

The Making of DAKOTA JACKSON

SEPT. 25, 2015 - JAN. 18, 2016



SCAD: The University for Creative Careers

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees at distinctive locations to prepare talented students for professional careers. SCAD offers degrees in more than 40 majors, as well as minors in more than 60 disciplines. With 32,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation.

At locations in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning, the diverse student body consists of more than 12,000 students from across the U.S. and more than 100 countries. The innovative SCAD curriculum is enhanced by advanced, professional-level technology, equipment and learning resources. Curricular collaborations with companies and organizations including Google and the National Council of Architectural Registration Boards (NCARB) affirm the professional currency SCAD champions in its degree programs.

The university, students, faculty and alumni have garnered acclaim from respected organizations and publications worldwide including four consecutive years of No. 1 rankings for the undergraduate interior design program by DesignIntelligence, recognition as one of the 2015 Red Dot Design Rankings' top four universities in the Americas and Europe, and the No. 1 graduate fashion program in the U.S. as determined by The Business of Fashion. For more information, visit the official SCAD blog or scad.edu.

Cover image:

^a **Dakota Jackson**, "Kə-'Zü Chaise," designed 1988, manufactured 1989

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SCAD Museum of Art

The SCAD Museum of Art showcases work by acclaimed artists, providing opportunities for students from all majors to learn from art world luminaries and expand their artistic points of view.

Mounting more than 20 exhibitions each year, the museum has presented such renowned artists as Jane Alexander, Uta Barth, Lynda Benglis, Alfredo Jaar, Sigalit Landau, Liza Lou, Angel Otero, Yinka Shonibare MBE, Kehinde Wiley and Fred Wilson. In the André Leon Talley Gallery, couture exhibitions such as “Little Black Dress,” “Oscar de la Renta: His Legendary World of Style” and Vivienne Westwood’s “Dress Up Story — 1990 Until Now” are curated alongside ever-changing, site-specific installations by such artists as Kendall Buster, Ingrid Calame and Odili Donald Odita. The museum’s permanent collection includes the Walter O. Evans Collection of African American Art, the Modern and Contemporary Art Collection, the Earle W. Newton Collection of British and American Art, the 19th- and 20th-century Photography Collection and the SCAD Costume Collection.

The museum building itself is a work of art, demonstrating the university’s ongoing commitment to historic preservation and adaptive reuse. Constructed in 1853, the original walls feature handmade Savannah gray bricks, forming the oldest surviving antebellum railroad depot in the country. In 2011, this National Historic Landmark was transformed into an award-winning, modern museum building by architect Christian Sottile, a SCAD alumnus and dean of the SCAD School of Building Arts.

SCAD students are the heart of this teaching museum; they attend academic classes and career workshops, lecture series, film screenings, gallery talks and annual events within its storied walls. SCAD students also serve as museum docents, welcoming visitors, interpreting the exhibitions and interacting with illustrious museum guests. As a center for cultural dialogue, the SCAD Museum of Art engages students through dynamic, interdisciplinary educational experiences.

Museum awards

Since opening its doors in October 2011, the renovated museum has been celebrated for its inspired architecture and design, world-class exhibitions, and visionary community outreach and education programs that enrich art enthusiasts, educators and students of all ages.

SCAD is proud to be recognized by the following:

- American Institute of Architects Institute Honor Award for Architecture
- American Institute of Architects South Atlantic Region, Design Award
- American Institute of Architects-Savannah chapter, Honor Award (top honor awarded)
- American Concrete Institute-Georgia chapter, first place in restoration category
- Congress for the New Urbanism, Charter Award
- Historic Savannah Foundation, Preservation Award
- International Interior Design Association-Georgia chapter, Best of the Best Forum Design Award and Best of the Best Forum Award (education category)
- National Trust for Historic Preservation, National Preservation Award
- Southeastern Museums Conference Exhibition Competition, Certificate of Commendation for the outstanding exhibit “Pose/Re-pose: Figurative Works Then and Now”
- Southeastern Museums Conference Publication Competition, Gold Award for the SCAD Museum of Art Curriculum Guide
- American Alliance of Museums’ 2015 Museum Publications Design Competition, first place (educational resources category) for the SCAD curriculum guide accompanying the exhibition “Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists”

About the Exhibition

The SCAD Museum of Art presents “The Making of Dakota Jackson,” the first major museum exhibition of Jackson’s work and [retrospective](#) of his visionary furniture design. The exhibition profiles Jackson’s life and career, tracing his iconic work from the start of his New York City studio in 1974 to the present.

Jackson’s career as a leading furniture designer evolved within the New York City [bohemian](#) art scene of the late 1960s and ’70s. A third-generation professional magician, Jackson performed collaborations within the art community as a performer and dancer. Living in the abandoned factory lofts of Chelsea, Jackson evolved his talent for building stagecraft into designing and constructing everyday objects in unusual and unexpected ways. In 1974, his connections among the art community led to a significant first commission from Yoko Ono for a desk designed as a gift to her husband, John Lennon. Drawn and built from Jackson’s fascination with [illusion](#), the desk is an intricate construction of hidden compartments and exceptional woodwork.

As Jackson expanded his practice, his focus shifted toward creating industrial-inspired objects, such as the “Deadly Weapons” series, which includes one-of-a-kind furniture designed as functional and sculptural works.

Moving his design practice into larger facilities in the late ’70s, Jackson was able to pursue his fascination with manufacturing and industrialization, increasing production of furniture for mass appeal. This interest

in creating more [egalitarian](#) pieces led to designs reaching larger audiences from the mid-’80s to the present. [Seminal](#) pieces on view in this exhibition incorporate these forms, including the “Vik’ter Chair” (1991) and “The Library Chair” (1991).

The music, movement and choreography that inspired Jackson’s early pursuits in performance have remained important to his design. His collaborations with Steinway & Sons led to the commission of two limited edition pianos, such as the “TriCentennial Commemorative Piano I” (2000), included in the exhibition. Various photographs, drawings and [archival](#) material in the show illuminate Jackson’s creative influences, process and design philosophy.

In honor of his contribution to the American design [lexicon](#), Jackson became the honorary chair of furniture design at SCAD in 2015. His Master Class in Comparative Design in Savannah addressed the full spectrum of design, from critical theory and studio practice to cultural relevance and literacy. “The Making of Dakota Jackson” pays [homage](#) to his extraordinary vision and artistic practice, inviting viewers to contemplate his work spanning five decades. In 2006, SCAD honored Jackson with a SCAD Style Étoile Award, which recognizes the world’s foremost design and style luminaries.

