This issue of ARCADE examines the relationship between architecture and graphic design. The relationship between the two has always existed, although it has remained unacknowledged until recently. Architects and graphic designers now collaborate to produce, for example, a signage system that is graphically pleasing, easy to follow, and compatible with the building's architecture. The advent of graphic design programs in colleges and art schools, as well as the development of the "graphic designer," a descendant of the "art director," has redefined the architect's dance steps in the Design Waltz; the architect no longer dances alone.

— Caroline Petrich
ARCHITECTURAL CRITICISM ON THE

DECEMBER/JANUARY

Issue

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DECEMBER/JANUARY

REBECCA BARNES

COLUMN OF MANY ORDERS

ARCHITECTURE IS KNOWN AS "THE OLD FOLKS' PROFESSION." (Some of you may call it "the Old Man's Profession").

To a chronologically young person, the term holds promise of an increase in creative and fulfilling work. For an old person, the term becomes a taunt, finally suggesting a status attainable only through outliving the preceding generation of young architects.

The first time you are called a young architect, particularly if you are encroaching upon thirty, you feel relieved. The next few times, you sense yourself a rightful heir-apparent. But when, with graying head, and tri-focaled eyes, you suspect yourself catalogued with the young, you may suspect that there is more to the role of young architect than mere self-definition.

Remember, then: In architecture, as in any other profession, a status-quo appreciation of major projects is not a proper vocation. Too easily a status-quo leaves an unfulfilled after-taste. A mature body requires years of lying still to allow the juices to ferment. A proper body requires a generation to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object ever made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object every made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object every made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object every made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object every made . . . in his spare time), and architect Ries Niemi ("hopes to be able to reproduce every manufactured object every made . . . in his spar
AN ECLECTIC JURY SELECTED an eclectic group of buildings to honor at this year's AIA Honor Awards. The founding
motion was Robert Cloppa of Kohon Pederson
Fox, a New York firm known for its office tower and business-like attitude. Susan
S.H. Kim of Koeter-Kim Associates of
Boston, an architect in the small, growing, dis­
sized firm; and Eric Owen Moss of Santa
Monica, the Dick Cavett of the jury, prin­
cipal of a small, growing firm of stulti-
architects. More important to the
interest of the event than the renee-value of
these three was the range of attitudes their
work and words expressed, first at a presenta­
tion of their work at the U.W., and later at
the Awards ceremony in the Seattle Art
Museum. Cloppa showed them as a study­
his office is doing twenty-two jobs presently. Efficiency of style, silhout­
ture of elevation, and, one would guess,
agreement with the client's budget and
schedule comprise this businessman's ar­
chitect's palette. In contrast, Susie Kim was
mysterious, at least exquisite. Her form's ideas
"come from the situation. We allow our­
sele in a conditioned, to feel the situa­
tion as it is brought to us." Presenting these
projects, Kim appeared to be reading them
with new interest in front of the audience.
Eric Moss was the campus art, the intellec­
tual athlete, throwing ideas and dashing
around a field littered with complex con­
structs. In explaining his program he offered
physical imagery. It is our fundamental
intention to find a way to end run the
conventional language of architecture —
not a slimmer, but a different, new experi­
cences that are of America, to find
something that is personal and belongs to
me."

In two days, this trio sifted through sixty­
two entries, sixteen of which they toured,
attended by David Fuku, the Seattle arch­
tect responsible for coordinating the
Bellevue Park competition, the Tacoma
Dome, and Portland Building designations.
The AIA recognized professional architect Paul Schell of Cor­
tanoe, structural engineer John Sklif of
SWSB, and artist George Tustakawa by
together honoring both Schell's and Sklif's birthday. (If
you've never heard a hundred architects
ig together, you've never heard a hundred
architects sing together.) Returning the
compliment, and articulating the utmost
inherent of the many, Paul Schell
proposed that it is architects who breathe
life into cities.

ONE REASON FOR USING A DESIGN
competition to solve a public design prob­
lem, according to Eisa Wundram, the Port­
land architect responsible for coordinating the
Bellevue Park competition, the Tacoma
Dome, and Portland Building designations.
It is to know what you're going to get. An­
other of the strengths of this kind of local level of politics — public participation — to
the equation, political decisions are less
the target of criticism. "One reason to add is
the creativity, he says, "I know I'm under
competition and the great stress for the
whole competition. Moreover, it is the
most creative idea that they have that
in the basket of the jury."

Semi-finalists in the Bellevue Park Competition may
have been more motivated than they were
for the Bellevue, and, the jury
anxiously asked whether they had
questions were designed for the
the range of entries — five.
No fees were to be paid
for this additional phase of work, so it is
at the architects' discretion that any addi­
tional work be done.

