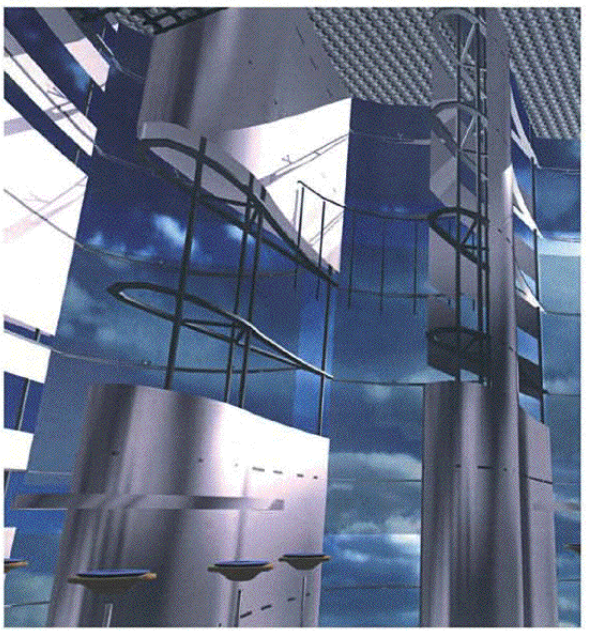
Selling Architectural Ideas



Tom Porter

Selling Architectural Ideas

Porter, Tom(Author). Selling Architectural Ideas.

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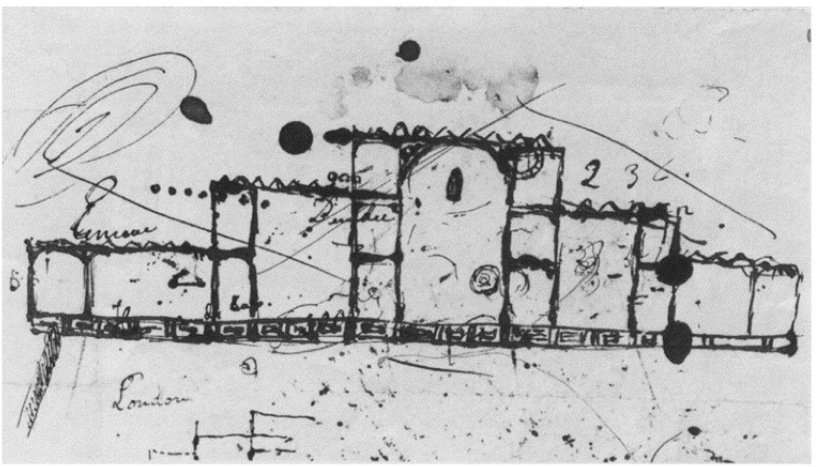


First published 2000 by E & FN Spon
11 New Fetter Lane, London EC4P 4EE

Simultaneously published in the USA and Canada
by Routledge
29 West 35th Street, New York, NY 10001

This edition published in the Taylor & Francis e-Library, 2004.

E & FN Spon is an imprint of the Taylor & Francis Group

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

Library of Congress Cataloging in Publication Data
Porter, Tom.
Selling architectural ideas/Tom Porter.
p. cm.
Includes bibliographical references and index.
ISBN 0-419-23260-5 (pbk.)
1. Architectural services marketing. 2. Communication in architectural design. I. Title. NA1996.P64
1999
720'.68'8–dc21 99–29074
CIP

ISBN 0-203-22309-8 Master e-book ISBN

ISBN 0-203-27733-3 (Adobe eReader Format)
ISBN 0-419-23260-5 (Print Edition)

Contents

Title page illustration: Crystal Palace concept drawing, ink on blotter, Joseph Paxton, 1850. Courtesy: Board and Trustees of the Victoria & Albert Museum.

Acknowledgements

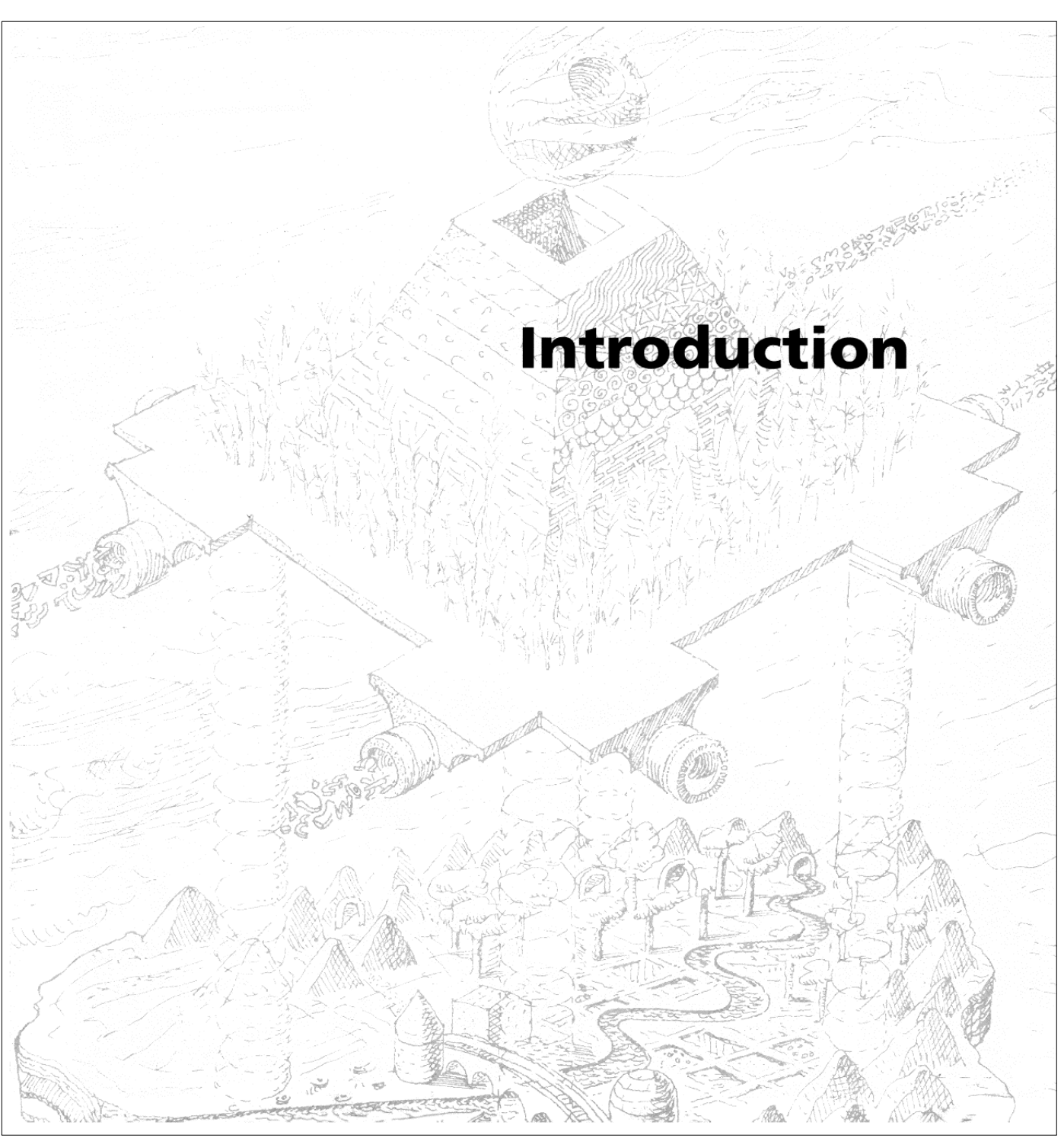
Special thanks are due to Bryan Avery and Richard Rose-Casemore for reading over the text and making useful comments.