The exhibition is curated by Storm Janse van Rensburg, SCAD head curator of exhibitions, and Laurie Ann Farrell, executive director of SCAD museums and exhibitions.

[Highlighted](#) words are defined in the glossary on page 23.



About the Curriculum Guide

SCAD curriculum guides provide exercises based on National Core Arts Standards, and are designed to support educators, both within the museum's exhibition spaces and in their classrooms. The guides create engaging learning experiences, enhancing understanding of art through investigations that reveal relevant personal, historical and cultural connections while promoting skill sets necessary for today's innovative careers.

Recognizing the guides' high standard of quality, the American Alliance of Museums' 2014 Museum Publications Design Competition awarded first place in the education category to the SCAD curriculum guide for the exhibition "Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists."

"The Making of Dakota Jackson" documents five decades of innovative furniture design by one of the field's renowned leaders. This retrospective includes 29 iconic pieces and additional archival material to provide students with powerful examples of how the unwavering commitment to an idea and design can set the course of a legendary career. The following exercises are designed to promote understanding of design criteria, employing prompts within a sketchbook format to develop skills in organizing visual and contextual information.

Facing page image:
b Dakota Jackson, "IKO Comfort Club Chair," 2010

National Core Arts Standards can be found on page 22.
Artist image credits can be found on page 26.



Timeline



Portrait of Dakota Jackson's father, Jack Malon, undated



Dakota Jackson performing in "Changing Pattern Steady Pulse," Laura Dean Dance Company, 1973



Dakota Jackson in his loft studio, Manhattan, 1976



© Dakota Jackson, "Saturn Stool," 1976

1949

- Born and raised in Queens, New York
- Learns magician's trade from his father, Jack Malo

1963

- Starts performing as magician in junior high school

1967

- Graduates from Forest Hills High School, Queens, New York, performs and builds own props

1969

- Moves into a loft on 28th Street, Chelsea, New York, and becomes part of the downtown scene, a community of artists, dancers, performers and musicians drawn to the neighborhood for its cheap rent and social life

1970s

- Collaborates and consults with other magicians, film producers and musicians including Donna Summer
- Works among a small group of artists and artisans producing and exhibiting handmade furniture in New York, sometimes known as the "American Art Furniture Movement," or "Art et Industrie"

1970

- Explores interest in minimalist dance and performs with the dance companies of Laura Dean and Trisha Brown

1976

- Relocates from his loft to a larger studio in lower Manhattan, New York

1978

- Sets up a 12,500-square-foot design studio "part atelier, part factory" in Long Island City, New York
- Diane von Furstenberg commissions "Eclipse Bed"
- Designs "Modern Bar" for his partner RoseLee Goldberg

1976-1979

- Designs "T-Bird Desk," "Self-Winding Cocktail Table" and "Saturn Stool," known collectively as the "Deadly Weapons Series," inspired by the B-1 Bomber airplane (Rockwell B-1 Lancer)

1983

- Produces "New Classics" collection, introduced for the residential furniture market



^d Dakota Jackson, "Kə-'Zü Chaise," 1988



^e Dakota Jackson
"Vik'ter Chair," 1991



^{f, g} Dakota Jackson, "Library
Chairs," 1991



Interior, Joan and Stanley
Golder Chapel in Temple
Jeremiah, Northfield,
Illinois, 1995



Dakota Jackson
showroom at the
Pacific Design Center in
Los Angeles, designed
in collaboration
with architect Peter
Eisenman, 1998

1984

- Opens his first showroom in the Interior Design Building, Manhattan
- Designs "New Classics Desk"

1985

- "Saturn Stool" included in "High Styles: 20th-Century American Design," curated by Lisa Phillips, at the Whitney Museum of American Art, New York
- Designs "Wonder Box"

1988

- Designs "Kə-'Zü Chaise"

1989

- Enters mass-produced contract furniture market with "Kə-'Zü" collection

1990

- Brooklyn Museum, New York, acquires the "Saturn Stool," "Kə-'Zü Chaise" and "New Classics Desk" for its collection
- Designs "Vik'ter Chair"

1991

- Cooper Hewitt National Design Museum, New York, acquires the "Vik'ter Chair" for its collection, along with

a scale model and a collection of drawings relating to its development

- Designs "The Library Chair" (using CNC technology), which was first specified for the San Francisco Public Library, San Francisco

1992

- Receives a silver award for "Vik'ter Chair" for environmental design at the International Design Excellence Awards, as well as awards from the Cooper Hewitt National Design Museum and i-D, Metropolis and Interior Design magazines
- Solo exhibition, "Initial Concepts: Dakota Jackson," at the Cooper Hewitt National Design Museum, New York

1993

- Museum of Arts and Design, New York, acquires the "Vik'ter Chair" for its collection
- Receives ICFE Editors Award for Body of Work, International Contemporary Furniture Fair (ICFF), New York
- Receives a Best of Show award for "The Library Chair" from Metropolitan Home magazine at ICFF



^hDakota Jackson, "DB Table," 2001

Dakota Jackson for Steinway & Sons, "160th Anniversary Limited Edition Arabesque Grand Piano," 2014

Dakota Jackson with SCAD students, 2014

1994

- Opens flagship showroom in the Decoration & Design Building, Manhattan, New York

1995

- "The Library Chair" receives the ICFF Editors Award for Best Craftsmanship, International Contemporary Furniture Fair, New York
- Commissioned for furniture and interior of the Joan and Stanley Golder Chapel in Temple Jeremiah, Northfield, Illinois
- Receives The American Institute of Architects Religious Art and Architecture Design Award for Temple Jeremiah, Northfield, Illinois, with H. Gary Frank

1997

- Receives "Good Design Award," The Chicago Athenaeum: Museum of Architecture and Design
- "The Library Chair" is featured in the "Design 100 Hall of Fame" by Metropolitan Home magazine

1998

- Collaborates with Steinway & Sons on the design of the "TriCentennial Grand Piano" to commemorate the 300th

anniversary of the instrument's invention

- Designs "DB Tables"
- Receives "SCAD Style Étoile Award," Savannah College of Art and Design

2007

- Designs "Scatter Chair"

2010

- Receives "AD 20/21 Lifetime Achievement Award," Boston Architectural College, Boston

2012

- Receives "Design Icon Award," Academy of Art University, San Francisco

2014

- Designs the "160th Anniversary Limited Edition Arabesque Grand Piano" for Steinway & Sons. It receives a Red Dot Design Award for Product Design
- Named honorary chair of furniture design by SCAD and establishes the master class and comparative design studies

“The furniture that surrounds us must be beautiful, be provocative, be meaningful. They are instruments of our pleasures and the symbols of our period.”¹

Dakota Jackson

1 RESPONDING: Apply criteria to evaluate artistic work.

“I wanted to develop a connection between objects and use, between people and their individual experiences with those objects, to fuse **functionalism** with **illusion** and bring spontaneity and movement to my quest.”²

Dakota Jackson

In the quote above, Dakota Jackson shares a design statement outlining some of his criteria for well-designed furniture. Criteria are guiding principles used to evaluate specific qualities of a work of art. Consider what “to fuse functionalism with illusion” means.