On the basis of the questions asked, it
seems that the JG/MH's scheme's architec­
tural style bothered the jury. Wundram
reported that they were not happy with the
"high tech approach," wanting structures
"more compatible with the layout" (a Vic­
torian, English landscape-designed). That
team was asked to provide additional
details to explain the forest, the pond, and
conifer sites.

Beckley/Meyers' scheme, on the other
hand, sparked questions concerning basic programmatic elements: the need for park­ing,
the desire for shelters in the first phase,
a grading plan, treatment of the "sets"
marking the existing buildings, the canal
detail, stronger entry from the south, a
basketball court. The jury also questioned
the working relationships with the local
consultants (MacLeod Eckford and CHM Hill).

Differences between the schemes go be­
Y the basic design approach. Although
both were estimated to cost almost
precisely the $8 million budget in the first
phase, B/M's had a total price tag of nearby
$16 million and included significantly more
accommodation. The JG/MH's 9.5 mil­
lion complete project.

Wundram commented that although
this additional phase is not part of the original concept, it is not uncommon to encounter un­expectant questions from the jury. The
scenario of the Park competition, by a jury of 13,
should come late in November or early
December, following presentations to the
jury by each design team. A jury report
documents the entire process could be
available in early 1985.

BUILDINGS are not the problem with American cities. We're enormously skilled at making
individual projects, and they don't even seem to add up to much.

- Jacqueline Robertson, architect and
University of Virginia Dean, commenting in the Design Quarterly
"City Center Profile," 1984.

URBAN ARITHMETIC:
QUEEN ANNE VISTA + AIRBORNE BUILDING = 0

T hose who walk or drive down Queen
Anne Avenue have a new vision at the
end of their journeys: a building now sits at the very end
where the city used to meet the water. The Air­
borne Building, at Western Avenue and
Denny Way, is a new office structure by
developer Martin Selig. It is an eight-story
building, noticeable from several well-traf­
ficked streets, and noteworthy because of
its semi-circular plan and grey-and-black
striped glass curtain wall. In plan, the
building's east side is a continuous curve, a
longer flat plane faces west toward the
water. Along the vehicular street there is a
curved, tinted-glass recessed entry behind
a landscaped porte cochere, featuring
clean white columns and granite paving
stones. The building's workmanship and
materials are refined: precise, tight reveals
and joints, and windows flush with their
frames.

Of the Airborne Building, architects
might say to other architects, "It's really
well-detailed." And it is. These architects
might also ask, "Can fine craftsmanship
compensate for the lost opportunity of the
'

"So stupidly simple and yet to greet; Lou Kahn used to
make buildings that did that" (Susie Kim on Waterfront
Building mixed-use project, the latter two
owned by Cornerstone Development
Hill).

Wundram has been able to devote his
business completely to competition design
and management since 1978, which was
about the time the FTC disallowed manda­
tory rules for selection processes, ruling
that participation in competitions could no
longer be restricted. What had been
AIA rules concerning architects' activities
became merely guidelines. Wundram
credits this change (and the general
trends of deregulation of professions) with
consumer education to be contributing factors
to his growing business.

THE ROMANCE OF ARCHITECTURE
(view from "out there"): Sweet's Di­
partment store, Seattle.

Wundram is the executive vice pres­i­dent at PRE Partners, the general con­sul­
development company. He is involved in
the design of a new arena for the
Seattle Supersonics basketball team.

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DE MEDICI/MING - FINE PAPER

Susan Boyle
Susan Boyle is an architect practicing in
Seattle.

Jacquelin Robertson,
architect, University of Virginia
Dean, commenting in the Design Quarterly
"City Center Profile," 1984.

"I like hardware stores" kind of
language shows a knowledge and sense
of elevation, and, one would guess,
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CONVERSATION ON GRAPHIC DESIGN AND ARCHITECTURE

THE dynamic relationship between architecture and graphic design is a part of the growing trend among design professionals to work together and share each other's expertise. To explore this relationship, THE WEEKLY, in two separate conversations, interviewed Caroline Petrich, an architect and graphic designer, and Bonnie Duncan, a UW MBA student and editor for ARCADE. The conversations were held at Carparelli's, a small, family-owned Italian restaurant in Seattle.

Caroline Petrich: Where did you get the idea for your career as an architect and graphic designer who was primarily in the design of corporate spaces? We used to be in a building with a large periscope, and concentrate more on three-dimensional graphics and print design rather than architecture. That's the way I've always felt about architectural design. People generally aren't willing to spend money on signage, or really don't care.

