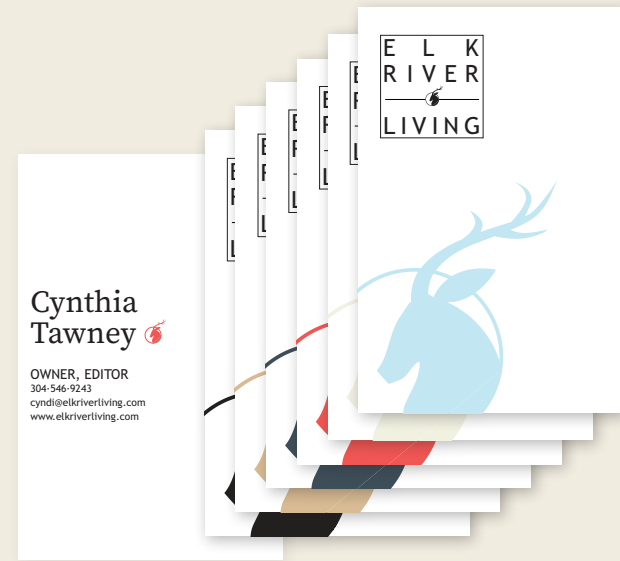


FIG. 11

Business cards and press credentials, backed in the palette.



FIG. 13

Feature spread — the drop-cap opening, the segment furniture, and the two-column measure. The Editor's voice is unmistakably carried throughout each feature story — familiar, informative, and relatable.





FIG. 15
The Mayor of Clendenin, Kay Summers, with residents at a local business, Clendenin Brewing Company.



FIG. 16
Subscriptions arrive in the nine-by-twelve envelope.



FIG. 17
The magazine captures the area in time — each recipe, Editor's Welcome, gardening tip, feature story, and eight years of covers.

FIG. 14

ERL and the ERTF in partnership with the American Heart Association, promoting exercise and heart health.



THE OPERATING RECORD

VOLUME 08 • TWELVE ISSUES A YEAR • CONTINUOUS SINCE 2018

600

PAGES DESIGNED EACH YEAR, TO A MONTHLY
DEADLINE, BY A MASTHEAD OF FOUR

70

LOCAL BUSINESSES BUY SPACE
IN EVERY ISSUE

110

HOUSEHOLDS PAY \$50 A YEAR FOR A
MAGAZINE THAT IS FREE AT THE COUNTER

CIRCULATION 800 copies a month, free, placed at businesses

SUBSCRIPTIONS 110 paid, \$50 a year, mailed

ADVERTISERS About 70 a month – roughly 840 placements a year

EXTENT 48–52 pages an issue; about 4,800 pages since 2018

MASTHEAD Editor-in-Chief, Design & Creative, Photography, Contributing Editor – and six
contributing photographersCORRIDOR Sutton to Charleston, West Virginia – primarily delivered to the lower Elk River through
Braxton, Clay and Kanawha countiesPRESS The Printing Press, Ltd., Charleston, WV – family-owned since 1983, inside the region
the magazine covers

STOCK 80# satin text, stapled

POLICY No politics. No religion. Eight years, no exceptions.

ON THE ECONOMICS

*Elk River Living is not structured to return a profit. Revenue is
advertising and subscription; the balance is carried by the family
that publishes it. What this record measures is not margin — it is
durability: a fifty-page monthly, produced by four people, arriving
every month into its eighth year.*

THE NETWORK

PARTNERSHIPS Elk River Trail Foundation • Kanawha County Library Association • 25045: A New Clendenin, LLC • Advantage Valley / FASTER WV • local schools

SPONSORSHIPS Chili'n on the Elk • Clendenin Muskie Expo • parking-meter beautification • area festivals

A masthead of four; five standing partnerships; eight years. 🍷

Elk River Trail Foundation.

CLIENT ELK RIVER TRAIL FOUNDATION ROLE DESIGNER (CONTRACT) LOCATION ELKVIEW, WV YEARS 2021–PRESENT

OBJECTS BRAND IDENTITY

[*Maps and merchandise for the foundation stewarding the Elk River Trail — promoting entrepreneurial effort along a multimillion-dollar recreation corridor.*]

01 ABOUT

The Elk River Trail Foundation is citizens and businesses along the corridor, stewarding the trail system on the Elk River and Buffalo Creek — its mission to preserve, protect and enhance it for public recreation, community health, conservation, education, economic development and cultural enrichment. What the Foundation did not have was a drawing of the thing it stewards. The trail runs 73.3 miles through thirteen trailheads between Clendenin and Gassaway, and there is no vantage point anywhere on it. The map is the only place the whole trail exists at once, which means one sheet has to serve as wayfinding, as an economic argument, and as marketing.

02 SCOPE

I built this from source data rather than tracing an existing map. USGS hydrology and infrastructure were pulled and cleaned in QGIS, then imported into Rhino, where I stripped what the map did not need and redrew what it did not have — trailhead markers, town locations, roads corrected to what is actually on the ground. Trailhead positions came from coordinates the Foundation verified on site, cross-checked against satellite imagery, so the sheet is accurate enough to navigate by. Make2D generated the linework out to Illustrator, where my existing layers were converted to Live Paint and filled against a legend drawn for them. Photoshop and InDesign carried the imagery and the assembly — the two trail photographs masked with the river's own linework, the Foundation's logo over a title image keyed to the same palette. Every trailhead on the finished sheet links to its own page on elkrivertrail.org. Reviewed throughout with the Foundation's board and leadership.

03 WHAT MADE ME SMARTER

The trail is a palimpsest. DuPont laid the railbed in the 1920s and abandoned it in 2015; the state converted it into 73.3 miles of recreation trail. Mapping it meant reading a century of infrastructure and deciding what stays legible — the same editorial act as any brand system, at the scale of a river valley.

Accuracy is a supply chain. The drawing is only as good as the worst number in it, and the numbers came from four places — USGS, satellite imagery, the roads as they actually run, and coordinates the Foundation walked out and confirmed. Someone will stand at a trailhead holding this, which is a different standard than a map that only has to look right.

Everything true is not everything shown. River, railbed, rails-with-trails, interstate, road, town, exit, water access and kayak launch all occupy the same valley and the same inch of paper. Offsetting those lines so three things running together for 73.3 miles still read as three things — and ruling on what stays on the sheet against what moves to the website — was the hardest part of the job and the part nobody sees.

The legend at the bottom is the part I would defend. You cannot read distance off a river. So the trailheads are laid out a second time as a straight horizontal sequence with the mileage between each pair, which answers the only question anyone actually asks — how far to the next one — without making them measure anything.

One drawing, three deliveries. It had to print, live on the site with every trailhead linked to its own page, and survive being sent to someone as a file. Three separate versions would have drifted apart inside a year.