Noteworthy furniture distinguishes itself in both **aesthetic** and practical aspects. Reflect on the visual qualities and physical properties that make furniture appealing. List these observations as your criteria for great furniture and design. Share your list and gather feedback to refine your ideas.

Record your criteria below and compose a one-sentence design statement that describes your vision of what **constitutes** great furniture design.

| design criteria | design statement |
|-----------------|------------------|
| | |



Study pieces from Dakota Jackson collections in the exhibition or visit dakotajackson.com. Select and sketch examples that relate to your personal design criteria. Write about how these pieces align with your vision of what constitutes great furniture design.

sketches and notes

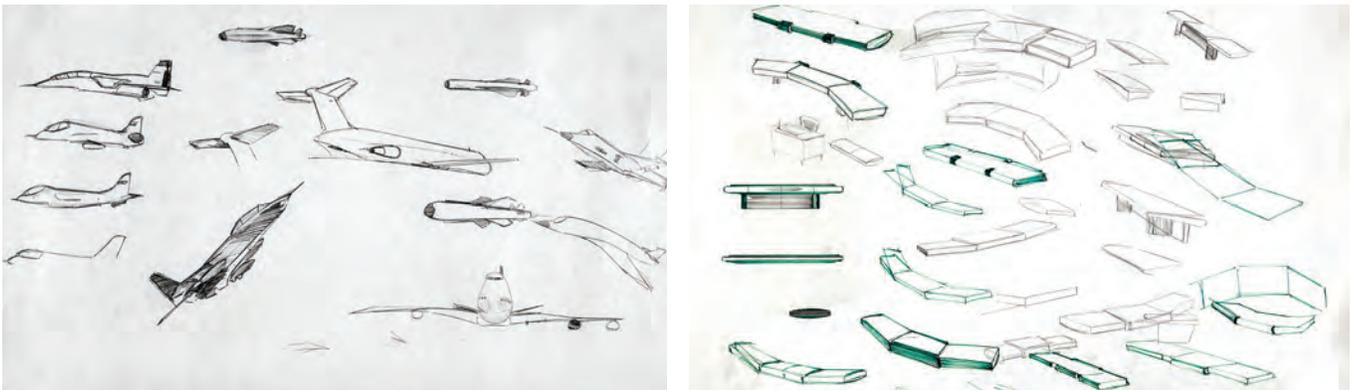
2 CREATING: Organize and develop artistic ideas and work.

“Everything must be brought back to its original component.”³

Dakota Jackson

The process of design often begins with sketches, which are then translated to [scale models](#) and computer drawings, later becoming [full-scale prototypes](#). Dakota Jackson’s working methods follow this evolution, with each stage of the design process relating back to those first sketches.

Examine Jackson’s drawings for the “F1-11 Desk” and the image of the final product, shown below. These sketches document his exploration of the initial inspiration, the famed F1-11 fighter aircraft. Regarded as an engineering masterpiece, the F1-11 featured adjustable wings, allowing for high-performance maneuverability. What qualities, evident in the original drawings, has Jackson preserved in his final realization of the “F1-11 Desk” design?



ⁱ Dakota Jackson, “F1-11 Desk (1984 Desk) conceptual drawings,” 1984



^j Dakota Jackson, “F1-11 Desk (1984 Desk),” 1984

Design a piece of furniture. Start with sketches, taking inspiration from an object not usually associated with furniture, as Jackson did. Brainstorm with classmates to explore multiple design possibilities. As you sketch ideas, make notes about the design and possible revisions. Through the process of sketching and gradually refining ideas, your initial inspiration will become an increasingly developed design concept.

sketches and notes

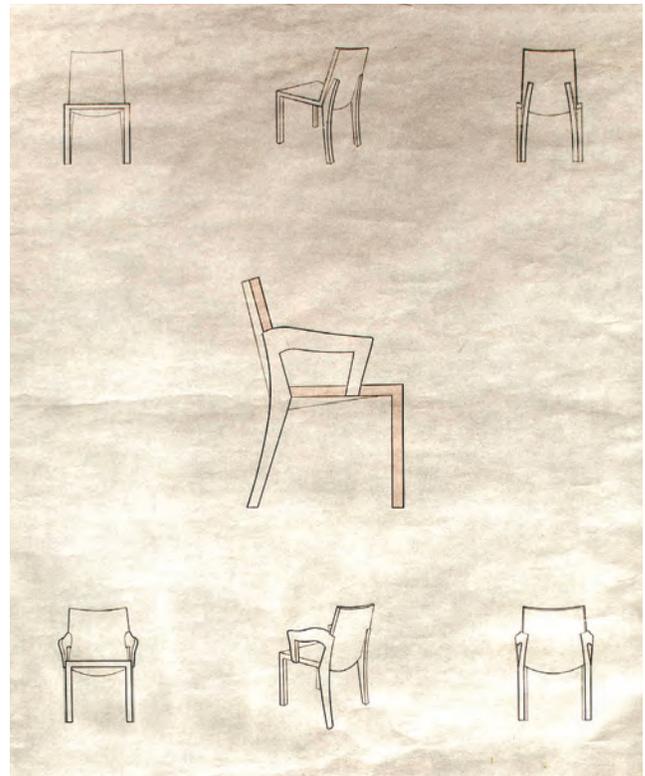
3 CONNECTING: Synthesize and relate knowledge and personal experiences to make art.