Cliff Chang: Any time an architect wanted to use a graphic designer as a consultant, it wasn't always easy to find one, especially for a signage project where graphic design had the major role: a great deal of information had to be communicated clearly and concisely to the public. Ellen Ziegler, also interviewed by ARCADE in this issue, was the graphic designer selected to put the message across.

Cliff Chang: Any time an architect wanted to use a graphic designer as a consultant, it wasn't always easy to find one, especially for a signage project where graphic design had the major role: a great deal of information had to be communicated clearly and concisely to the public. Ellen Ziegler, also interviewed by ARCADE in this issue, was the graphic designer selected to put the message across.

Bonnie Duncan: How would a real graphic designer be able to improve on the graphics an architect might design?

Cliff Chang: If I think it's very clear to us that we want a graphic designer when we want good graphics, such as for signage or for our project at Pier 48, we're willing to put money into it. But if the only thing we need is some kind of advertising for an architectural exhibit, we have to worry about with signage in public buildings. We deal with hospitals where people can take this off! It's important to convince a client that maintenance is a central factor in the success of the signage. Signs don't take care of themselves; someone has to take care of them.

We were interviewed for THE WEEKLY, in two separate conversations, about our experiences with graphic designers and architects. The conversations were held at Carparelli's, a small, family-owned Italian restaurant in Seattle.

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Cliff Chang: Any time an architect wanted to use a graphic designer as a consultant, it wasn't always easy to find one, especially for a signage project where graphic design had the major role: a great deal of information had to be communicated clearly and concisely to the public. Ellen Ziegler, also interviewed by ARCADE in this issue, was the graphic designer selected to put the message across.
When signage is randomly and competitively present... architects have ignored the needs and realities of signage as a premise identification. (From Let There Be Neon, by Rudi Stern)

Stylistically, the marriage of architecture and graphic design is very effective. Because you have these two professional areas working—one in three dimensions and one in two—when they come together, they have a lot to say to each other. Architects and graphic designers generally get along very well, because each understands what the other is trying to do. I have never had more fun than when I’ve worked with architects.

CP: Perhaps the combination of graphic design with architecture over the past twenty years continues to grow because of commercialism—that’s been found very useful for marketing purposes.

EZ: It’s effective. This gets back to the functional aspect. Architects find that their buildings work better and have more of an impact when the knowledge of a graphic designer is incorporated into what they do.

BO: Have you noticed a general trend in the style of graphic design, in the same way that there’s a trend in the style of architecture from one decade to the next?

EZ: Certainly. There are always fashions for the times. Graphic design sometimes seems overly style-conscious at the expense of the message. The best graphic design is not like that of course, no matter what the style happens to be. But the general body of work that’s being produced seems to be striving for a fashionable look, which is a superficial approach. Any design field is very fashion-conscious, and sometimes designers don’t have enough time to think something through carefully, and they try for whatever is easiest.... To pick up a style that’s popular at the time is sometime an easy way to please.

Some designers develop a personal style, and you know what to expect when you hire that person. You hire Sam Smith, you get a Sam Smith look. Other designers try to let the client’s needs influence their design decisions, formally and stylistically. In my opinion, that is where communication really happens. That is the kind of designer I try to be.

All photos this article by Caroline Petroich.
Exhibits: "A glazed terra cotta district for Portland" by Virginia Guer Renay, at the Art Museum Gallery, 615 5th Avenue North, Seattle.

Mixed media works by Pauline Goldstein at the Virginia Inn, this month.

Ceramic art by the Women's Cultural Center's 1985 Exhibit through December.


Holiday group show of gallery artists at the City Occasion Gallery, now through 1985.

"Halloween Swims and Other Underwater Diversions," a show of watercolors by Alice Van Parys, continues at the Cinerock Blue Gallery through December. D'AET's art installation window will be featuring the ceramic sculptures by local artist Robert Nelson from 10:00 to 10:00. They can be seen 24 hrs. a day at 105 Stewart St.

"Pichuck Glass Exhibition," over 40 internationally-known glass artists at the Three Sutton Gallery, Alsea, Wash. Sutton, jewelry by Mark Sevens and ceramic sculptures by Eric Nielsen. Both shows run through December 29. Neon Plus — fantasy art at the Jackson Street Gallery, 1635 S. Jackson, Seattle. 11:00-7:00.

City of Seattle incorporated, 1889.

National architectural photo contest sponsored by the AIA and its St. Louis Chapter; submit (5) 35mm color slides with the $10 entry fee and you may win the $1000 top prize. For info, AIA Photo Contest, c/o St. Louis Chapter, AIA, 319 Olive Street, St. Louis, MO 63101. 314/651-2484 Deadline: 1/18.