The author would like to thank the following for their shared interest in architectural drawing and presentation together with their generous support, encouragement and provision of material during the course of this book's preparation:

Nigel Allen, Philip Allison, Lorenzo Apicella, Steve Bedford, Giovanni Brino, Alan Brookes, Roderick Coyne, Alan Davidson, George Dombek, Jack Forman, Matt Gaskin, Paul Godfrey, Sean Griffiths, Paul Hadfield, Ron Hess, Tim Hodgson, Sam Jacob, Graham Lake-Grange, Mike Leech, Harold Linton, Regina McNulty, Caroline Mallinder, Conway Lloyd Morgan, Jo Olsen, Martin Pawley, Alan Phillips, Martin Pitts, Clive Sall, Marinos Skourianis, Sara Smith, Catherine Tranmer, Anthea Walker.

The author would also like to thank Louise Rogers and Morley von Sternberg of *Building Design,* Isabel Allen of *Architects' Journal* and Adam Mornement of *World Architecture* for their input into the section on submitting drawings and visuals to architectural journals in Chapter Five, and Sue Goodman for permission to use her drawings.

Finally, the author would like to acknowledge all the students in the School of Architecture, Oxford Brookes University, who enthusiastically provided images for inclusion in this book.



Introduction

Introduction

The old Chinese proverb 'One hundred tellings are not as good as one seeing' underscores the use of pictorial expression as the oldest and most profound means of communicating ideas. In the past, using paintings and sculpture, all moral, political and religious instruction was achieved with the aid of visual expression. The pictorial language has maintained this primacy throughout history and, even today in our digital age, the image remains the central tool in shaping people's minds. Indeed, its ability to express meaning is more diversified than written language; images are universally comprehensible—providing a medium that, for global consumption, can transcend the barriers erected by the 3,000 different languages in worldwide use.

As image-making remains as the central activity in architectural design *Selling Architectural Ideas* explores the promotional role of the architectural drawing at its point of communication. However, by substituting the words 'communication' and 'presentation' with the word 'selling', the process of creating images is approached as a more persuasive and, therefore, a more successful design tool.

Chapter One studies the power of the image from the standpoint of its visual perception. Central to our understanding of any image is the message that it intends to impart. Consequently, enlisting eye movement research conducted in the UK and USA for the commercial world of advertising, the pictorial image is dissected in order to expose the visual scanning process and the all-important region of the message area, i.e., the point in a pictorial image from which its raison d'être is transmitted.

Architectural presentation as a complete 'selling package' is outlined in Chapter Two. This explains the proven logic of a narrative selling approach involving the edited story of the entire design journey—from embryonic diagram to the fully delineated

or rendered architectural form—which can successfully communicate design concepts to the client, the design tutor and, without spoken commentary, as a stand-alone submission, to the judges of design competitions. From within this package emerges the 'key drawing', i.e. that single image or cluster of images which not only snapshots the quintessential spirit of the design proposal but holds the potential of functioning in a much wider range of promotional roles.

Using precedents drawn from the world of graphic design, film and advertising, Chapter Three explains the ordering principles and layout strategies of the presentation package. The crucial optical function of 'negative space' and its role in orchestrating visual tension along scanning pathways is studied and exemplified together with a layout design approach that addresses different viewing points; the latter being especially important in competition entries where initial critical judgements are invariably made over distance. The chapter ends with a review of invented, alternative and composite drawing types devised by some architects to increase the communication prowess and, thereby, the credibility of their design proposals.

Chapter Four comprises a series of case studies which focus on the selling techniques of both young and established architectural practices. However, common to them all is the client bonding process in which he, she or the commissioning group is adopted by the architect as an integral member of the design team. Studio MG, FAT (Fashion Architecture Taste) and BDP (Building Design Partnership Ltd) each share with us many of their more subtle selling techniques—successful sales pitches devised for use at the point of client contact. This section concludes with a review of the world of the open design competition in which overnight success and subsequent media exposure can often result from insider knowledge and the triumph of a presentation style over design content.

In Chapter Five *Selling Architectural Ideas* concludes with a study of the promotional tools used in the architectural profession and the opportunities they provide for marketing the designer. For instance, there is the currriculum vitae as sales leaflet, the portfolio as sample merchandise and the interview setting as sales pitch, together with techniques for optimising their impact. Forms of hard- and soft-sell advertising are also provided by the website, the practice brochure, the newsletter and, of course, the reputation-building possibility, when it arises, of being published in the architectural or the national press.