“There are a number of aspects in building that drew me in — the actual act, the process, the understanding of materials, how materials go together, how materials teach you about themselves, how you listen to materials.”⁴

Dakota Jackson

The building stage of the design process begins not with the making of the actual object, but the creation of a series of smaller **scale models**. These models reveal how the proposed design appears in three dimensions before exploring the design’s functionality. At this point, more detailed drawings and three-dimensional computer models might be **rendered** as well.

Following the creation of small-scale models is the construction of **full-scale prototypes**, allowing insight into both the object’s appearance and functionality. Each step in this design process provides opportunities for developing the initial idea, testing form and function and exploring design options.



^k Dakota Jackson, “The Library Chair technical drawing,” 1991



^l Dakota Jackson, "Tango Café Side Chair scale model," 2005



^m Dakota Jackson, "Tango Café Chair," 2008



ⁿ Dakota Jackson, "The Library Chair (Arm chair) scale model," 1991



^o Dakota Jackson, "The Library Chair (Arm chair)," 1991

3 CONNECTING

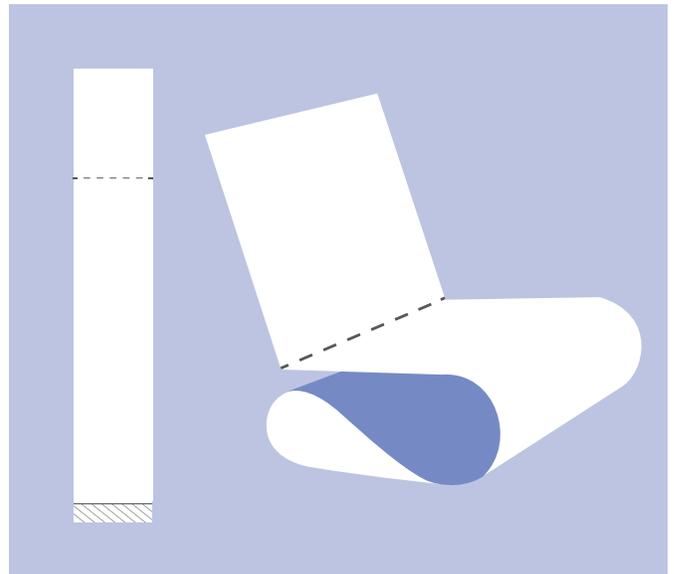
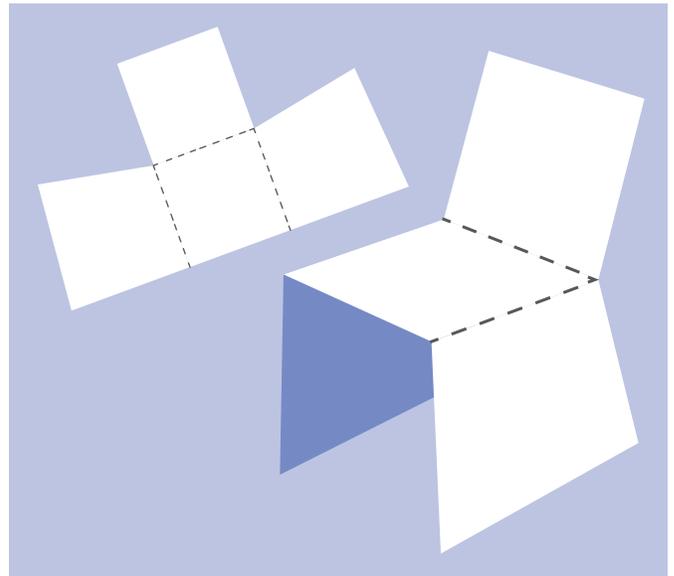
Build on your experiences developing furniture design criteria in Exercise 1 and developing concepts in Exercise 2 to begin creating scale models.

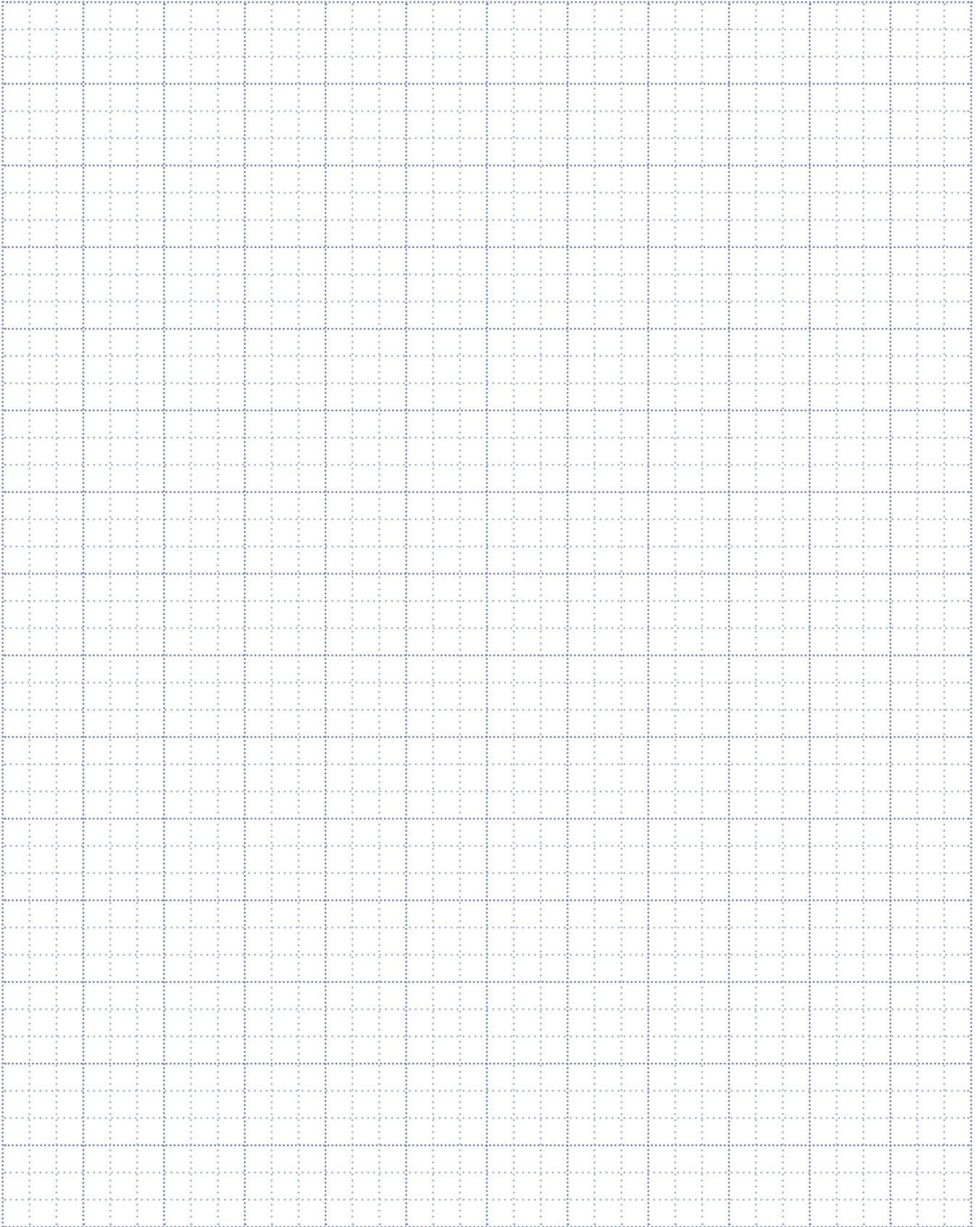
Tear-out graph paper is provided to the right and at the back of the guide for you to create three-dimensional paper models, along with other materials you may have available. The gridded lines will help you establish proportions for your models; for example, one larger square equals one foot.