"Grids on the Port of Seattle" at the Philip Benefield Gallery, San Francisco through 1985.

City of Seattle Land Use Committee meeting, City Council chambers, Rm. 1101, Seattle Municipal Building, 9 a.m.

Seattle Design Association Board Meeting. Call 856-3499.

Deadline for citizen proposals for map changes to new-neighborhood commercial zones for Southeast-Central Seattle through the Seattle City Council, Municipal Building.

Last day to catch Christopher Bauch's exhibit at Blue Sky Gallery, Portland.

Last day to catch Lisa R. von Rosenfellin, at the Davidson Galleries, 87 Yoler Way, Seattle.

City of Seattle Landmarks Preservation Board meeting at the 400 Water Building, 4th floor conference room, 3:30 p.m. for agenda, call 652-4501.

Also at Jackson Street Gallery, "Holiday Sampler," the sixth annual group show featuring gallery artists and new-collectors.

"Flora and Fauna," natural history prints, a special Christmas show at the Gordon Smith Gallery through 1/7.


At the Foster White Gallery, through 12/30, paintings in powdered pigment, and, of old oaks, by Lynne Gah. Also, photos of waterfalls of Washington by Jim Bell and a special showing of Celsius, recent Masterpieces. At Davidson Galleries through 1/19, Portland. A new exhibit by Portland artist Anne Stoett featuring a selection of new works by gallery artists.

"Tell It to the Park Board" town meeting on the Seattle Parks and Recreation Policy Plan. Better Lake Community Center, 7:30 p.m.

The Los Angeles AIA hosts a dinner to honor Cal Mason. Ash telephone (713) 619-9888.

Your firm's name in lights at the marker? Call Mary DeKeyser, 855-4704.

"Colors," works by local artists at the Beck Gallery, 1221 15th Avenue NE, Seattle.

Hand-colored photographs by Francisco Lecamp in the Silver Image Gallery through 12/9. Also at the Silver Image Gallery, Maine 70 photographs by Fred Austin.

Drawings, paintings, and wall reliefs by Leslie John, at the Linda Farn Gallery, Seattle.

Thirteen free brass ensemble concerts at Fremont Center, Fremont, 1230-1246. For info, call Downtown Development Association, 683-3940.

"Paintings," recent works by Paula D. Gifford, at Donnally/Hayes Books through 12/18. Also at the Art Museum Gallery, through 12/18.

Art of the Olmsted Landscape, a collection of approximately 70 paintings and landscape plans of Seattle parks and national parks designed by Frederick Law Olmsted and his sons. Museum of History and Industry, through 1/7.

A Christmas Carol at Paramount Theatre, 3:30 and 7:30 p.m., 901 Broadway, Tacoma. Call 591-5890 or 858-7446.

Richard Riedel at the Portland Center for the Visual Arts, through 1/19.

Illustration in the third dimension: Maurice Sendak's theatrical art is on view at the SAM Revision at Seattle Center through 1/2.

AIA Seattle, Cauthen-Austen architect, born 1920.

AIA Chapter Meeting presents Harry Weiper, architect of D.C.'s subway system and more recently in the news as the designer of a $100,000 office tower, and who probably will speak to the convention the AIA chapter has generated at the Olympia Hotel. 615-4938.

Public Hearing by the Urban Redevelopment Committee on the Downtown Housing Preservation Ordinance, in City Council chambers, Rm. 1101, Seattle Municipal Building, 7:30 p.m.

12. The design awards submissions of the Portland Chapter AIA will be on display through 12/17. The Architecture Gallery, Portland.

City of Seattle Transportation Committee meeting, in City Council chambers, Rm. 1101, Seattle Municipal Building, 9 a.m.

Prints and sculpture by Joan Rose Bocket, at Donna's works Books through 1/18.


BLUEPRINT: for architects' general meeting at Alaskan Inn in the Market, 5:30 p.m.

IDA's Christmas party. At the Aquarium, 1101 Industrial designer, their friends, and friends.

City of Seattle Land Use Committee meeting, at City Council chambers, Rm. 1101, Seattle Municipal Building, 2 p.m.

The Urban Redevelopment Committee will hold its public hearing on the proposed joining of the Pioneer Square and International Districts, in City Council chambers, Rm. 1101, Seattle Municipal Building, 8 a.m. AWARES: A happy birthday to Victor Steinbrueck.


Free software to share wins PDXDCASE Prize at the Christmas meeting of Architecture Access Committee, Seattle AIA office, 5:30 p.m.

Posters and program for BLUEPRINT's "Winter Session" conference have been released. More dates for entries, Monday, 9/15.
19 City of Seattle Landmarks Preservation Board Meeting at the 400 Weather Building, 4th floor conference room, 3:30 pm. For agenda, call 625-4501.