However, the underlying theme of *Selling Architectural Ideas* is the maximising of the power of the architectural image so that it might fulfil roles beyond that in the design process. For instance, we only have to compare the inordinate amount of time spent in creating images with the rapidity of their visual consumption to understand that, in a world in which the viewer is constantly bombarded by images from every quarter, only compelling versions will survive visual rejection or, at best, a cursory glance.

1 The Power of the Image

Today they [architects] are in the business of selling images, just as much as magazine and book publishers, television producers, art directors, photographers and writers.

(Martin Pawley, 1990)

1 The Power of the Image

The selling of architecture nowadays extends beyond the traditional design presentation to a single commissioning client. Aside from the client now lie the serried ranks of preview and planning committees, local amenity societies and competition juries, not to mention the Lottery Commission, Royal Fine Art Commission and English Heritage, etc., and how they will react to the *appearance* of any new design being proposed. Consequently, the architect has learned to make manifest how a building will appear before it is built; if these skills are not developed, nobody—no matter how clever the design intention—will ever give them permission to build it.

Because of this architects, rather than promote themselves as construction technicians, have taught themselves to become visual prophets. While technical proficiency, if not virtuosity, is today taken for granted, the presentation of the visualised objects of their imagination has become paramount. Architectural design presentation has a long history going back centuries before the present-day wizardry of computer graphics. For instance, in this painting by Domenico Cresti we see Michelangelo marketing his design for the Basilica of St. Peter in Rome using a large and immaculately made wooden model. We also see a committee of powerful clients who will judge the merits of the design against a scaled preview of its three-dimensional incarnation (fig. 1). However, 130 years before this event took place perspective drawing had been invented and its use as a medium of visualisation and presentation was gathering momentum. Together with the later development of a coordinated orthographic projection in the eighteenth century, the primacy of drawing as the central design and marketing tool of architecture became firmly established.

Even a built architecture is consumed via a photographic image of itself. Indeed, Bryan Appleyard observes that architects are

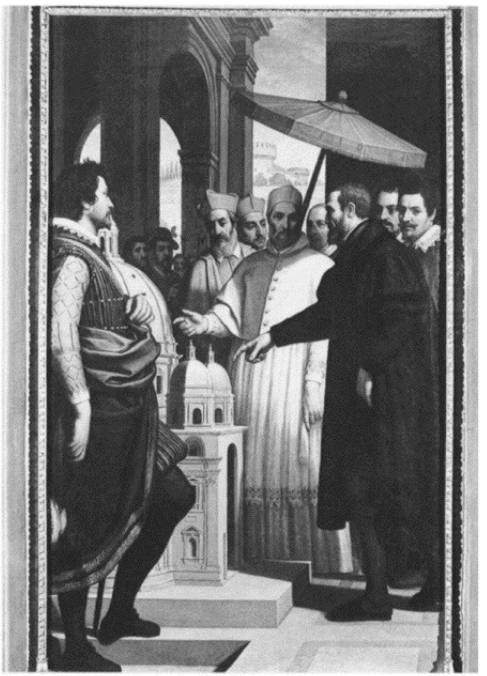


Fig. 1: *Michelangelo Shows Pope Paul IV the Model of the Dome of St. Peter's,* 1620, Domenico Cresti (also known as Passignano). Courtesy: Casa Buonarroti, Florence.

notoriously fastidious about how their finished buildings will appear in this medium:

> *This is, of course advertising, but it provides the imagery for which we tend to rely for our judgements…. As a result, architecture exists alongside other consumer goods. We see clothes on one page, recipes on another and buildings on a third. They are not real, but we act as if they were. Architecture, the Queen of the Arts, is reduced to the level of a frock or a sauce.*

However, at its 'point of sale' architectural drawing and the graphic image function as the major design concept representatives. Furthermore, a common denominator of all those designers who are successful in publishing their ideas in the architectural press and successful in selling, is the ability to invent and create compelling images. Indeed, many of them became celebrated for their image-making skills well before being known for their built architecture.

Anatomy of an Image

Meanwhile, the function of visual communication in the commercial world of advertising is, to quote Bill Bernbach of the Doyle Dane Bernbach ad agency, 'to speak its message with the greatest possible impact in the least possible time. It must arrest, hold, persuade, implant an idea and give specific information.' However, if we compare the amount of time spent viewing an architectural image with the inordinate amount of time expended in its creation, it becomes important that we understand the difference between an image that engages and shapes the mind of the viewer and one that invites instant visual rejection.

At the heart of any visual communication is, of course, its meaning. Any visual message has two dimensions: a semantic dimension and a symbolic dimension. While the former indicates