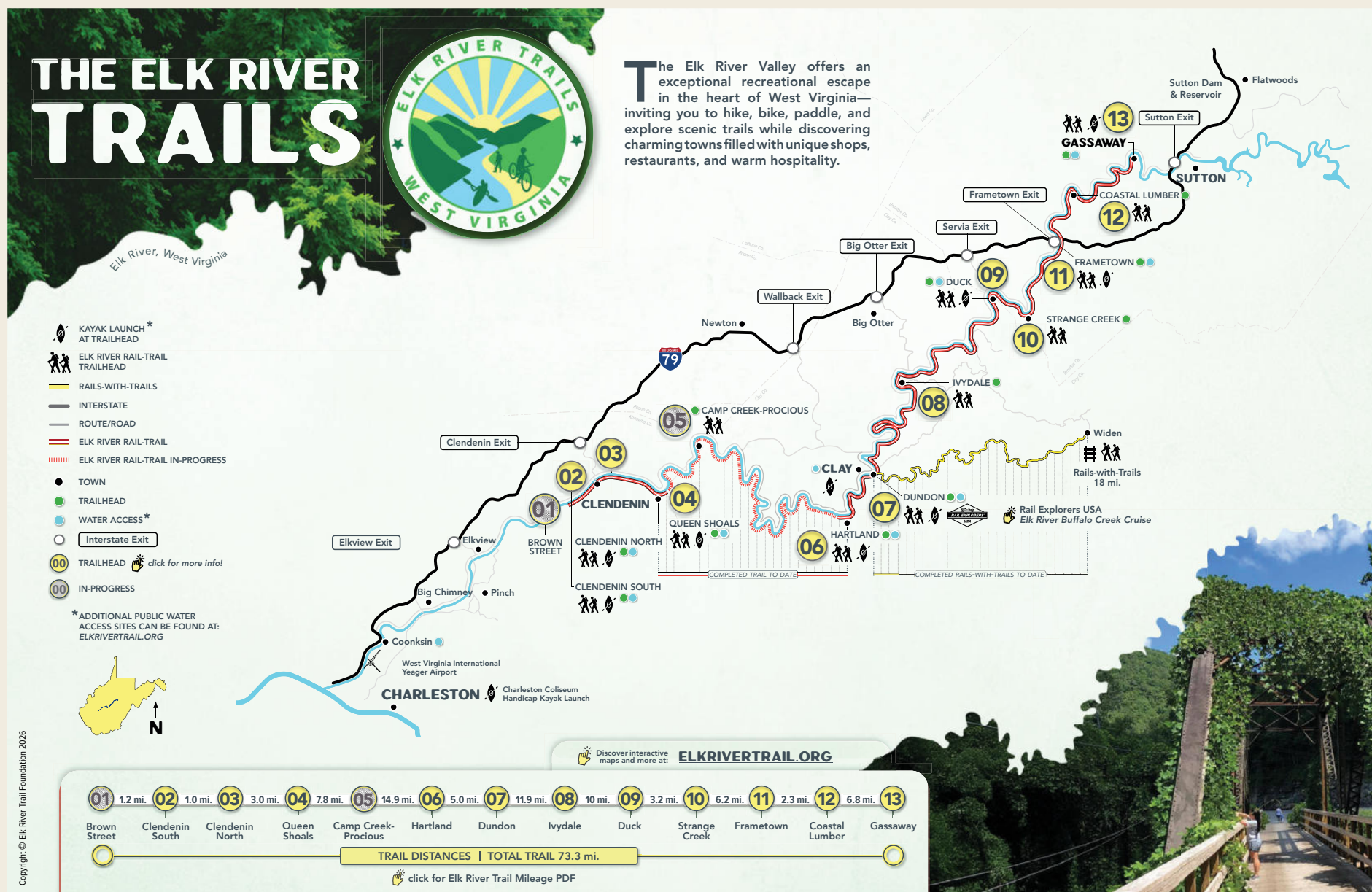


FIG. 01

This map is unmistakably part of the Elk River Trail Foundation system, and its interactivity brings users straight to the additional information that cannot be placed legibly on the map.

Mack Weldon HQ.

CLIENT MACK WELDON (VIA FTA) ROLE PROJECT DESIGNER LOCATION BROADWAY & 29TH, NYC YEARS 2016–2017

ARCHITECTURE INTERIORS BRAND → BUILT

[*Corporate headquarters for the men's apparel brand at Broadway & 29th — modern, sophisticated, playful, with custom millwork and a pop-up retail display space.*]

01 ABOUT

Mack Weldon sells men's apparel that is modern, sophisticated and quietly playful, and it needed a headquarters at Broadway and 29th that read the same way. The new floor gave them more than double the space they were leaving — a chamfered L with corner views across Broadway, which is a generous plan and an awkward one. The office culture was informal and highly collaborative, which sounds like a mood and is in fact a program: it decides how much ground stays open, how many doors close, and where people are allowed to interrupt each other.

02 SCOPE

Project designer through schematic and design development on a gut renovation. I ran the program as diagrammatic studies first — six distributions of the same brief, tested against the existing office transposed onto the new plate, then modeled in three dimensions before anything went to plan. The hybrid that came out of it holds an open floor for communication against private meeting rooms, a collaborative multi-use space and a kitchenette. Then the brand: patterns and palettes extracted from the product line and the mark and reinterpreted for wall surfaces, an opaque logo pattern on the conference glazing that buys privacy without going solid, custom trapezoidal millwork tables between workspace and kitchenette, and a pop-up retail display space.

03 WHAT MADE ME SMARTER

Diagram before plan. I ran the program as diagrams well past the point where it was comfortable to keep doing so, and the hybrid scheme that came out of it — open floor, private rooms, a collaborative table between workspace and kitchenette — could not have been drawn straight into plan. Moving to plan early is how you get the first answer instead of the right one.

A brand is a set of patterns before it is a logo. Mack Weldon's product line and mark carry a geometry, and the geometry is what transferred — to wall surfaces, to reception, to the conference glazing. What did not transfer was the logo, applied. The mark appears at full strength in exactly one place, in neon over the reception seating, and it works because it is the only one.

Culture is a plan constraint you can actually draw. An informal office needed open ground for the accidental conversation and closed rooms for the conversations that cannot happen in the open. That is not a mood board; it is a square-footage decision, and it is the argument the diagrams were making.

Doubling the space is a program problem, not a real-estate one. More than twice the floor does not mean twice of everything, and the temptation is to spend the surplus on desks. The six schemes were an argument about what the extra square footage was for, settled before it could be absorbed by default.



FIG. 01

Brand extraction — product patterns reinterpreted in plan and on wall surfaces.



FIG. 02
Existing office space and the space transposed on new office floor plan.

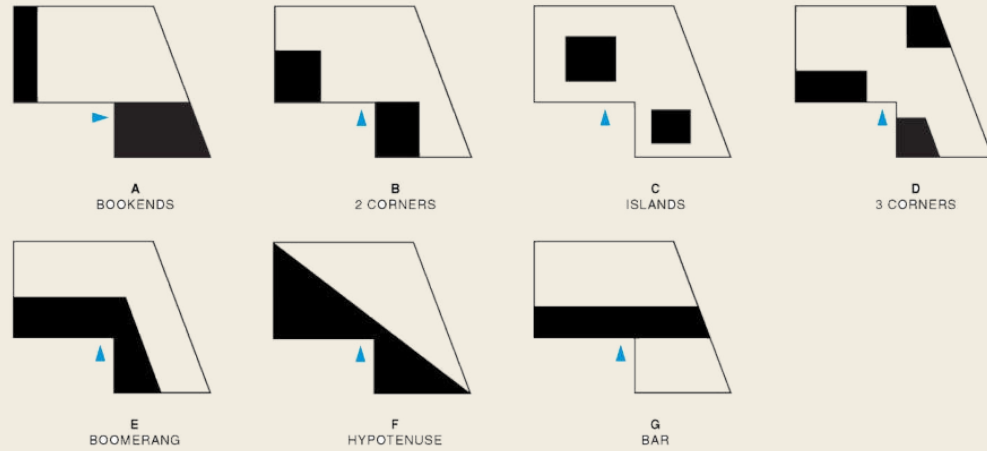


FIG. 03
Diagrammatic program studies exploring different distributions of space.



FIG. 04
Scheme studies — six distributions of the program, tested before the hybrid plan.

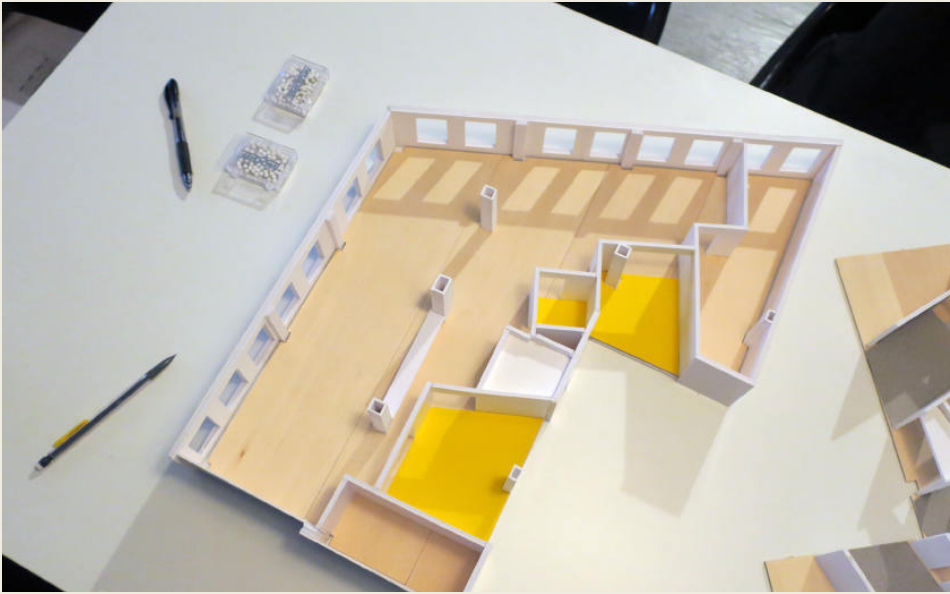


FIG. 06

Programmatic models and the hybrid plan, tested in three dimensions.