The illustrations to the right provide examples of paper models. The photograph of Jackson's acrylic and wood "Tango Café Table scale model" demonstrates the variety of both form and materials that can be used in creating models.



© Dakota Jackson, "Tango Café Table scale model," 2005





3 CONNECTING



⁹ Dakota Jackson, "The Library Chair (Arm chair)," 1991

Dakota Jackson's "Library Chair" went through an unusually rigorous design process. The first prototypes underwent a series of revisions and refinements to achieve a successful design. Library chairs in general are held to very high industry standards and must pass a series of performance tests. In one test alone, Jackson's "Library Chair" endured 250 pounds of weight dropped onto it 175,000 times.

During the prototyping stage, Jackson was faced with the challenge of increasing the strength of the chair without compromising its visual appeal. He responded by experimenting with different types of wood and [joinery](#), testing their comparative durability. He also adopted the use of [computer numerical control](#) technology, acquiring a programmable robotic cutting tool known for forming precision fittings. The resulting chair is an award-winning design icon, included in museum collections and used in libraries throughout the world.⁵

4 PRESENTING: Convey meaning through presentations of artistic work.

“For me the essential fineness of a design is in the idea, not the object itself. It’s like minimalist painting or sculpture, which influenced me strongly in the early 1970s. In minimalism, the object is pared down to its basic meaning by stripping away all the **excess** of decoration — those elements that do not contribute to the pure idea.”⁶

Dakota Jackson

In the 1970s, while the minimalist **aesthetic** was flourishing, Jackson performed with minimalist dance groups and lived in New York City’s Chelsea neighborhood, then a vibrant emerging artist’s community. Twentieth-century minimalism, whether expressed in dance, art, music or poetry, was a creative movement that **espoused** simplicity, precision and structural clarity. Minimalism seeks to pare down elements to reveal what is essential, favoring an intellectual approach over a sentimental one to encourage more profound encounters with a medium.

Research minimalism and the artists associated with this aesthetic. Write a proposal for an exhibition of artwork focused on minimalism, choosing works by Dakota Jackson and one or more additional artists.

Your exhibition proposal should include:

Title: a suggested title for your exhibition

Curatorial Thesis: a detailed statement describing the exhibition contents and the concept or themes that tie these works together

Checklist: an inventory of artworks that includes a small image of each work and listing for the artist, title and medium

Educational Significance: an explanation of the potential educational impact of the exhibition, including any social, cultural and/or historical connections

Related Programming: an analysis of potential community involvement through related programming (educational events, films, lectures)

Gallery Installation: a plan or sketched example of your vision for how the exhibition will be arranged within the space

Title: _____

Curatorial Thesis: _____

Checklist of the Exhibition (Copy this formatting and add additional works as needed.)



Artist: _____

Title: _____

Medium: _____



Artist: _____

Title: _____

Medium: _____



Artist: _____

Title: _____

Medium: _____



Artist: _____

Title: _____

Medium: _____

Gallery Installation (Use the SCAD Museum of Art map on page 34 as a visual reference of museum and gallery layout.)

floor plan

National Core Arts Standards

Exercise 1

Responding: Apply criteria to evaluate artistic work.

9.1 HSI: Establish relevant criteria in order to evaluate a work of art or collection of works.

Exercise 2

Creating: Organize and develop artistic ideas and work.

2.3 HSII: Redesign an object, system, place or design in response to contemporary issues.

Exercise 3

Connecting: Synthesize and relate knowledge and personal experiences to make art.

10.1 HSII: Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.

Exercise 4

Presenting: Convey meaning through presentation of artistic work.

6.1 HSIII: Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

Glossary of Terms

aesthetic *n.* A particular approach to evaluating art associated with a particular culture or time period

archival *adj.* Of or relating to valuable records

bohemian *adj.* Unconventional, nonconformist

computer numerical control *n.* A type of computer program that controls the motions of a tool, allowing for a high degree of accuracy

constitute *v.* To compose, form

egalitarian *adj.* Providing equal access

espouse *v.* To make one's own; adopt or embrace, as a cause

excrescence *n.* Any disfiguring addition

full-scale *adj.* Of the same size as the thing represented

functionalism *n.* A belief that the function of an object should determine its design and materials

homage *n.* Publicly expressed respect

illusion *n.* An indistinct visual impression that does not reflect reality

joinery *n.* The craft of a carpenter; the means used to connect materials, particularly wood

lexicon *n.* The special vocabulary of a particular author, field of study, etc.

prototype *n.* An original, usually full-scale, working model created to assess performance

rendered *n.* Caused to be or become

retrospective *n.* An exhibition showing the development of the work of a particular artist over a period of time

scale model *n.* A representation of an object, either reduced or enlarged, that maintains the accurate proportions among its components

seminal *adj.* Strongly influencing later developments

thesis *n.* A proposition developed, supported and explained

Additional Resources



Dakota Jackson

[youtube.com/watch?v=4j8PrkS-XJM](https://www.youtube.com/watch?v=4j8PrkS-XJM)

In this video link, Jackson speaks about his decision to join SCAD as the honorary chair of furniture design.



Dakota Jackson

dakotajackson.com

The official Dakota Jackson website includes collections, portfolio, profile and media pages.