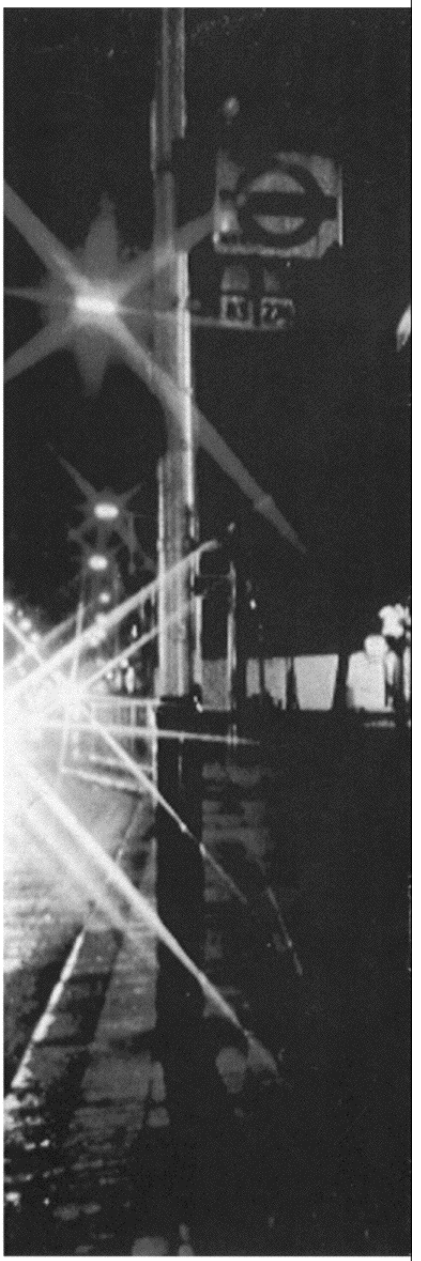
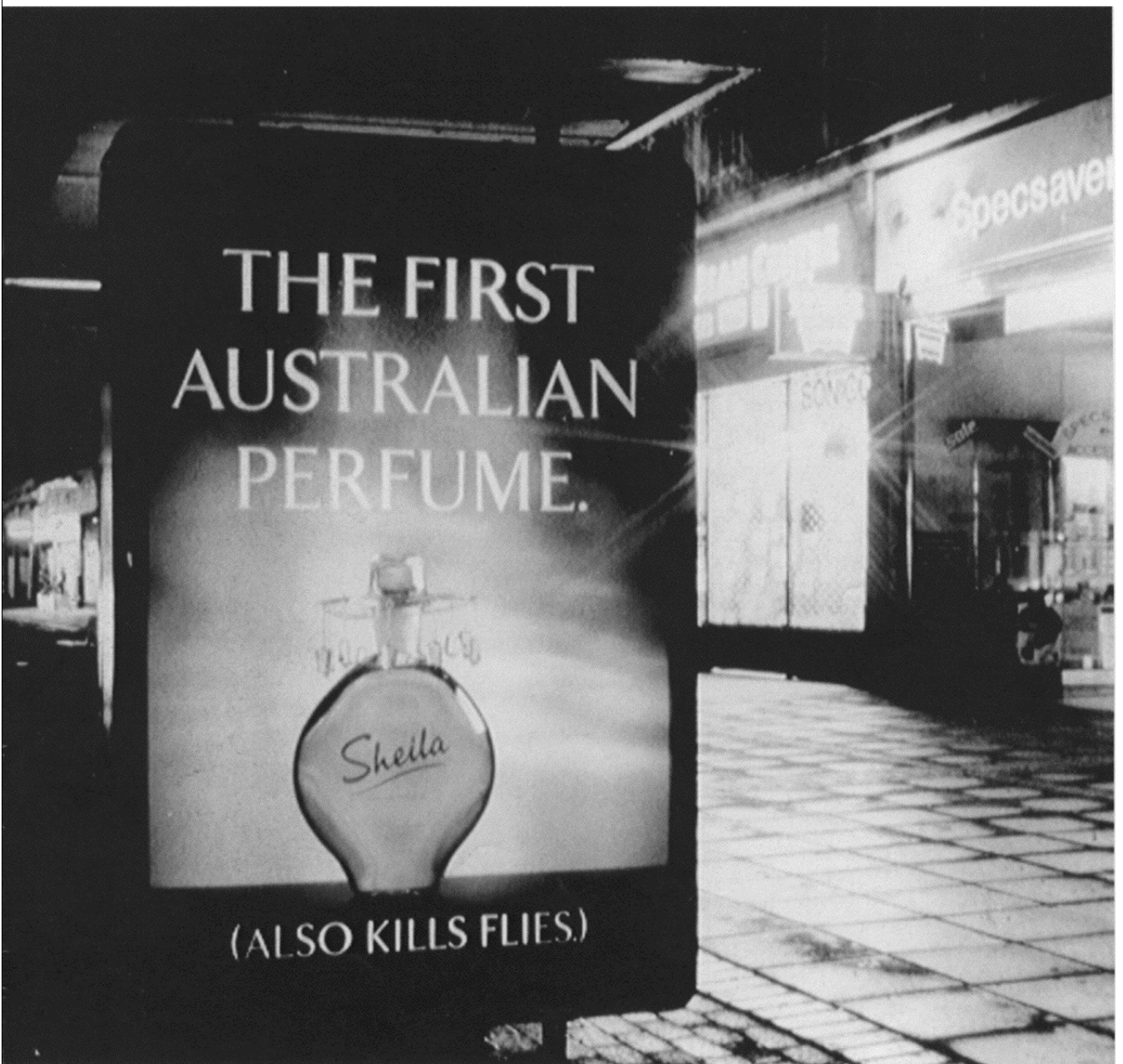


Fig. 2: 'Sheila', bogus perfume ad. Courtesy: Adshel.

the immediate significance of a picture, its symbolic dimension can evoke wider and deeper connotations of meaning and emotion. For instance, in the world of advertising various products are promoted to address specific fantasies latent in the consumer. Lodged deep in the subconscious, these comprise either optimistic 'futuristic' or 'science fiction' concepts or our dreams of a future based on a nostalgia for the halcyon days of an imaginary bygone rural past. These and other fantasies can be awakened by specific ad images: farmhouse kitchens and pastoral landscapes in which to promote the wholesomeness and purity of a 'healthy' product; lakes and oceans against which to advertise the prowess of an automobile or the softness of a shampoo—settings which nudge notions of rebirth as well as triggering primitive sexual associations. Also, there is the use of deserts, sunsets and tropical jungles to symbolise dreams of exotic places and as frames of reference in which to place an ordinary product tantalisingly out of reach.

The potency of the symbolic dimension is illustrated in a trial ad campaign conducted by the Adshel outdoor advertising agency in selected locations in the south of England. This proclaimed a bogus product against a backdrop of an orange, sun-bleached Antipodean outback. The ad portrayed a perfume bottle in the shape of a simplified head wearing a wide-brimmed hat around whose brim hung little glass 'corks'. The ad announced: 'Sheila, The First Australian Perfume'. Below the bottle in parenthesis could be seen the words: '(also kills flies)'. Although the product was non-existent, the ad caused countless people to ask for the perfume at the cosmetic counters of department stores and chemists, its wit and visual appeal attracting a gullible and unsuspecting consumer (fig. 2).