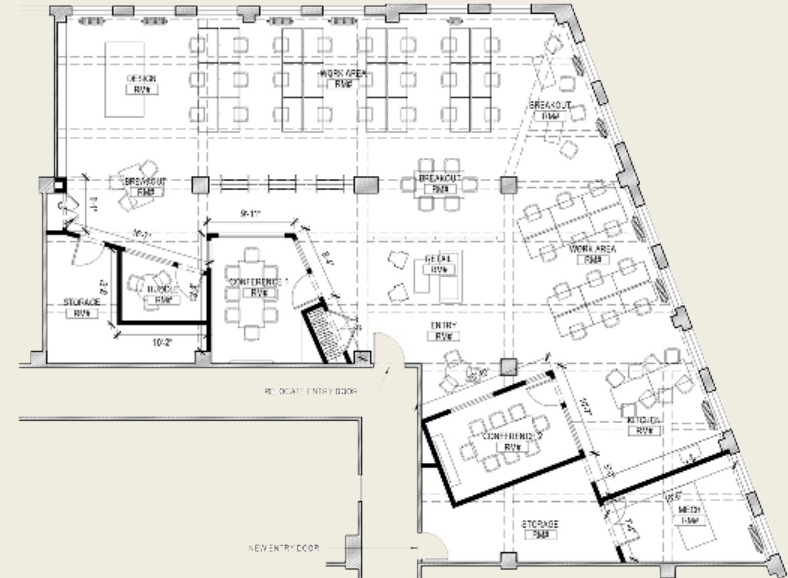


FIG. 05

Resultant hybrid program concept.

The resultant hybrid plan allows for Mack Weldon's fluid work environment to maintain an open space for effective communication while also delineating the square footage for necessary private meeting rooms, a collaborative multi-use space, and kitchenette.



FIG. 07
Custom millwork collaborative tables between workspace and kitchenette.



FIG. 08
Workspace: through client discussions a continuous work table area was established along the north-facing wall.



FIG. 09
Kitchenette: Brand representation carries into this space as a whisper per staff-facing visual priority.



FIG. 10

Reception: neon Mack Weldon logo over living style seating.

Lofts on 5th.

CLIENT SILLING ARCHITECTS ROLE PROJECT DESIGNER LOCATION FERNANDINA BEACH, FL YEARS 2019

ARCHITECTURE INTERIORS

[*Adaptive reuse of a historic three-story building into nine luxury apartments, balancing 1960s character with contemporary functionality.*]

01 ABOUT

A 1960s three-story masonry building in the Fernandina Beach historic district, converted into nine apartments. Non-contributing buildings are the hard ones: old enough to sit inside a protected district and be governed by it, not old enough for anyone to want it kept as it stands. Every move had to satisfy the National Park Service historic design guidelines and then satisfy a committee that exists to refuse. The building's own fabric settled most of the argument before we got to it — the window rhythm, the floor-to-floor, the porch — which is the part of adaptive reuse nobody puts in the brief.

02 SCOPE

Project designer at Silling. I presented the project to the Fernandina Beach Historic District Committee and secured approval. Scope was floor plans and FF&E for nine units across three floors and the roof: a new accessible front porch built on the existing foundations, replacing one that was neither contextual nor ADA; cantilevered balconies on the east, south and west elevations in a wood, aluminum and glass palette taken from that porch; a four-inch Fry Reglet reveal articulating the wall plane with extruded interstitial planes framing the Marvin doors and windows; Wolf and Sub-Zero appliances, marble counters, Duravit basins, heated bathroom floors; a rooftop terrace with a covered kitchenette and a living roof garden, and private roof decks for the top-floor units behind horizontal wood slat fencing.

03 WHAT MADE ME SMARTER

I presented to the body whose function is to refuse. The Fernandina Beach Historic District Committee exists to stop changes to buildings like this one, and it approved this one. Carrying a design through an adversarial public review is a different skill from designing it, and it is the most literal version of the thing I say I do.

Preservation is not a style question. The 1960s fabric decided the window rhythm, the floor-to-floor, and what the porch could be. Everything that reads as a design decision in these nine units — the Fry Reglet reveal, the sill depths, the alternating-tread stair to the private roof — is an answer to something the building had already settled.

Nine units is not one project nine times. One structural grid, one palette and one set of historic constraints had to produce nine apartments that each read as somebody's home, and hold together from the garden level to the roof deck.

Preservation and accessibility wanted opposite things, and only one of them is negotiable. The existing front porch was inappropriate to the district and to its own period, and it was not accessible. Arguing to remove a historic-district porch is a bad hand; arguing to rebuild an accessible one on the original foundations is a good one. Same demolition, and the second version is the one that gets approved.

The best amenity we drew was a unit. One apartment is a private guest loft with an ADA bathroom and kitchenette that any owner can reserve — up to seven consecutive days, eight weeks a year. It costs a sellable unit and it gives every other owner a spare room, which is the amenity people in a nine-unit building actually need. Amenities are usually finishes; this one is program.



FIG. 01

Lofts on 5th, downtown Fernandina Beach Historic District, FL.



FIG. 02

Alternating-tread stairs resolved the private rooftop access issue.

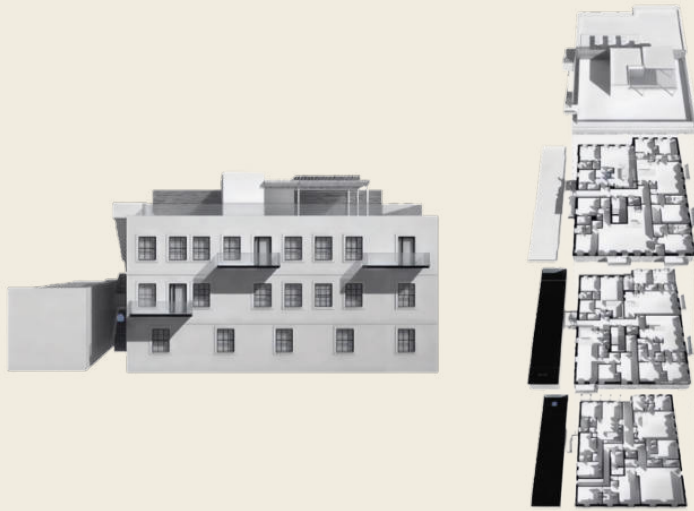


FIG. 03
Floor plans and FF&E for nine apartments across three floors and a roof deck.



FIG. 04
Porch entry at the Fifth Street elevation.



FIG. 05
Curated details in every unit — Fry Reglet wall reveals and window-sill depths that read as extrusions rather than punched planes.

Parker Residence.

CLIENT PARKERS (VIA FTA) ROLE PROJECT LEAD — SD, DD, CD, FF&E LOCATION NEW YORK, NY YEARS 2017

ARCHITECTURE INTERIORS MATERIALS

[*The kitchen and bathroom of a two-bedroom in Fort Washington, for a client who chose design risk over conservative finishes — oversized pulls, Moroccan tile, and a yellow penny-tile bath.*]

01 ABOUT

The kitchen and bathroom of a two-bedroom in Fort Washington, for a client who wanted design risk instead of conservative finishes. The apartment is modest and the brief was not: oversized cabinet pulls, a Moroccan cement tile backsplash, a yellow penny-tile bathroom with one sculptural sconce. These are the moves that get value-engineered out of projects ten times the size, and they survived here because the client's willingness — not the budget — was the constraint that mattered. It is the smallest project in this book and the one with the most design left in it.

02 SCOPE

Project lead through schematic design, design development, construction documents and site visits to completion — sole designer, small project, full ownership. I selected and detailed all custom hardware, specified tile and finishes, coordinated with the millwork fabricators and ran the punch list. Muuto Big Pulls, painted. Eight-inch cement tile from Mosaic House. Caesarstone London Gray on a Kohler undermount with Grohe Concetto. An eighteen-inch Bosch concealed behind a panel matched to the cabinetry, and a panel-ready refrigerator, so the appliances disappear and the hardware is the only thing in the room asking to be looked at.

03 WHAT MADE ME SMARTER

Design risk lives in the relationship, not the budget. Parker was not an aspirational project on its own terms, but the client said yes to the pulls, the Moroccan tile and a yellow bathroom. A willing client at a modest scale unlocks more design language than a hesitant one at five times the money, and knowing which kind of client is in front of you is the first specification you make.

Spend the design energy where the eye lives. When the envelope is fixed, the only real decision is concentration. Putting the money into the pulls, the backsplash and one sconce — and hiding the appliances behind panels rather than buying upgraded ones nobody will see — is a hierarchy, not a savings measure.

Full arc means nobody to blame. Schematic through construction documents and into the field on the same project sharpens the difference between what is buildable and what reads cleanly on a sheet. Every drawing I made came back to me in the punch list.