20 First Day of Hanukkah.

21 "Tell it to the Park Board." Town meetings on Seattle Parks and Recreation Policy at Denny Park, 100 Dexter Avenue, 7:30 pm.

22 Portland AIA: Chasing the Madrigal A safe and sanity-statement tour of all the architects (who could) buy the Madrigal at the Blackfish Gallery, 305 NW Sixth Avenue. Admission, $3.

23 Canfield Idea, co-designer of New York's Central Park with Frederick Law Olmsted, born 1824.

24 Deadline for artists to submit applications for public art projects to be included in the Washington State Convention and Trade Center and the State's Corrections Facilities; S endenthes to Washington State Arts Commission, 110 Sandes, Axi St. (691, Olympia, WA 98504-4111, (206) 753-3860. First Day of Winter.

25 "Erotica," an exhibition of erotic art on porcelain and stoneware platters and plates by Canadian artist Lillian Brans at the Jackson Street Gallery now through 1/26, sculpture installation and textiles from the Dan Slavin collection.

26 Contemporary Native American photography at the Silver Image Gallery, through 1/31.

27 Oil paintings by Merle Martinson at the Francis Selden Gallery through 1/27.

28 Paintings by Denise Anderson at the Virginia Inn, through January.

29 Seattle buried under six feet of snow.

30 Opening reception for the exhibit "Drawing and Constructions" by Steve Gianakos at the Bippard Bullion Gallery in San Francisco, 6-8 pm. through 1/26. See this one if you can, it's the only gallery on the West Coast dedicated to the art of architects.

31 Acrylic paintings by John Edward-Jrah in the Linda Farris Gallery now through 1/31.

32 At Jackson Street Gallery, "Images of Seattle, 1901 to 1984," historic and contemporary views of the city in painting, sculpture, and photographs. Show runs through 1/24.

33 How through 2/2 at the Hodges/Banks Gallery, sculpture by Robert Mali.

34 Kick-off meeting on proposed Neighborhood Commercial Map Changes for the Southeast/Central Region of Seattle; that's south of Madison, east of 1-5. At the Mt. Baker Community Club, 7:30 pm. 1/29.

35 Opening reception at the Volunteer Park Seattle Art Museum. At the Volunteer Park Seattle Art Museum Auditorium, 7:30 pm. Members Rs, non-members $1, 7:30 John Belleson, former and current designer, born 1706, 178.

36 "Outside New York."

37 "Images of Seattle, 1901 to 1984," historic and contemporary views of the city in painting, sculpture, and photographs. Show runs through 1/24.

38 Kick-off meeting on proposed Neighborhood Commercial Map Changes for the Southwest Region. 1/22.

39 First Annual Kitchen Design Awards. Contact ICF, 305 E. Alder Street, New York, N.Y. 10016, or any local ICF showroom. (206) 753-3860.

40 "Tell it to the Park Board." Town meetings on Seattle Parks and Recreation Policy at Donnally/Hayes Books now through 2/5.

41 The Twelfth Anniversary Exhibition of drawings by Kenneth Calabrese at the Folsom White Gallery through 2/3.

42 "Images of Seattle, 1901 to 1984," historic and contemporary views of the city in painting, sculpture, and photographs. Show runs through 1/24.

43 Oil paintings by Merle Martinson at the Francis Selden Gallery through 1/27.

44 Paintings by Denise Anderson at the Virginia Inn, through January.

45 Seattle buried under six feet of snow, 1983.

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**The Train to Continuum**

**Who’s Running This Profession Anyway?**

If we attempt a definition of environmental graphic design, we get all hung up in the names of other professions: “The art and design (and, waffle-words to acknowledge aesthetics and technology) of visual communication (sounds like Dan Rather and CBS) in the context of environmental space, often associated with architecture, interior design, advertising, design of printed materials, etc., etc., and pretty soon everybody is in the act.”

If we ignore for a moment the typical definition and look at who’s active in the field, we get the following picture of who’s doing what:

**Owners and clients dabble in environmental graphic design because it adds pizazz to their project. They call up the tent and awning company and order a couple of tasseled banners to “enliven” the space. But this band-aid approach often involves the architect and manufacturer and may not real mean connection or reconnection to the project.**

**A Place for EGD Along the Way**

This leads to the question: where does environmental graphic design fit along this grand continuum of design? Eero Saarinen thought of design — technology, materials, and manufacturing processes — have taken it from the hand of the artist to the hand of the machine. If we imagine a machine, it fits somewhere between architecture and graphic design with thanks and apologies to each. It’s a very young profession. 20th Century has said that graphic design, especially print, is little more than 25 years old. What began as architects searching for enrichment of large architectural spaces probably evolved into the graphic treatment of architectural spaces by hybrid types of designers whose interests and talents lay in architecture and graphics. Soon after, the practitioners of interior architecture probably evolved their own version of environmental graphic design using art programs and murals to develop the architectural design theme. With the aid of computer graphics and their expertise in typography being applied to signs, the continuum was complete.