We also find an underlying symbolic dimension at work in architectural design. For instance, if a spiritually cleansing Modernist philosophy marketed the promise of a born-again escapism from



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the grime and ornateness of our industrial past, and a Post-Modernist style nostalgically marketed the cosy, feel-good factor of traditional orders and past values, and a so-called 'high-tech' architectural language appeals to our science-fiction fantasy of the future, then a fractal and Chaos Theory-driven Deconstructivism symbolises the pre-Millennium dream for the radical change of a new order. Furthermore, this symbolism can be found reflected in different drawing techniques. For example, imagine an appropriate drawing technique for the design presentation of a log cabin and compare it with that of a high-tech building. Immediately, the notion of each architectural type suggests its own line quality; possibly, a freehand line for the former and a hard-line treatment for the latter. This response can also be extended. While thinking of the same two building types you should mentally designate drawing mediums, lettering styles and drawing surfaces for each imaginary presentation. The fact that the two resulting lists may provoke quite different responses is significant. This is because the various mediums and drawing techniques can, in themselves, impart emotional characteristics particular to their use. In image-making and project presentation it is the sympathetic deployment of these mediums and techniques that, in relation to a design idea at its point of sale, can enhance or detract from the meaning of the communication.

However, before we can deliver the message in a drawing, we first have to engage the eye of the viewer. By drawing parallels from research which informs the design of ads, and by studying the graphic work of leading-edge architects, we may begin to understand something about the creation of more compelling images. But first we have to understand the basic ingredients of the pictorial language.

Visual Scanning

Pictorial displays seem to respond to the nature of our field of vision in two basic ways. One is the single-glance graphic, which

usually contains a single point of focus. It presents information apparently seen in a single fleeting moment and is intended for rapid visual consumption. Such graphics range from ads to quick sketches (the former often absorbed from the corner of the eye) and to Impressionist paintings which portray a diffuse impression of the behaviour of light on objects with one central point of focus. Single-glance graphics simulate a fixed, momentary view of our field of vision in which the area of sharp focus—representing a stationary point of convergence of our two eyes—is surrounded by blurred outer reaches that reflect the gradual diffusion of information into the regions of peripheral vision.

By contrast, in switched-foci graphics the total area of the pictorial display is evenly in sharp focus and filled with a rich array of detail to invite a close encounter with all regions of the information. Perhaps the best example of this type of image is found in Pre-Raphaelite and a Super-realist art which fills large canvases with meticulously painted 'photographic' detail, such as landscapes in which every individual blade of grass is 'seen'. Although structured within a fixed cone of vision, such images respond to the voraciousness of our eye and can induce it to make a more searching journey around their formats. A visual field evenly filled with rich detail is represented by this elevation entitled *The Wall that was Observed for a Long Time* (fig. 3). Using a technique reminiscent of the engravings of Piranesi, this ink drawing by Franco Purini literally crams every inch of its surface with a concentration of simulated surface textures. Although time-consuming to create in freehand, such arrays of minute detail, if sufficiently compelling, can engage the eye across the entire area of their composition.

However, when we look at an image or a scene the eye cannot focus on more than one very small point at any one time. This tiny point of acuity exists at the centre of the much wider field of vision. Visual data received outside the focused centre of vision

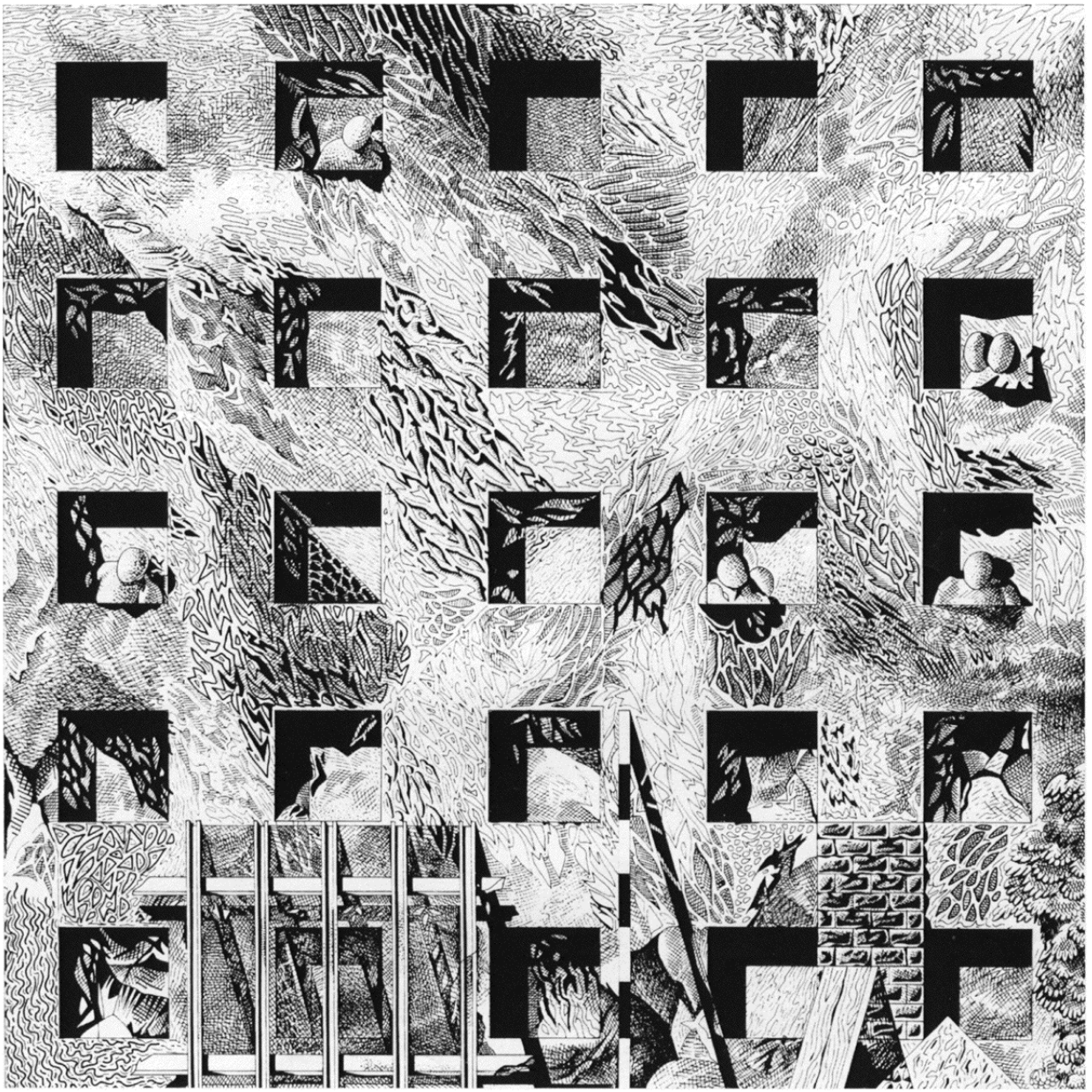
Fig. 3: *The Wall that was Observed for a Long Time*, 1984, ink drawing, Franco Purini.