The pulls became their own project. The oversized knob pulls here are where the coat knob study started — a four-inch disc that is a hook until a coat goes over it, at which point it is a button. That study credits the Sackett specifications and it should credit this kitchen. Hardware is the smallest thing an architect gets to author outright, which is exactly why it keeps coming back.



FIG. 01

Moroccan tile backsplash, oversized cabinet pulls — design risk over conservative finishes.

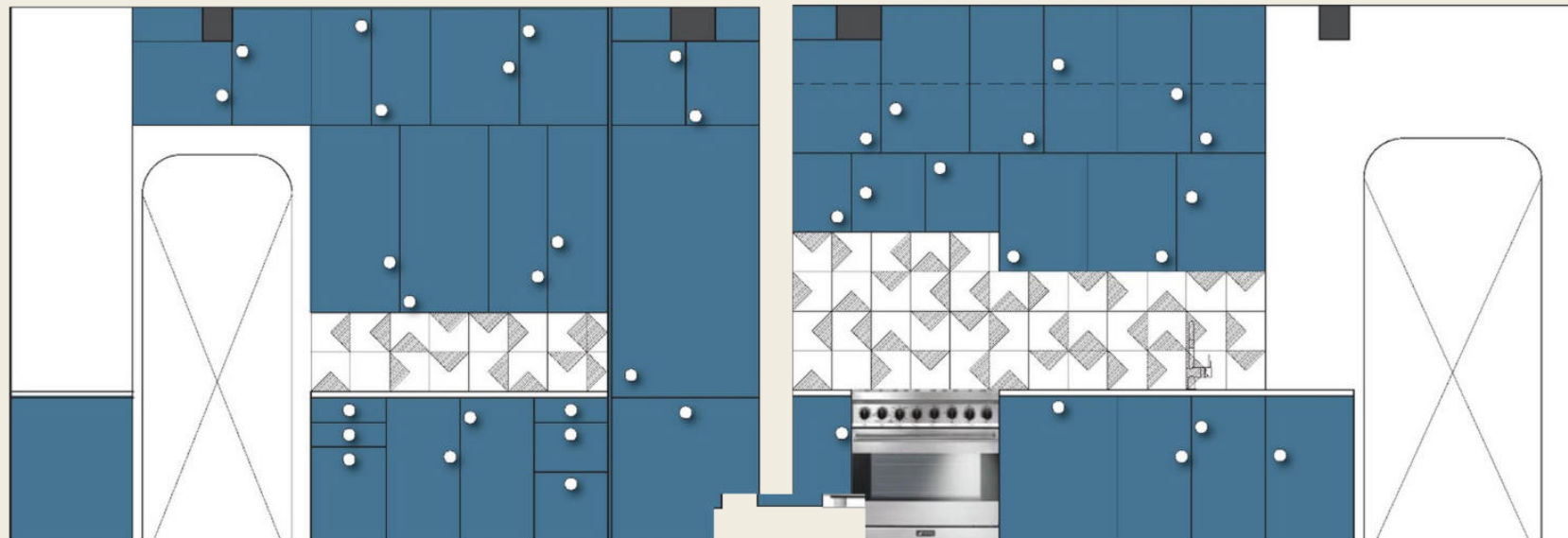


FIG. 02

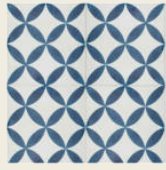
Cabinetry options — studies toward the built kitchen. Moroccan tile won, and set the backsplash pattern.



FAUCET
Hansgrohe
Tecturis S



SINK
Kohler
undermount,
white



BACKSPLASH
8" x 8" cement
tile, Mosaic
House



CABINETRY
Custom panel,
painted



RANGE HOOD
Custom, painted



COUNTERTOP
Caesarstone
London Gray



FLOOR TILE
Gray porcelain



DISHWASHER
18" Bosch 800,
concealed
panel to match
cabinetry



GAS RANGE
30" Smeg



REFRIGERATOR
Panel-ready,
integrated



CABINET PULLS
Muuto Big Pulls, painted

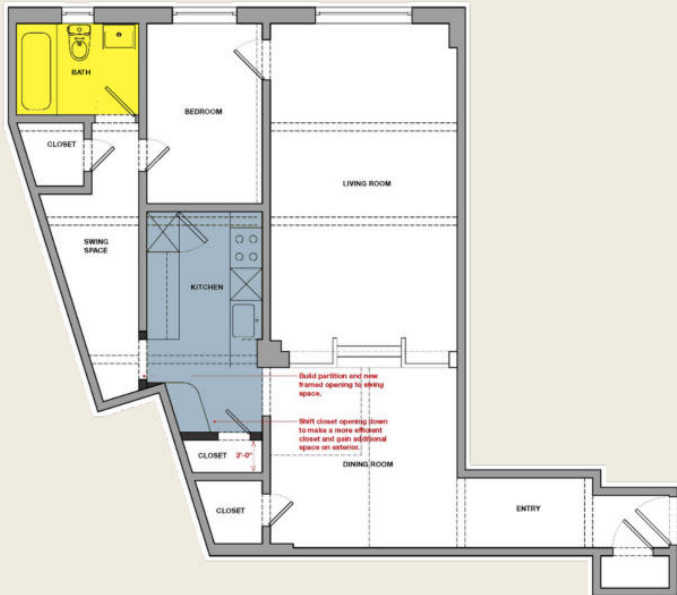


FIG. 03
Plan. Existing site conditions for the kitchen and bathroom.



FIG. 04
Taken together, the kitchen and bathroom provide a current and bright refresh.



Spiked Gumseeds.

CLIENT SELF-INITIATED EXPLORATION ROLE MAKER LOCATION PARK SLOPE, BROOKLYN YEARS 2021

OBJECTS MATERIALS

[*Afternoon materials study in a Park Slope backyard — sweet gum seeds transformed into sculptural objects through successive Rockite dips.*]

01 ABOUT

The sweet gum drops a seed pod the *New York Times* once called the Mean Seed — a hard spiked ball that ruins a lawn and hurts to step on. There is a tree over the yard in Park Slope, so there is a supply, and the supply is free, renewable and universally unwanted. One afternoon I picked some up, joined them with found twigs, and started dipping the assemblies in Rockite to see what the material would do. No brief, no client, no drawing, and no way to know in advance what the right answer would look like. A materials study that started with the only material the backyard was offering.

02 SCOPE

The seeds gave the geometry and the twigs gave the joints, which kept the whole thing to one family of found material. Forms were pre-dipped to lay a base coat, then dipped again with the Rockite mixed thinner or thicker each time. Too thick and it filled the spikes; too thin and it would not hold to the structure. What came out was cubic, sputnik, trapezoidal — chemistry model kits, grown in a backyard. Further dips would have reinforced them structurally at the cost of seed texture, which is where I stopped. The decaying log they were laid out on went into a plastic tray and became a planter, which is how these afternoons usually end.

03 WHAT MADE ME SMARTER

Viscosity was the whole design. Too thick and the Rockite filled the spikes; too thin and it would not coat. Every formal decision in the finished objects — cubic, sputnik, trapezoidal — came out of a mixing ratio, not a sketch. The material was making the choices and my job was to find the ratio where it made good ones.

Found materials come with their own rules. Seeds, twigs, and a bag of Rockite in a Park Slope backyard. Working with what is on hand is not a constraint I imposed for interest; it is the condition most real projects arrive in, and it produces connections a specified material never would.

This is the disagreement I keep having with Zumthor. *Thinking Architecture* says materials in themselves are not poetic. I wrote *je suis pas d'accord* in the margin in red and I have been arguing the point in objects ever since. A spiked seed and a bag of hydraulic cement are not poetic because I framed them that way; they are poetic before I arrive, and the work is finding the ratio that lets them say it.

Not briefed, not billed, not polished. These afternoons are how I keep the making current while the paying work is drawings and decks. Nobody asked for them, which is exactly why they are in this book.



FIG. 04
Chemistry model kits, grown in a backyard.



FIG. 01
Before the dip — seed forms and their twig connections.



FIG. 02
Forms emerged cubic, sputnik, trapezoidal.

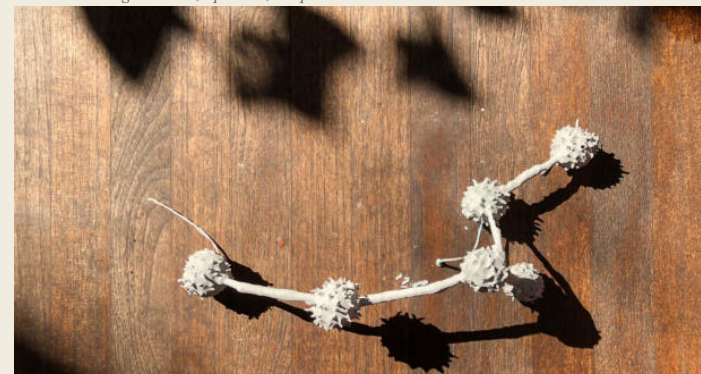


FIG. 03
Successive dips reinforce the structure, at the cost of seed texture.