SCAD STEAM

[youtube.com/watch?v=YSq4pvl_xlg](https://www.youtube.com/watch?v=YSq4pvl_xlg)

Explore STEAM — science, technology, engineering, art and math — and how innovation and artistry come together at SCAD.

Citations

¹Jackson, D. [dakotajacksoninc]. (2015, June 30). The furniture that surrounds us must be beautiful, be provocative, be meaningful. They are instruments of our pleasures and the symbols of our period. [Instagram post]. Retrieved from: [instagram.com/p/4kWYixqjUd/](https://www.instagram.com/p/4kWYixqjUd/)

²Myers, A. Eye on Design: Dakota Jackson. [Slide show]. Retrieved from: 1stdibs.com/articles/eye_on_design/dakota_jackson/

³Holt-Johnstone, J. (1999 May 1). Dakota the design magician. The Ottawa Citizen.

⁴SCAD [The Savannah College of Art and Design]. (2013, February 18). Dakota Jackson [Video file]. Retrieved from: [youtube.com/watch?v=4j8PrkS-XJM](https://www.youtube.com/watch?v=4j8PrkS-XJM)

⁵Carlson, J. (1996, April 17). A chair for all the pages. San Francisco Gate. Retrieved from: sfgate.com/realestate/article/A-chair-for-all-the-pages-3146265.php

⁶Whiteson, Leon (March 29, 1989). Design: Dakota Jackson: Much Magic in His Furniture. Los Angeles Times. Retrieved from: articles.latimes.com/1989-03-29/news/vw-606_1_furniture-design

Artist Image Credits

| Image | Page | Artist | Title | Medium | Year | Courtesy of |
|-------|-------|---------------------------------|--|---|----------------------------------|---|
| a | cover | Dakota Jackson | "Kə-'Zü Chaise" | Laminated wood, steel, leather | Designed 1988, manufactured 1989 | Susan P. Meisel |
| b | 5 | Dakota Jackson | "IKO Comfort Club Chair" | Leather upholstery on hardwood frame | 2010 | Dakota Jackson Family Trust |
| c | 6 | Dakota Jackson | "Saturn Stool" | Polychrome nitrocellulose lacquer on solid wood, leather upholstery and sandblasted, satin anodized aluminum | 1976 | Dakota Jackson Family Trust |
| d | 7 | Dakota Jackson | "Kə-'Zü Chaise" | Laminated wood, steel, leather | Designed 1988, manufactured 1989 | Susan P. Meisel |
| e | 7 | Dakota Jackson | "Vik'ter Chair" | Natural cherry veneer over laminated maple, welded powder-coated steel frame, steel screws, rubber feet and plastic back pivots | 1991 | Museum of Arts and Design in New York, gift of Zoe and Pierce Jackson |
| f | 7 | Dakota Jackson | "The Library Chair (Arm chair)" | Laminated sweet gum core with maple veneer face and solid maple supports | 1991 | Dakota Jackson Family Trust |
| g | 7 | Dakota Jackson | "The Library Chair (Side chair)" | Laminated sweet gum core with maple veneer face and solid maple supports | 1991 | Dakota Jackson Family Trust |
| h | 7 | Dakota Jackson Marissa Brown | "DB Table" | Laminated glass and acrylic, translucent PVC skin, powder coated steel, rubber, nylon glides | 2001 | Dakota Jackson Family Trust |
| i | 10 | Dakota Jackson | "F1-11 Desk (1984 Desk) conceptual drawings" | Paper | 1984 | Dakota Jackson Family Trust |
| j | 10 | Dakota Jackson | "F1-11 Desk (1984 Desk)" | Black lacquered plywood substrate, macassar veneer, stainless steel, copper and black leather | 1984 | Louis K. Meisel |

| Image | Page | Artist | Title | Medium | Year | Courtesy of |
|--------------|-------------|----------------|---|--|-------------|-----------------------------|
| k | 12 | Dakota Jackson | "The Library Chair technical drawing" | Paper | 1991 | Dakota Jackson Family Trust |
| l | 13 | Dakota Jackson | "Tango Café Side Chair scale model" | Stained maple with metal frame and legs | 2005 | Dakota Jackson Family Trust |
| m | 13 | Dakota Jackson | "Tango Café Chair" | Laminated and bent beech wood and stainless steel | 2008 | Dakota Jackson Family Trust |
| n | 13 | Dakota Jackson | "The Library Chair (Arm chair) scale model" | Stained maple | 1991 | Dakota Jackson Family Trust |
| o | 13 | Dakota Jackson | "The Library Chair (Arm chair)" | Laminated sweet gum core with maple veneer face and solid maple supports | 1991 | Dakota Jackson Family Trust |
| p | 14 | Dakota Jackson | "Tango Café Table scale model" | Maple wood base with acrylic top | 2005 | Dakota Jackson Family Trust |
| q | 17 | Dakota Jackson | "The Library Chair (Arm chair)" | Laminated sweet gum core with maple veneer face and solid maple supports | 1991 | Dakota Jackson Family Trust |
| r | 30 | Dakota Jackson | "Jazz Loveseat" | Laminated bent plywood, polychrome natural cellulose lacquer, black anodized aluminum, solid maple and leather | 1977 | Dakota Jackson Family Trust |
| s | 30 | Dakota Jackson | "Kimono Cabinet" | Polyresin-finished anigre and cherry veneers on wood substrate | 1990 | Dakota Jackson Family Trust |
| t | 30 | Dakota Jackson | "New Classic Rectory Table" | Polychrome nitrocellulose lacquer on solid cherry, anodized aluminum, glass | 1982-84 | Dakota Jackson Family Trust |

Related SCAD Programs of Study

Furniture Design

Balancing aesthetic and conceptual ideals with practical and functional requirements, furniture designers create the furnishings that organize, define and enhance our environments.

SCAD furniture design students learn to speak the languages of design, art, technology, culture and history. They identify design opportunities, conduct research, synthesize findings and develop solutions that advance product strategies. Their designs develop into full-scale, functional works of art through the use of industry-standard resources and software that guide the creative process from sketch to final product.

The 42,000-square-foot SCAD Gulfstream Center for Design is the hub of creativity for furniture design students, housing extensive woodworking and metal fabrication studios, a plastics and composites laboratory, a welding facility, a paint booth and state-of-the-art fabrication labs — everything the designers of today require. Other resources include a five-axis computer numeric control router, a three-axis CNC milling machine, rapid prototypers and laser cutters. The most current digital applications are available, including AutoCAD, Autodesk 3ds Max, Adobe Creative Cloud Complete, Solidworks, SketchUp, KeyShot and Rhino 3d. All furniture design students are members of the American Society of Furniture Designers, and they may choose to pursue National Charrette Institute certification to enhance their professional credentials.