becomes progressively less determinate as it ranges out to the blurred outer reaches of our peripheral vision. Therefore, a scene is never actually viewed 'at a glance'; rather, it is reconstructed via a scanning sequence in which the eye continuously flits from point to point to complete an almost instantaneous visual reconnaissance of the situation. The raison d'être of an image emanates from this perceptual 'stitching' together of information for its ultimate registration in the brain.

Studies of saccades, i.e. fast gaze, shifting eye movements, confirm that people tend to scan arrays of pictorial information in much the same way text is read, i.e. in a western culture working downward and scanning from left to right (and the opposite in right-to-left reading cultures). Research using the Eye Movement Recorder—an apparatus which allows the videoed tracking of the movement of the point of convergence of the eyes over two-dimensional visual information—has established that the eye and brain makes this initial scan to determine the basic equilibrium, or balance, of an image. This is established when the location and relationship of the main horizontal and vertical forces within the image have been identified. Recognition of this underlying structural abstraction is important because it functions as the backbone of a composition. These basic axial forces are also embodied in both regular and irregular shapes contained within the image—their balancing vertical and horizontal axes being instantly sensed.

In her book, *A Primer of Visual Literacy,* Donis Dondis documents the results of research that identifies two phases of rapid scrutiny in the scanning of visual material. Following the initial sweep and its search for the equilibrium of the image, the eye makes a secondary visual pass which seeks the meaning of the image.

According to Dondis the compositional axes divide formats into areas of information that are capable of presenting different



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degrees of challenge to the eye. For instance, when the lower half of a picture holds dominance over the upper half, this relationship makes for a stress-free or, in psychological parlance, *'levelled'* compositional response. However, the fact that an inverted version of this relationship of emphasis appears more stressful stems possibly from its challenge to our learned experience in the natural landscape. Also, when the left-hand side of a format exerts dominance over the right-hand side, we locate emphasis in the region where the eye expects to encounter information. Furthermore, when we draw the eye into the lower left region of the format, we create a maximum stress-free levelling, as this area represents the natural resting place of the information-gathering eye.

On the other hand, when the right-hand side of a composition embodies more visual emphasis than its left-hand counterpart, we begin to build in a degree of perceptual surprise, if not anxiety, which is termed *'sharpening'*. This response occurs because the eye is less prepared to encounter information in this general region. However, when the full weight of emphasis is located in the right-hand area of the format, especially in the upper region, we create the sharpening effect of maximum stress and surprise. Much of this and other eye movement work has been applied to graphic and, especially, advertising design, and any cursory survey of layout in modern ads will find the majority imparting their 'punchlines', i.e. product, brand-name or one-liner, in the centre-right or right-hand sector of their format. The effect of sharpening is seen in these two images: a Bang & Olufsen ad and a Zaha Hadid water-colour—their compositional similarity making an interesting comparison (figs. 4a & 4b). In each case, the subject of the graphic is thrust, albeit from different directions, toward and into the upper-right sector of their formats.

Other eye movement work has been conducted in highly

Fig. 4a: This Bang & Olufsen ad places graphic emphasis to the upper-right of the format… Coutesy: Bang & Olufsen.

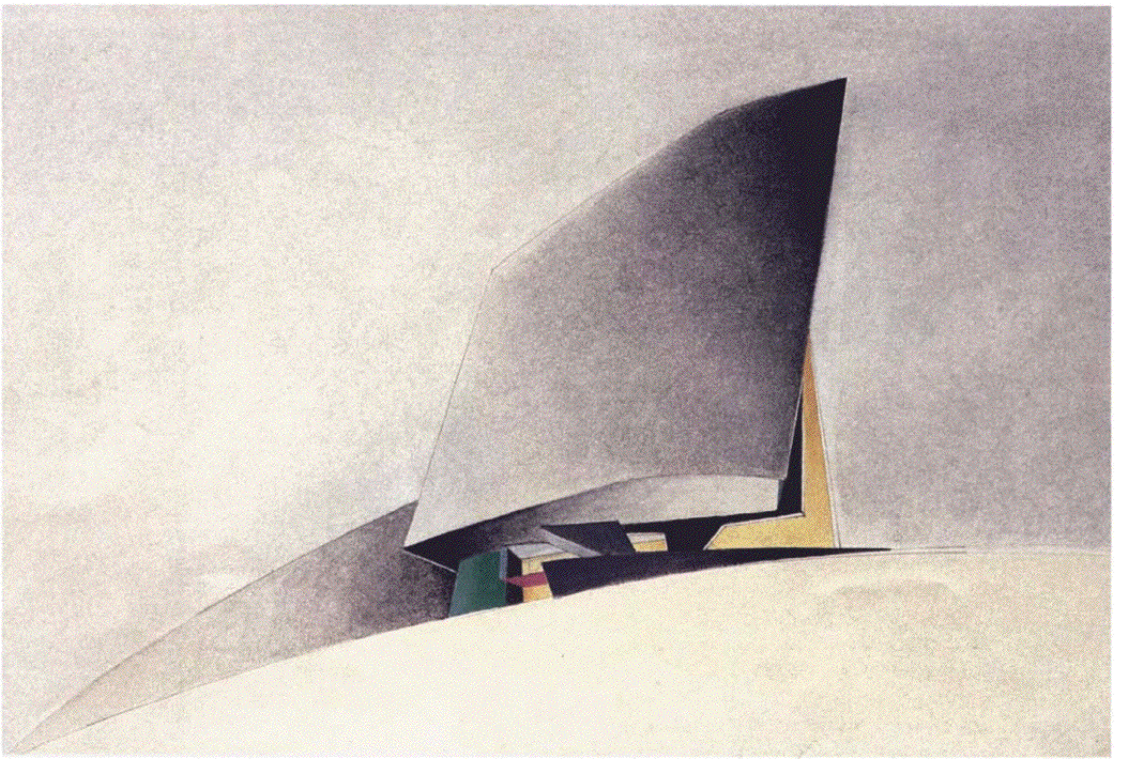
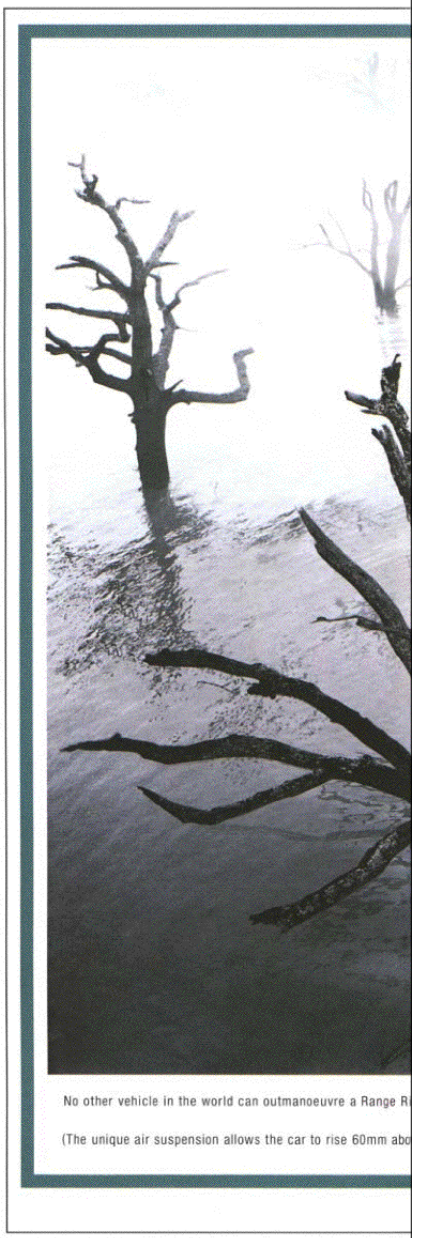