Encompass Health.

CLIENT ENCOMPASS HEALTH (VIA PROPHET) ROLE DESIGN LEAD — SIGNAGE & GUIDELINES LOCATION USA YEARS 2017

SIGNAGE BRAND → BUILT

Signage and guidelines for the Encompass Health merger — a cohesive, professional identity for the newly formed company, from exterior monument to meeting room.

01 ABOUT

HealthSouth was one of the largest post-acute healthcare providers in the country when it merged, changed its name to Encompass Health, and came to Prophet for the new identity. I was design lead on signage and the parts of the guidelines package that touch a building. A rename at that scale is not a graphics exercise: a national footprint of hospitals, rehabilitation facilities and offices — almost none of them purpose-built, no two facades alike — all had to start saying the new name, correctly, at once. One of four Prophet accounts I worked between 2017 and 2018.

02 SCOPE

I drew the signage family: fourteen types keyed A through N, covering mid-rise and low-rise building-mounted signs, mounted panel, window, post, tall and short pylon, tenant, monument, horizontal and vertical banner, reception, multi-story lobby, and window and door decals. With them came the clear-space diagrams and application standards that decide what happens when a sign meets a facade nobody drew it for. Pylon proportions were tested against the mark rather than against the building; monument and facade applications were modeled and rendered, including the freestanding flagstone plinth and the illuminated night condition, and the rollout was sequenced against the merger's own timeline so the sign types arrived in the order the company needed them. Peter Dixon flew me to Birmingham to co-present it at their headquarters.

03 WHAT MADE ME SMARTER

A rename is a construction project. Two companies became one and the name changed; nothing about the buildings did. Hundreds of existing facades, mountings and sight conditions had to carry the new mark without anyone rebuilding anything. The identity is the easy half; what takes the time is making it survive the building stock it inherited.

A signage family is a rule, not a set of drawings. Fourteen types is a catalog, and a catalog is only useful until someone hits the condition it does not cover — which happens immediately. What actually travels is clear space: the one standard that still applies on a facade you have never seen, in a town you will never visit, being installed by a fabricator you will never speak to.

Proportion is set against the mark, not against the building. A pylon that looks right next to its own building will look like a different company parked next to the last one. The studies test the sign against the mark at every distance, so the family reads as one system across sites that have nothing else in common.

The night condition is the drawing that matters. Post-acute care is not a nine-to-five building. Somebody is finding it at two in the morning, from a car, on the worst day of their year. That is when the facade sign does its actual work, and it is why the illuminated condition was drawn as a design case rather than an electrical note.



FIG. 01

Monument and facade signage — the concept modeled and rendered before the next move.



FIG. 02
Building signage guidelines — clear space, lockups, and application standards.



I introduced a curvilinear reveal of the illuminated panel behind the white metal signage element. This decision was Encompass leadership's favorite, and would carry into production. The justification for the diameter of the circular mask was a contested issue; I prefer using a radius based on the sign width. Proportion matters.



FIG. 03
Freestanding flagstone plinth application.



FIG. 04
Pylon studies — proportions tested against the mark.

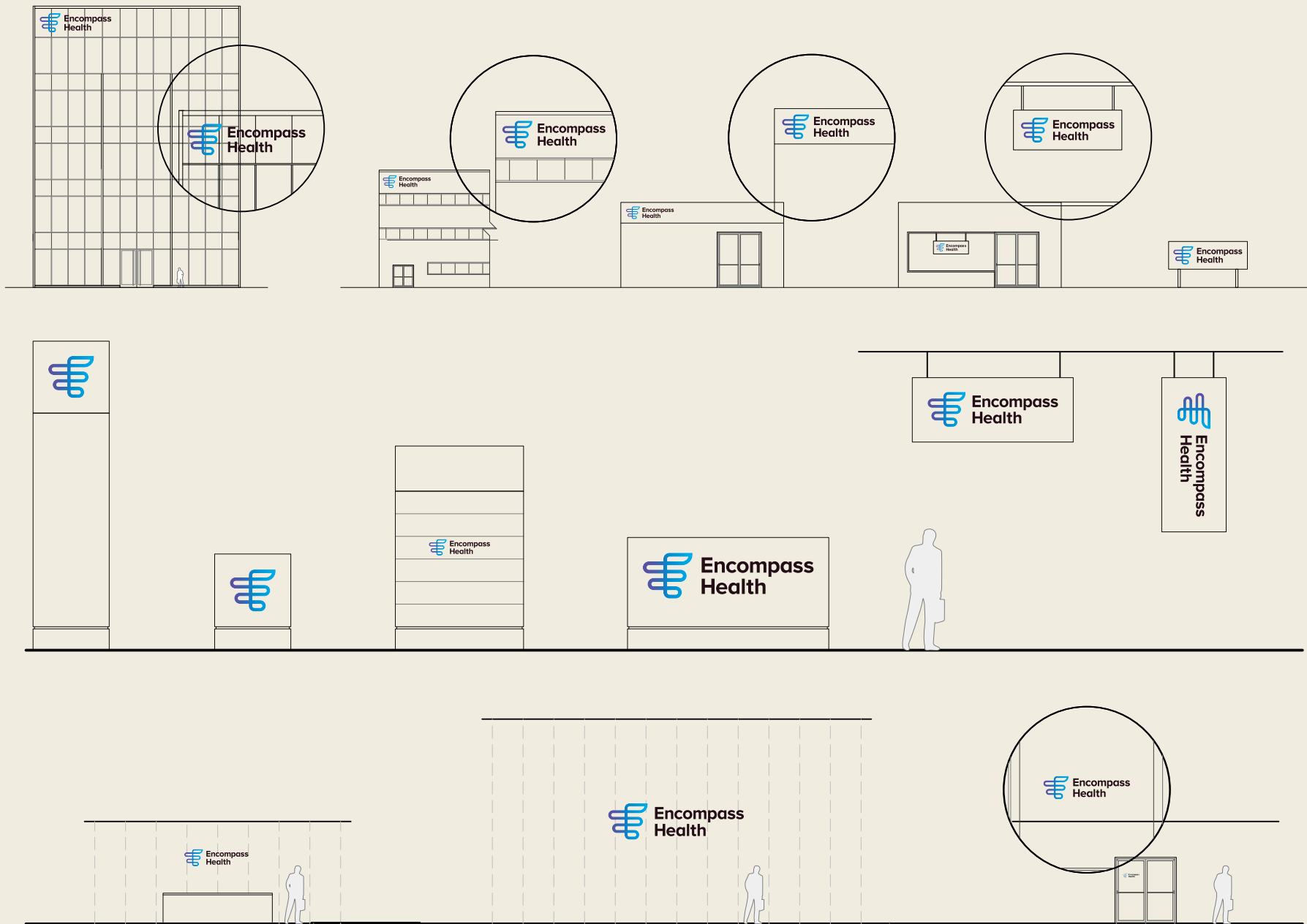


FIG. 05

The signage family — building-mounted, monument, and wayfinding, drawn to standard.



FIG. 06
Render study — the curvilinear reveal won.