Yet our place is not completely secure. Although we can trace a history of sorts, environmental graphic design is not yet a well-established profession like law, finance, theology, or architecture. It’s not a life or death kind of service, as any doctor or stockbroker will tell you — you probably won’t feel over from lack of graphics in your daily routine; unless you are imagined this outrageously: “A Design One” emergency truck comes to a screeching halt near a man lying on the sidewalk; frantic onlookers scurry around as the medic deftly leaps from the vehicle, deposits his Hemohelvetica, a near-fatal blood disease. The folkloric banners, flags, and family pageants. But this rarely works, because today in the thirteenth century and the Floriennes weren’t very big on directional signage. So the historical resource is inappropriate.

**Interior Designers get into environmental graphic design because it lets them leave their carpet-bound world of furniture and instead work on the spatial aspects of the project. Sometimes they are resistant to allow them to do — even when the project could use the help! (This relatively new practice of “interior architecture” stresses the integration of interior, exterior, and graphics concepts.)**

**Some architects themselves try environmental graphic design for precisely the same reason — the client to a full program or compensation for a lack of money for more permanent architectural materials.**

**Two Examples**

To illustrate how this interdisciplinary effort can pay off, here are two examples from the work of TDA. In each case, the coordination occurred between the various professional disciplines. The central design vision to affect all parts.

Sharonata Tacoma Hotel

The client was the beginning of this particular continuum, with an energetic project manager from Corazon Developent Company as the driving force behind the project. So convincing was her conception of the elegant style the hotel should evoke the same kind of richness found in the Italian towns of Sienna or Florence, with their heraldic banners, flags, and family pageants. But this rarely works, because today in the ninetenth century and the Floriennes weren’t very big on directional signage. So the historical resource is inappropriate.

**Notes**
Graphic designers should ask themselves what is at the very core of the design problem and consider the next larger and smaller implications of their work.

The interior designers responded with an upbeat group of furnishings which echo a light Oriental influence but address the utilitarian needs of a busy hotel as well. Soft mohair fabrics, smooth lacquered tables, and crystalline appointments grace the piano bar area of the lobby and mark the guest’s initial impression of the hotel.

The graphic designers added subtle signage in the black lacquer of the furniture, and placed it in a secondary place in the guest’s perception of the whole. Polished copper letters mark the meeting rooms and match the miles of copper handrails which wind up from the entry to conference rooms and on to the Wintergarden Cafe. Wall plaques in beige recede into the wall color and take their proper place. In addition, the extensive printed materials program takes inspiration from the interiors, reiterating a Deco typestyle and coordinating it with the corporate graphic standards imposed by the Sheraton Design Manual. The use of copper and black foils to imply the quiet elegance of the hotel’s style of service was a key element in the graphics program. Here the concept of continuity is very convincing — one concept from which all the solutions draw their inspiration.

McCarren International Airport Signing, Las Vegas, Nevada.

Here the client’s concept of Las Vegas disagreed with the typical tourist image of “Glitter Gulch.” Las Vegas is a conservative, small American town with a City Council, PTA meetings, and typical middle-class concerns. The design team responded by relying less on the neon and more on the desert for their inspiration. The soft red rock, dusty soils, and intense desert flowers play an important role in the color scheme.

The architects selected exterior wall panels in a sun-resistant metal finish. Vast vanished spaces were added to the passenger esplanade to house shops, restaurants, and stores. Here too, the red metal finish was used to refer to the desert rock.

The interior designers followed with a series of light and dark wall colors evocative of the desert soils and playful metal palm trees to hint at the desert character.

Las Vegas ... was the only architecturally unified city I ever saw in my life other than Versailles, and the unity was created by the signs.

— Tom Wolfe

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Guest Editors: David Gosling and Barry Malland

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PETER MILLER BOOKS
ARCHITECTURE AND DESIGN BOOKS
1909 FIRST AVENUE • AT STEWART • 623-5563
For years architects have believed that the quality of their work is self-evident, that the work need not be promoted. Many architects have prospered while waiting for clients to seek out the designers. Typically, architects have relied on personal contacts and clients' word-of-mouth referrals rather than on any sort of formal advertising. Like doctors and lawyers, they have felt advertising to be crass and, if not completely unethical, certainly unnecessary.