Fig. 4b: …and makes interesting comparison with Zaha Hadid's watercolour for her Kurfürstendamm project which employs a similar but left-handed directional dynamic. Courtesy: Zaha M. Hadid.

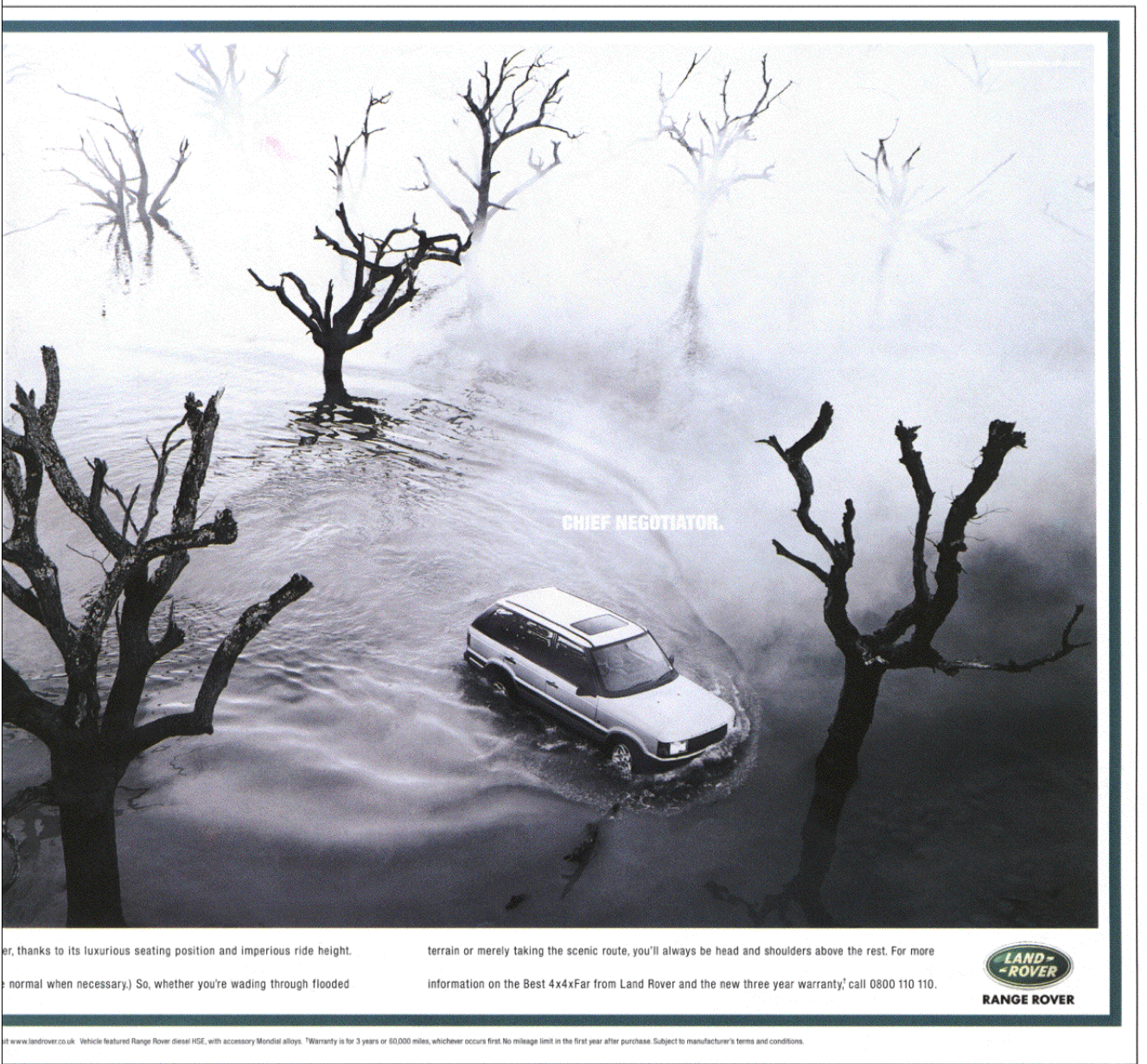
Fig. 5: Range Rover ad showing contrast-heightened information on the right-hand side of format. Courtesy: Rover Group



controlled settings in which observers fixate lights presented from the right and left of view. This work has provided some understanding of how the eye is controlled in relation to simple stimuli. For example, we know how the brain converts incoming visual sensory information into a command to move the eye muscles to direct the view to a particular location. The basic message from this eye movement research is that, as well as being attracted by a contrast in visual features, such as a light-coloured patch on a dark field, the eye is also attracted by combinations of contrasting features, so that fixations can be directed to the 'centre of gravity' between two such features. And this brings us to the actual reason for the existence of a pictorial event.