TIMELINE

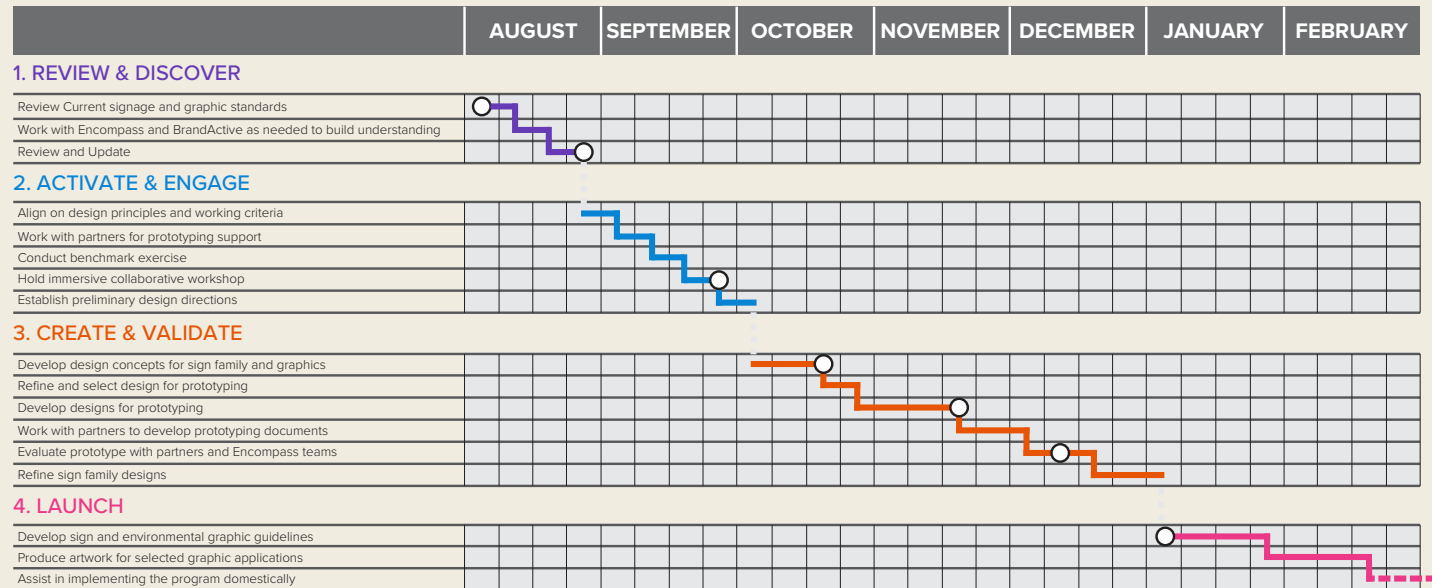


FIG. 07
Encompass Health and Prophet project timeline.



FIG. 08
Wide pylon sign, illuminated — Lower Providence, PA.



FIG. 09
Monument sign, stone plinth — Cypress, TX.

Arby's Drive-thru.

CLIENT ARBY'S (VIA PROPHET) ROLE DESIGNER, CONCEPT DEVELOPMENT LOCATION NEW YORK, NY YEARS 2017

ARCHITECTURE BRAND → BUILT

[*A bid to re-imagine Arby's drive-thru: three concepts for the vehicular customer journey, built for mobile pre-order and traditional on-site customers alike.*]

01 ABOUT

Arby's put its drive-thru up for reconsideration and Prophet bid on it. The drive-thru is a piece of architecture built entirely out of one assumption: a single line of cars, one order at a time, in the order they arrive. Mobile pre-ordering breaks that assumption without removing the lane — the pre-ordered customer has already done the part the building is organized around, and now has nowhere to be. Three concepts, each taking a different position on what to do about it — drawn as vehicular sequences rather than as buildings, because in a drive-thru the plan is downstream of the path a car takes through it.

02 SCOPE

Designer, concept development. I drew the vehicular journey by hand first, then as site plans, and developed three concepts to the board. **Envelops Me** brings the whole brand system into the car, treating arrival as a built and digital environment that serves pre-order and traditional customers on the same path. **Lets Me Choose** splits them — dedicated pick-up areas separate from the drive-thru lane, decided by the customer on arrival, which is also what clears the bottleneck out of the kitchen and the lot. **Transform for Me** adds ordering stations with digital panels, so the decision to stay or take it away is made after the order rather than before it.

03 WHAT MADE ME SMARTER

A drive-thru is a building made out of a queue. Take away the assumption that everybody arrives in the same state and there is no plan left — just a lane, a window, and a lot full of people the building has no instructions for. Every one of the three concepts is a different answer to where the pre-ordered customer is supposed to go.

Three schemes are an argument, not a menu. They were not options for the client to pick from on taste. Each takes a position on how much choice the customer should be given and where the choice happens, and drawing all three at equal weight is how you make a room say which of those it actually believes.

The obvious thing nobody has said out loud. The room stalled on the post-order moment — what a customer does after pulling into a dedicated park-and-eat spot. I said what I actually do, which is stare at my phone while I eat fast food, and proposed that the cardboard tray carry a section that folds out into a slot holding a phone in either orientation, right where you are already looking. It is not a clever idea. It is the ordinary one, and it had not been said.

A bid is a real project. You draw the whole thing at full conviction knowing it may never be built, and the discipline of that is worth keeping: the schemes have to be defensible on their own terms, because there is no construction phase coming to sort out which one was right.

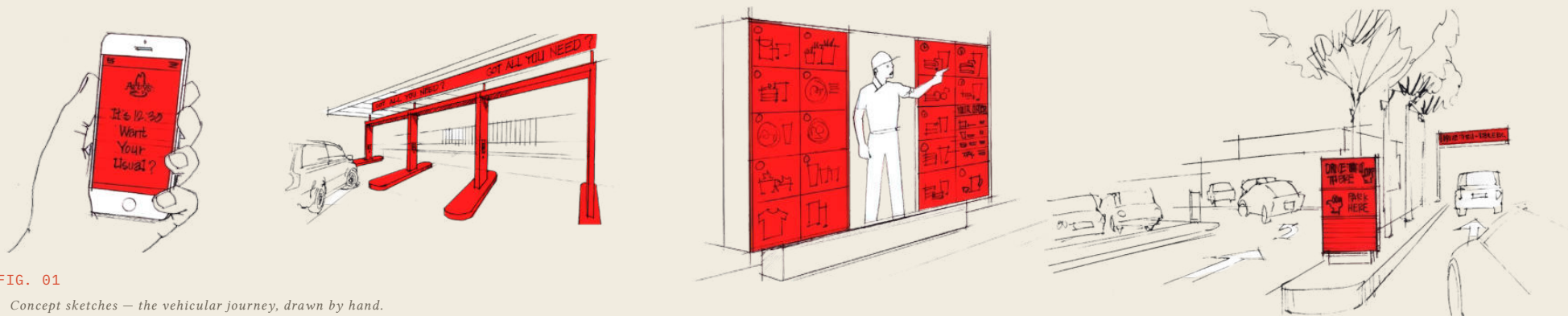


FIG. 01

Concept sketches — the vehicular journey, drawn by hand.

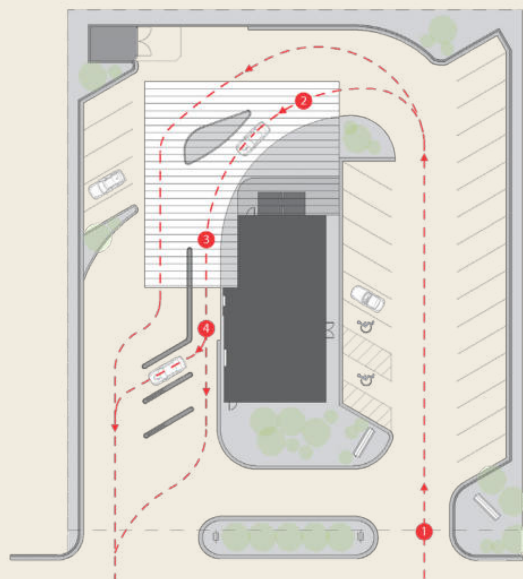


FIG. 02

Envelops Me — site plan and vehicular sequence.

Envelops Me

The complete digital immersion fast food experience brings the entire Arby's brand system into your car. This concept envelops the customer as they enter a built and digital environment, accommodating both mobile pre-order and traditional customers.

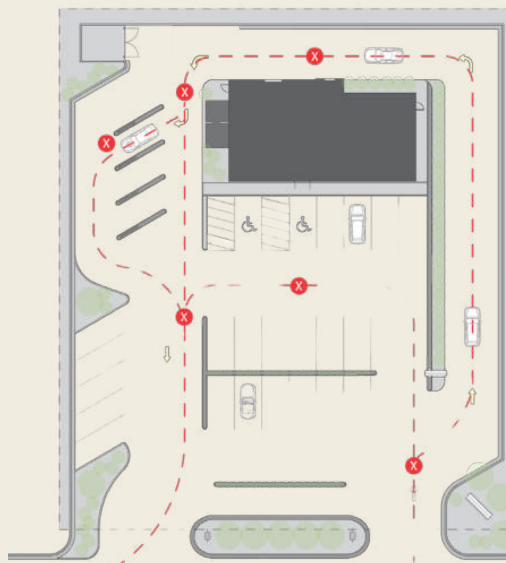


FIG. 03

Lets Me Choose — pickup split from the lane.

Lets Me Choose

One benefit of mobile ordering is that it significantly reduces bottleneck situations in the kitchen and, as a result, the parking lot. Lets Me Choose separates the mobile customer from the drive-thru with dedicated order pick-up areas. The customer can decide which method upon arrival.



FIG. 04

Transform for Me — ordering stations, on-site or to-go.

Transform for Me

In addition to a traditional experience, this concept provides a series of ordering stations with digital panels that allows customers to place their order and decide if they would like to remain on-site or continue with their order to-go.