Attitudes are changing quickly. More architects have been forced to compete aggressively for less work in a tightening market. More effort has been spent on marketing recently than ever before. Graphically, marketing efforts have focused on the old warhorses, firm brochures and project proposals, in addition to newer tools such as client newsletters and seasonal promotional pieces which more generally keep the firm name in front of the past clients' eyes. What's different now about brochures and proposals is the growing number of such as client newsletters and seasonal promotional pieces which more generally keep the firm name in front of the past clients' eyes. What's different now about brochures and proposals is the growing number of firms relying on them for pulling in new jobs and the increasing sophistication and care with which they are put together. While they differ in their uses and audiences, proposals and brochures are fruits from the same marketing tree. Brochures are simply glossy advertising of a firm's past work, selling the architects' wares, gaining attention among new, potential clients, and refreshing the memory of past clients. Most firms, particularly smaller ones, should probably only produce one brochure at the two- to three-year intervals where they were sort of forced to stay for perpetuity (situation); it undoubtedly should radiate an aura of permanence.

Bellevue that is intended to indicate a sense of direction. A consistent with the firm's size, reputation, and/or sense of direction. A proposal may well be costly to produce and conversely, a two-bit brochure will produce unprofessional.

It should make very clear through subliminal cues, as well as through obvious drumming, that the firm knows itself, its strengths, in particular.

On the other hand, the brochure can be a means toward achieving a change in a firm's direction. Tim Girvin, Chartered AIA in Canada, is an architect who is intended to indicate a sense of transformation, helping the architect and/or their firm to "move out of a perception of their firm by others as doing a single type of work - where they were sort of forced to stay for so many years - and to reposition them as being capable of more than that."

Ideally, brochures and proposals are flexible, for use with a variety of clients. Few firms can afford to produce new brochures at the two- to three-year intervals recommended by marketing consultants. For most such firms, the brochure/proposal format is going to have to last for a long time and through many different circumstances. Pre-printed project sheets, like Tonkin/Koch/Achitects, can be mixed and matched or added and deleted with the same format as their letterhead and firm nameplate, or "identity," for a consistent look.

Proposals need to be directed specifically at the proposed project and a firm is trying to get at the image. When word processors first entered architects' offices, many firms were so enamored of them that they showed off by putting the same stock verbiage, or "boilerplate," into each proposal with only a few paragraphs focusing on the project at hand. Other firms have used their word processors more deftly. Seattle architect Carolyn Cease says, "Our feeling is that the shorter the proposal, the better. You don't want to just throw in extraneous material."

Similarly, David Rutherford of ARC Architects, a frequent competitor of Gene & Associates, Architects, feels the word processor is a tool, not a showpiece. "What is on computer is a rough draft. Everything is edited each time and directed at the specific proposal."

The brochure should be scannable - able to be "read" in a minute - yet also capable of functioning on several levels. This probably applies to "cold-call" and juried situations more than proposals for specific projects, but the principle still applies: keep the writing short and to the point, the graphics simple and clear. Still, proposals and brochures don't have to be simplistic. While one can leaf through Tim Girvin's brochure for Olsen Walker and quickly get a sense of the firm's image, by looking at photographs and skimming captions, one can also read at greater depth the written philosophizing of the partners or sketches and plans of illustrated buildings. ARC's project sheets do things different.

Whereas the big-time full-color brochures of Zimmer Commis/Franca and the NBI Group come along on strong with, at most, a couple beautiful color photos for an overall, but distant view of a building, ARC uses photos to "zero in on a detail," according to David Rutherford. "Their project sheets try to give a sense of the whole building by showing pieces: elevations, plans, photos, sketches. Rutherford also likes the idea of using New Yorker-like illustrations taken from a machine to cut a page for a building, to insert in the midst of a paragraph or scatter on a page. This is appealing to an architect undoubtably, but it seems likely that many clients wouldn't be interested in taking the time to fit the pieces together to understand the entire project. Of course, where the pieces of a project were more meaningful than the whole, this approach is not the way to go."

Again, each proposal should speak to clients and their needs. Clients can't be expected to make the connections. What they are expected to see should be made very clear and on several levels - both through subtle means and by hitting them over the head with it.

At the very least, know the competition's brochures and be able to compete. It's very important for a firm to be able to see its brochure in relation to everyone else's. RFP responses on public jobs are a part of the public record. More firms ought to use the opportunity to gauge how their proposals compare with those of their competition. Architects should ask clients to comment on their brochures and proposals to find out what is and is not being conveyed. Perhaps the client can suggest another firm's brochure as a model. And although many architects are hesitant to ask, for research purposes, for feedback on their brochures and proposals, they'll seldom be turned down. A library of other firms' brochures is a good source of information.