SCHOOL OF BUILDING ARTS

BACHELOR OF FINE ARTS
MASTER OF ARTS
MASTER OF FINE ARTS

CREATIVE CAREERS

FURNITURE DESIGNER
CREATIVE DESIGN MANAGER
CUSTOM PRODUCTION FURNITURE DESIGNER
DESIGN CONSULTANT
FIXTURE AND DISPLAY DESIGNER
HOSPITALITY FURNITURE DESIGNER
LIGHTING/ACCESSORIES DESIGNER
STUDIO ARTIST



Interior Design

Interior designers shape the spaces that matter most, conceiving and designing hospitality, retail, museum, corporate and residential interiors that inspire.

Concerned with far more than just beauty and style, interior designers examine the fundamental relationship humans have with the environments and objects around them. They carefully and holistically consider purpose and use, health, wellness and sustainable practices. At SCAD, interior design students learn to engage aesthetic theory, culture, materiality and function in the design of interior spaces.

In every interior design course at SCAD, students are challenged to become thoughtful designers capable of critical thinking, effective communication and productive teamwork. Undergraduate students study history, construction methods, materials, furnishing, lighting, building codes, barrier-free design and other specializations. The B.F.A. degree program is accredited by the Council for Interior Design Accreditation, affirming that graduates are qualified to enter professional practice.

At the graduate level, the curriculum emphasizes emerging materials, human response and research methods, allowing students to investigate the design discipline in depth. Students at every level work with electronic design software, including Autodesk Revit, AutoCAD, SketchUp, Adobe Creative Cloud complete and Autodesk 3ds Max.

SCHOOL OF BUILDING ARTS

BACHELOR OF FINE ARTS

MASTER OF ARTS

MASTER OF FINE ARTS

CREATIVE CAREERS

CORPORATE DESIGNER

FACILITIES PLANNER

HEALTH CARE FACILITY DESIGNER

HOSPITALITY DESIGNER

INTERIOR DESIGNER

LIGHTING DESIGNER

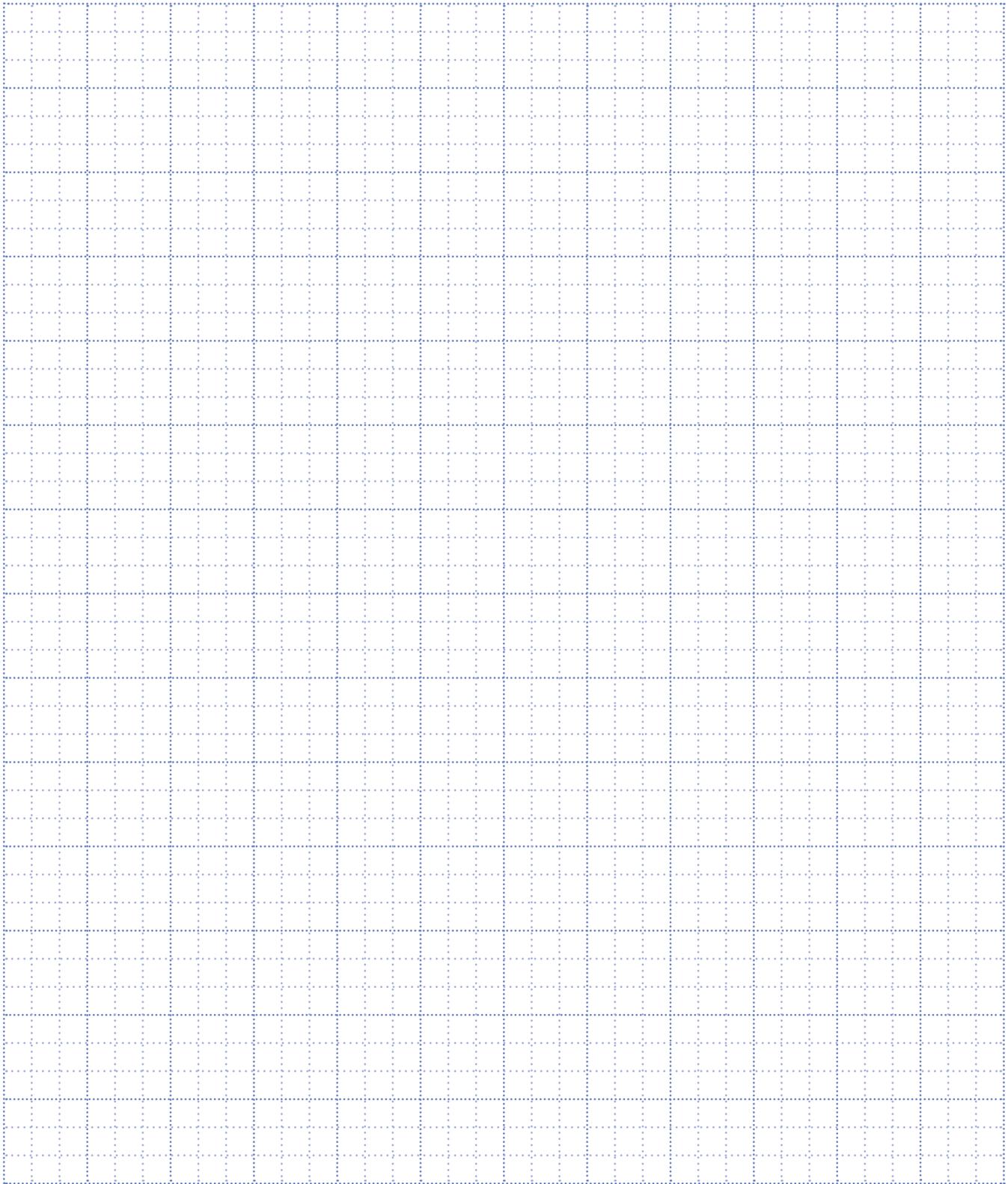
RETAIL DESIGNER

SPACE PLANNER









Facing page image:

Foreground: † **Dakota Jackson**, "Jazz Loveseat," 1977

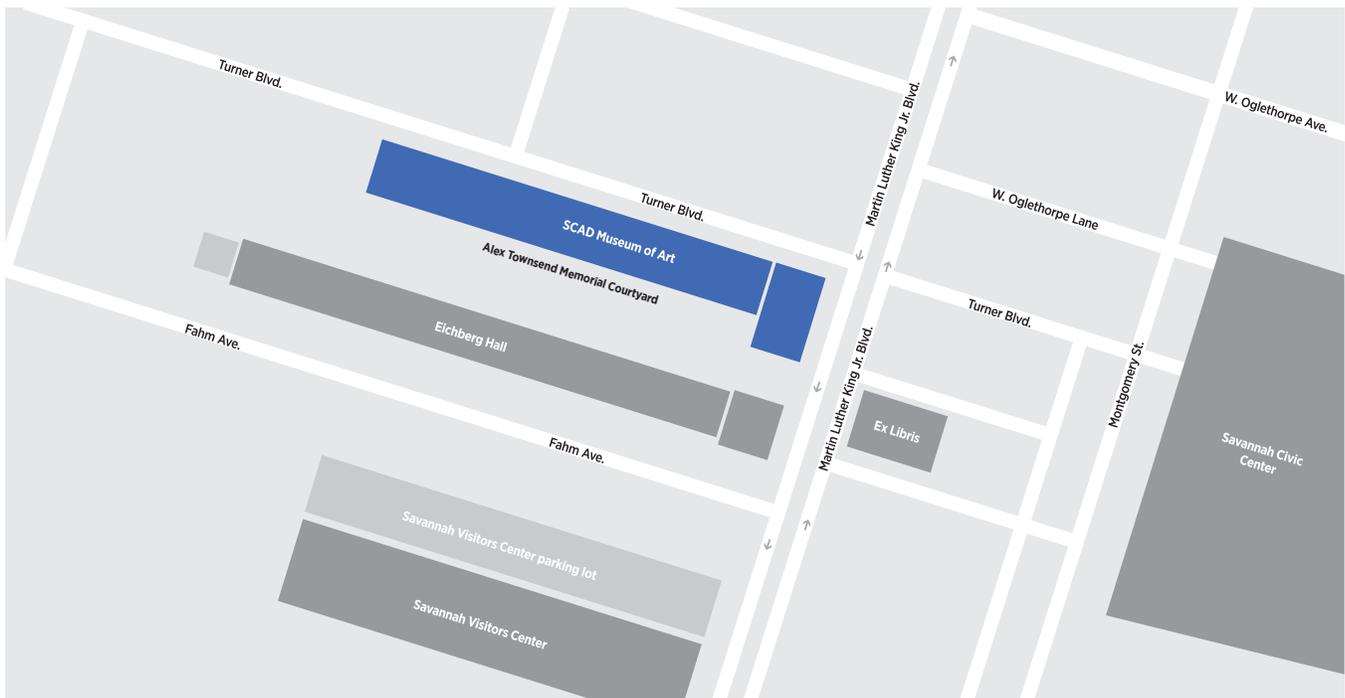
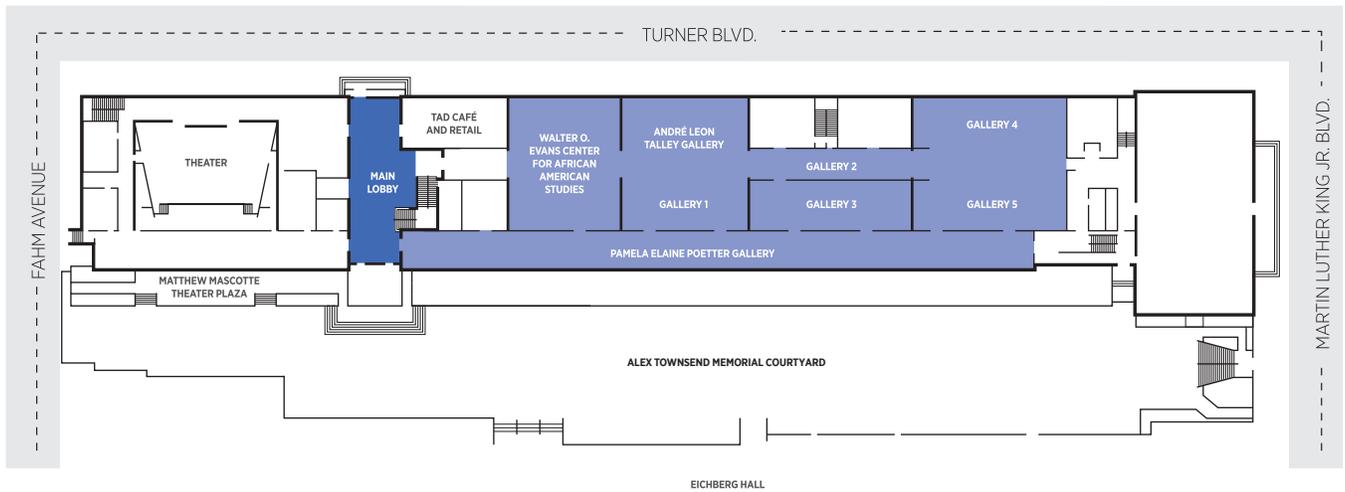
Left: † **Dakota Jackson**, "Kimono Cabinet," 1990

Right: † **Dakota Jackson**, "New Classic Rectory Table," 1982-84

Museum Map

Main Level

Galleries
 Main Lobby



Current and Upcoming Exhibitions

- S** **Floresco** • John Bisbee
through Jan. 3, 2016
- S** **Imprint** • Naimar Ramírez
through Nov. 8, 2015
- S** **Irons for the Ages, Flowers for the Day** • Li Hongbo
through Jan. 24, 2016
- S** **A Fashionable Mind: Photographs by Jonathan Becker** • Jonathan Becker
through Jan. 31, 2016
- A** **Oscar de la Renta** • Oscar de la Renta and Peter Copping
through Dec. 31, 2015
- S** **Other Voices, Other Cities** • Sue Williamson
through Jan. 24, 2016
- S** **As Far as I Know** • Manjunath Kamath
through Jan. 30, 2016
- S** **Active Anesthesia** • Shin Il Kim
through Jan. 30, 2016
- S** **History, Labor, Life: The Prints of Jacob Lawrence** • Jacob Lawrence
through Jan. 25, 2016

S SCAD Savannah

A SCAD Atlanta

SCAD
MUSEUM OF ART

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