Arby's® - The 'Lets Me Choose' Experience

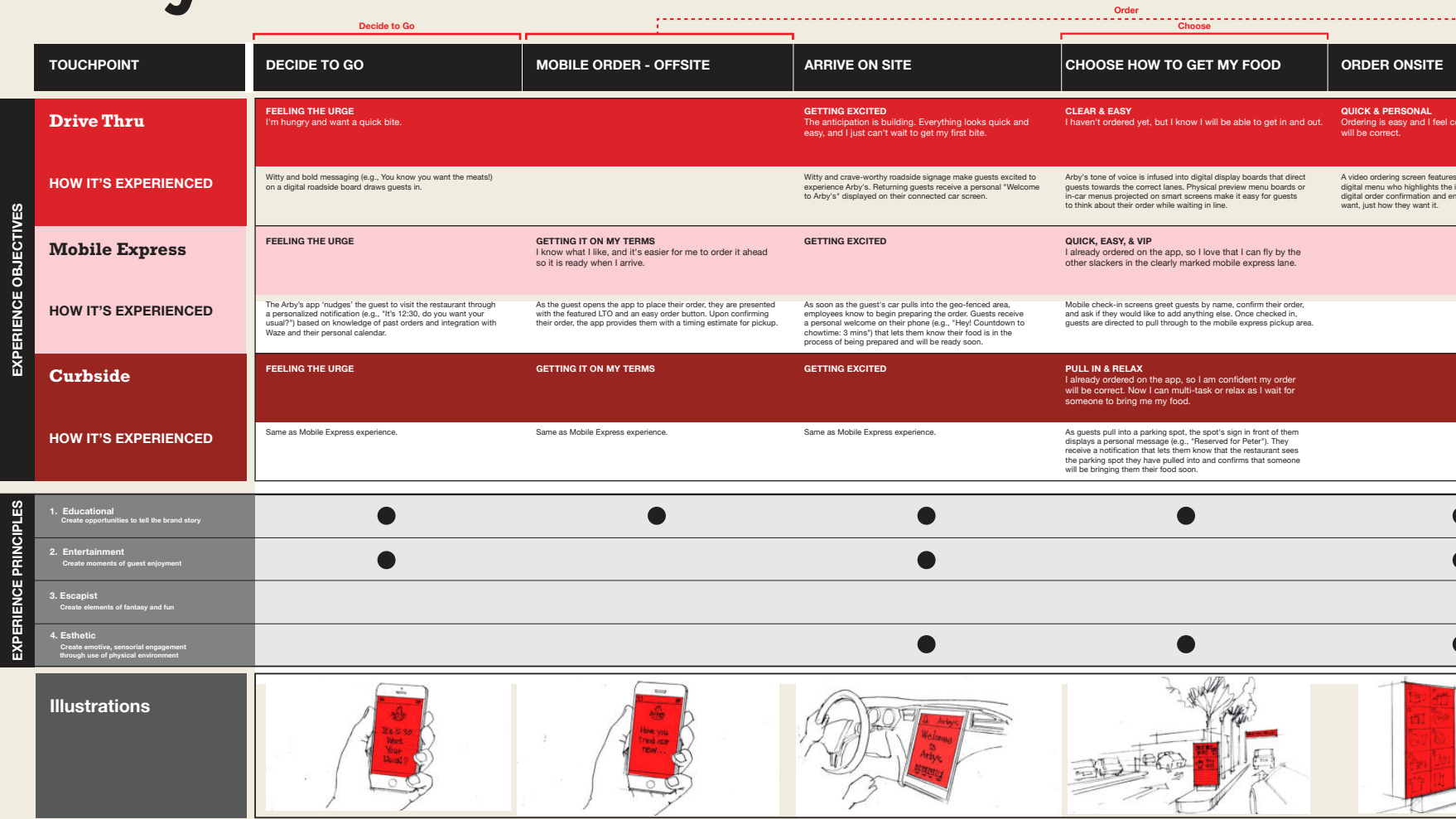
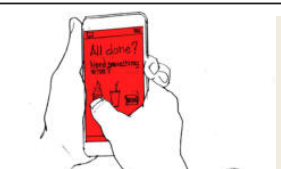
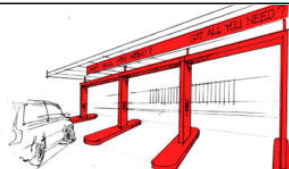
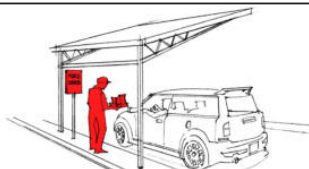
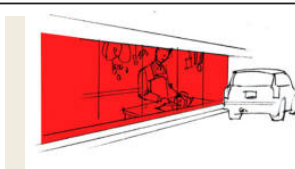


FIG. 05

The Lets Me Choose experience, step by step.

		Fulfill	Enjoy	Last Touch	
	WAIT FOR MY FOOD	PICKUP	GOT ALL YOU NEED?	DINE ONSITE	LAST TOUCH
Confident that everything I ordered will arrive at my door.	WORTH THE WAIT Even if there is a little bit of a line, I feel confident my food is fresh and worth the wait.	STRESS-FREE EXCHANGE They had my card / apple pay on file so I didn't have to fumble with my wallet leaving my hands free to collect the food.	MAKING SURE I'M ALL GOOD I have a moment to collect all of my stuff without feeling rushed.	MAKING A LASTING IMPRESSION If I need anything else, all I have to do is push the "Top Me Off" button to get someone's attention, and they bring it right out to me with a smile. Now that's personal service.	
I am an employee at the center of the experience. I want guests to see me as the person who gets their order right every time.	A wall of digital screens with enticing images of Arby's food shows the guest's order coming together (e.g., icons of food pop up to signal that their curly fries are done). Additional recommendations based on individual orders are provided, giving guests the option to add them to their order at the pickup window and have them delivered out to their car.	Food is handed to guests in car-friendly packaging, with their order confirmation printed on the side.	"Got all you need?" zones allow guests to pull forward after they receive their food, and take some time to confirm they have all they need before leaving.	Guests can push "Top Me Off" buttons to speak to an employee on a video screen and have them quickly bring out anything additional or missing from their order. The additional recommendation option the guest added is brought out to their car as the final touch to their meal before they take off.	
	WHAT WAIT?	FEELING FRESH I pull up to a mobile express pickup spot, and I'm pleased to see an Arby's crew member on her way out to greet me by name with my piping hot food.			
		Employees are notified as soon as the guest pulls into the mobile express pickup area and use the "window" to hand deliver the order directly to their car.			
	FEELING COMFORTABLE, DOING MY OWN THING Now that I'm parked and confident my order is on its way, it's "me time." Whether I want to chat with passengers, get some work done, or just zone out, I can do whatever I want from the comfort of my car.	FEELING FRESH As the tracker let's me know my order is ready, I'm pleased to see an Arby's crew member on her way out to greet me with piping hot food.	ENJOYING MY MEAL MY WAY Why leave to eat my meal on the go when I can sit and savor it here in the comfort of my car? It feels inviting and private so I am able to do my own thing.	MAKING A LASTING IMPRESSION I love that Arby's continues to make sure I have everything I need even after I have finished dining in my car. I know that a helpful, polite, and willing employee is only a tap away. Now that's personal service.	
	A mobile progress tracker let's guests know where their food is in the process and that their meal is being prepared fresh. Guests have the option to tune into the Arby's channel on their radio for branded stories or play games in their app for entertainment as they wait.	The progress tracker shows the employee walking through parking lot on their way out with guest's food. The employee provides the guest with some extra sauces to thank them for being a loyal customer.	An inviting and private exterior environment encourages guests to take their time and enjoy their food onsite rather than on-the-go. Innovative and fun packaging, (e.g., bibs and a tray with a slot to prop up their phones for watching content as they eat) lends to an Instagram-worthy curbside dining experience.	As guests finish their meal, their phone prompts them to see if they would like someone to take their trash or bring them dessert before heading out. The app allows guests to rate their experience with a space to give shout-outs to specific employees.	
●	●	●	●	●	●
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Greenlight.

CLIENT GREENLIGHT BOOKSTORE (VIA FTA) ROLE PROJECT DESIGNER LOCATION BROOKLYN, NY YEARS 2017

ARCHITECTURE INTERIORS

[*This Fort Greene bookstore favorite decided to expand their Brooklyn footprint for the first time, opening a second location in Prospect Lefferts Gardens.*]

01 ABOUT

Greenlight built its reputation in Fort Greene on a quality that has no drawing: you walk in and you want to stay and look. In 2017 it expanded for the first time, taking a second storefront in Prospect Lefferts Gardens — a smaller footprint, and regular in plan where the original is irregular. That is the problem in one sentence. Fort Greene keeps turning, and a room that keeps turning always has something in it you have not seen yet. The new one is a rectangle, and there is less of it. FTA was engaged for architecture and interiors.