If all possible, hire a graphic designer. A graphic designer will probably play a psychologist to partners and project managers, doing a lot of investigation into the competition's brochures, and the competition's brochures. A graphic designer is much more likely to be a client for the firm, not a consumer of the firm's products, or words, or signals and subtle meanings of different graphic styles and formats. Ellen Ziegler comments: "It was a battle over the last five years to convince architects that they don't know graphic design. They think they can design their own 'identities.' It's the same thing as a client coming to an architect and saying, 'I have designed a house - can you draw it up?' It's very difficult for any architect to assimilate that concept. . . . When architects perceive that their competition was doing it, they wouldn't hire graphic designers themselves. Now there's a competition."

Mark Ashley
Mark Ashley, in charge of ARCADE's production, is a marketing and promotional writer for The Bungardiner Architects.

The Callison Partnership tried to work with architects to reach a graphic designer to meet a client, a brokerage house, to a firm at a brochure that pleased the partners. Finally, the firm decided to select a graphic designer in an unusual and enlightened way: a closed competition. Callison paid three graphic design firms to come up with ideas, make a presentation, and present a budget. At left, two typical pages from the full-color Callison brochure designed by Ellen Ziegler. Callison's proposal format, letterhead, and other graphic materials are coordinated with the brochure for a consistent look.
The NBBJ Group's newest brochure celebrates the large firm's fortieth anniversary with some punchy graphic acrobatics and the numeral "40" cavorting on every color page. The firm's project sheets and proposal pages will be redesigned to achieve the same graphic bounce. At right, two pages of the NBBJ brochure, designed by staff graphic designer Chris Spivey.

Tonkin/Koch/Architects' proposal pages were designed to avoid graphic fashion, in keeping with the firm's architectural design approach. Staff member Phil Schmidt developed a strict grid-system for a consistent format. The letterhead and proposal covers coordinate graphically with the black and white offset litho project pages, one of which is shown at right. The systematized proposal takes half a day to assemble and send out.

The embossed and gilded firm name on the blue box folder contains the unbound full-color project pages in the Zimmer-Guadal-Frasca Partnership brochure, at left. Lavish and eye-catching color photography is bound to impress.

In developing the design for Olson Walker Architects' brochure, graphic designer Tim Girvin proposed two alternatives: a brochure which would fold out to form a large structure, and one in a traditional style of Japanese "Orihon" binding. The latter approach became the 11" x 15" Olson Walker brochure, accordion pleated and bound in a box. Tim Girvin says of graphic designers, "We come from a very different kind of design (than architects). We don't really concern ourselves with whether our brochures will support 3,000 pounds on the corners. We're more concerned with coming up with an expression of the firm that really sells."
Washington Architects for Social Responsibility (WASR) is a chapter of Architects, Designers, Planners for Social Responsibility (ADPSR), a national organization of architects, related professionals, and students. Originally established to develop solutions to problems affecting the quality of life in our communities, ADPSR's primary goal is to mobilize the profession to assist in finding means to end the development, testing and deployment of nuclear weapons.

Since its establishment in 1983, the Seattle-based WASR has sponsored public lectures and meetings, inviting spokespeople from organizations such as Physicians for Social Responsibility, Ground Zero Center for Non-Violent Action, and Performers and Artists for Nuclear Disarmament. Congressman Mike Lowry and State Representative Al Williams also have spoken on and initiated discussion of the military, political, and economic aspects of the arms race. WASR sponsored six Town Meetings during Target Seattle week in the fall of 1983 and also was involved in the Northwest Peace Festival. A Graphics Assistance Program was established in the spring of 1983, whereby members of WASR donated their time and talents to produce posters and brochures for other Peace groups in the area.

Presently, WASR's primary focus is the Peace Park Project. In close cooperation with Ploughshares, the program, schedule, and statement of purpose are being defined in a brochure to be published and distributed to potential project sponsors and Advisory Board members. Participation in the Peace Park Project will continue to be a primary focus for WASR throughout 1983. Lectures and meetings are also planned for the coming year and will be announced to members and students through the WASR mailing list. Those interested in becoming members of WASR/Advisory or in planning and participating in these discussions and activities are asked to contact WASR by mailing their inquiries to:

Washington Architects for Social Responsibility
P.O. Box 131
Pike Place Station
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—Mauri Tamarin

Arthur Rice
Arthur Rice is an assistant professor of landscape architecture at the University of Washington and a member of the Washington Architects, Designers and Planners for Social Responsibility.

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