02 SCOPE

Project designer through design development. I started by surveying the original — measuring every shelf and documenting every display, every storage and admin space in the Fort Greene store, so the input was what they actually had rather than what anyone remembered having. That is what made the footprint question answerable: the new plate is smaller, something was going to have to go, and now we knew what. From there it was modeled — massing and shelving studies in Rhino, diagrams exploded and otherwise, section cuts — and then the plan and the millwork: shelving heights, sightlines from the door, and a family of fixtures drawn as parts, making a different room rather than a copy of the first store's casework. Rendered with materials applied before anything was built.

03 WHAT MADE ME SMARTER

A bookstore's identity is its shelving. Greenlight's brand does not live in the logo — it lives in what you can see from the door, how high the spines go, and where a bookseller can stand. Extending it to a second address meant specifying a feeling, which is the same problem as any brand standard.

I measured the first store before I drew the second one. Every shelf, every display, the storage and the admin space. You cannot tell a bookseller what their new floor can hold until you have counted what the old one holds, and you cannot decide what a smaller footprint gives up until the list of what is being given up actually exists. The survey is not preparation for the design. It is the argument the design is answering.

The break in the run is a quotation. Fort Greene is irregular, and the irregularity is doing the work — the plan keeps turning, so there is always another part of the store you have not seen. A regular rectangle offers that once, from the door, and then it is spent. Breaking the shelf run brings the one thing the new plan could not inherit: it turns a single aisle back into a sequence of rooms, so the floor keeps promising something instead of announcing itself all at once.

The argument was in section, not in plan. How high the shelves go is the decision that makes the room or loses it, and it is invisible in plan — which is why the studies were modeled and cut. The top shelf is the ceiling to anyone standing on that floor, and it is also the inventory. Go high and the store carries more books and closes over you. Go low and you get a room and lose the stock the business runs on.



FIG. 01

Prospect Lefferts Gardens — a long, narrow plate that had to keep the browsing character of Fort Greene.



FIG. 02

The second storefront, opened 2017.

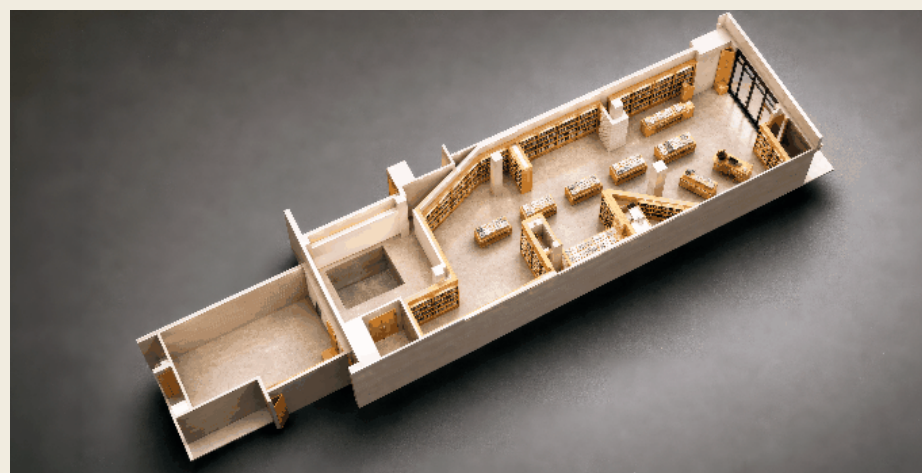


FIG. 03

Render with materials applied.

Hey Hey.

CLIENT HEY HEY (VIA FTA) ROLE PROJECT LEAD — SD, DD, CD, FF&E LOCATION BROOKLYN, NY YEARS 2017

ARCHITECTURE INTERIORS BRAND IDENTITY

[*Hong Kong street food in a narrow Gowanus storefront, run as a canteen rather than a restaurant — plan, millwork, storefront, and a custom rope installation stretched the depth of the room.*]

01 ABOUT

Hey Hey brought Hong Kong street food to a narrow Gowanus storefront in 2017 and ran it as a canteen rather than a restaurant — order at the counter, sit where there is room, eat, leave. That is a different building from a restaurant even when the square footage is identical. And a canteen cannot pay for a brand program, which means whatever identity it is going to have has to be built into the room while the room is being built. FTA took architecture, interiors and identity together, which is the only reason that was possible — one team holding the mark and the millwork at the same time, on the same drawings.

02 SCOPE

Design lead and project lead, schematic design through built — on a project this size that means carrying it end to end, and being in the field for the parts that did not survive first contact. Plan, millwork, and the communal table layout that sets the service model. The storefront and the awning. And the custom rope installation I designed and detailed: a taut geometry stretched the depth of the room, the one built gesture the project could afford, drawn and held through construction rather than value-engineered out of it on the way.

03 WHAT MADE ME SMARTER

The rope is the identity. A canteen cannot afford a brand program, so the one built gesture has to do the work a whole system would do elsewhere. Choosing where that gesture goes — and holding it through construction — is the part of brand work that does not survive a deck.

The service model is the plan. Counter ordering and open seating are not operational details that arrive after the layout; they decide the furniture, the circulation and the table sizes. A communal table instead of two-tops is a hospitality decision made in plan, and getting it wrong costs the client covers every night for the life of the lease.

In a narrow room, the section is where the design is. The walls settle the plan before you start. The only dimension left with any freedom in it is the one going up, which is why the rope works: it is doing its job in the part of the room a plan drawing cannot show you.

Schematic design through built. This and Parker are the two projects in this book I carried from the first sketch to the opening. What that changes is what you draw. You stop drawing to persuade somebody and start drawing to be built from, and the difference between those two is most of what separates a designer from somebody who makes images of buildings.



FIG. 01

Hey Hey Canteen, Gowanus — storefront and awning.



FIG. 02

Communal table and counter seating in a narrow plate.



FIG. 03

The custom rope installation — geometric motion in Gowanus.

Sackett.

CLIENT SACKETT ST. (VIA FTA) ROLE FF&E LOCATION CARROLL GARDENS, BROOKLYN YEARS 2017

INTERIORS MATERIALS

[*FF&E across four floors of a Carroll Gardens house — the fixtures, furniture, tile, hardware and lighting that turn a set of drawings into rooms a family lives in.*]

01 ABOUT

A four-story house in Carroll Gardens, redesigned for a growing family with deep ties to the block — people who are not leaving, which changes what a good decision looks like. FTA handled architecture and interiors on every floor. I ran FF&E: the fixtures, furniture, tile, hardware and lighting that turn a set of drawings into rooms people actually live in. It is the least glamorous line item on a project and the one that decides whether the finished house looks like the drawings. Architecture sets what a room can be; FF&E is the several hundred decisions that determine what it actually becomes.

02 SCOPE

Specification and coordination across four floors: the kitchen and the island, the millwork and open shelving, the pendant and fixture family, the dining and living furniture, and a finish palette that had to hold from the garden level to the top floor. Every item researched, costed, and checked against what the drawings had assumed about it — dimension, finish, lead time, how it meets the thing next to it — then either defended or replaced with something that did the same work. Sole role on the project, across the length of it.

03 WHAT MADE ME SMARTER

FF&E is where a design either holds its standard or quietly loses it. Nobody sees the hundred small substitutions individually; they see the room afterward. Holding a palette across four floors and a year of decisions is the same discipline as holding a brand across a hundred applications.

Specification is research, and research is where the ideas come from. Months inside catalogs, cut sheets and installation details is not administrative time. It is the closest reading anyone does of how objects are actually made, and almost everything I have designed since started as something I noticed while specifying something else.

A palette is a promise you make several hundred times. It is easy to choose and hard to keep. The failure mode is never one bad decision; it is thirty reasonable ones, each defensible on its own, that add up to a house that does not agree with itself from floor to floor.

Designing for people who are not leaving. A family with a life on that block is not going to reset this house in five years, which makes longevity a specification criterion rather than a sentiment. The question stops being whether something is right and becomes whether it will still look like a decision in fifteen years, or merely like 2017.



FIG. 01

The kitchen and island — the fixture family set for four floors.



FIG. 02

Furniture, lighting and finishes specified floor by floor.



FIG. 03

The parlor floor, finished.



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ARCHITECT • DESIGN STRATEGIST • PUBLISHER

[I design brands that have to get built. Identity, environment, and the publication that explains both.]

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