Message Areas

The term 'message area' refers to that part of a graphic format in which the meaning of the image is conveyed. This special zone is also referred to as the 'centre of interest', or the 'focal point'. The salient function of the human eye is to detect movement and change in the field of view; when the stimulus is graphic, the eye is immediately attracted to regions of greater visual interest. Visual interest is created via a controlled used of contrast: contrasting levels of information, contrast in the incidence and intensity of size, tone, scale, proximity, etc., of graphic components. In the initial scanning phase, pictorial images take precedence over written material, colour is registered more quickly on the brain than achromatic tones and large graphic elements tend to attract the eye before their smaller counterparts. Therefore, message areas usually coincide with and are signalled by the greatest degree of contrast in an image, a hierarchy of contrast sequentially drawing the eye through layers of information at key points along its visual 'journey' around the format. We can see the orchestration of contrast in this Range Rover ad in which the overall pattern of trees is interrupted to allow the message, i.e. the sleekness of the vehicle and its caption, to be highlighted. A reverse


CHIEF NEGOTIATOR.
er, thanks to its luxurious seating position and imperious ride height.
e normal when necessary.) So, whether you're wading through flooded
terrain or merely taking the scenic route, you'll always be head and shoulders above the rest. For more
information on the Best 4x4xFar from Land Rover and the new three year warranty,† call 0800 110 110.
LAND ROVER
RANGE ROVER
it www.landrover.co.uk Vehicle featured Range Rover diesel HSE, with accessory Mondial alloys. †Warranty is for 3 years or 60,000 miles, whichever occurs first. No mileage limit in the first year after purchase. Subject to manufacturer's terms and conditions.

contrast is represented by the surface of the water, where turbulence pictorially signals the presence of the Range Rover and differentiates this area from the areas of calmer water seen elsewhere in the image (fig. 5).

Contrast is the antidote to visual boredom. When we casually scan familiar objects, places and scenes we take in little detailed information. While over-familiarity with a stimulus breeds a jaded and casual appraisal, sudden change induces perceptual arousal. Indeed, perception experiments have demonstrated that the human eye quickly tires of bland images. For example, during a test in which subjects were forced to look at a drawing showing a simple delineated figure for an extended period of time, it was found that the retinal image of its shape simply faded away, even though it remained fixed in the gaze. Visual boredom can also result from relentlessly symmetrical compositions in which the equal distribution of weight surrounding a central axial fulcrum can appear predictable and unprovoking. However, another more perceptually exciting form of graphic equilibirum is achieved by counterbalancing elements of unequal weight and dissimilar size. Moreover, extreme asymmetry can even break the rules of 'good' composition to create tension in the viewing and can be used to good effect in attracting the eye.

The most basic of all the means of grabbing and focusing the attention of the eye is through colour contrast. The modern graphic, for example, is carefully colour structured to 'take the eye for a walk', or to pull the eye directly to its main message. In ads, this can involve a skilful use of colour contrast to target a brand name or the depiction of a actual product. This colour targeting tactic often sees the key words or images being heightened using complementary hues in which warm colours appear more intense when seen against a field of cool colours, and vice versa. This is an eye-catching strategy reminiscent of

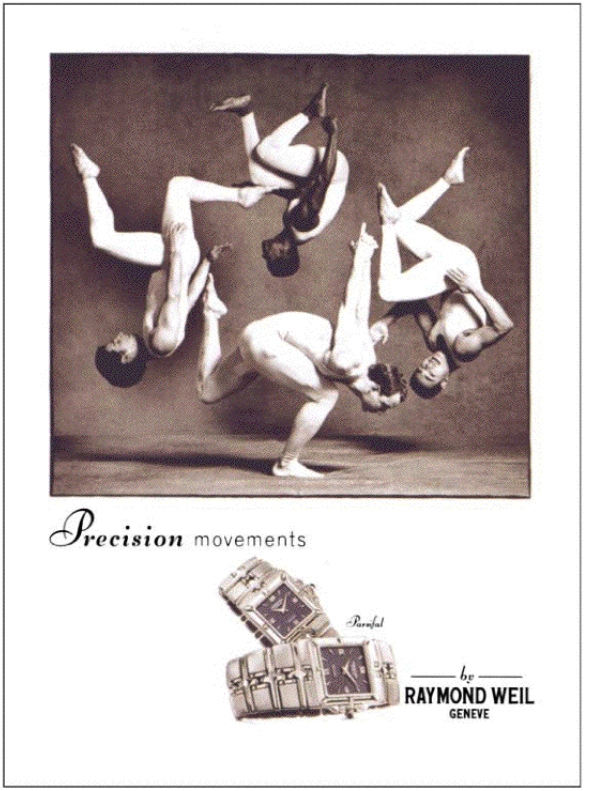


Fig. 6: The one face that looks at the viewer provides the contrast signalling that zone in the format inhabited by product message area. Courtesy: Raymond Weil.

John Constable's carefully positioned spot of vermilion in a green and blue landscape painting.

Another perceptual targeting strategy in ads employs the 'full circle' principle. This arranges areas of textural or formal contrast or spots of the same target or accent hue against strongly contrasting background colours to draw the eye from point to point around the advert before coming to rest on its message area. The message area is that point in the advert at which the 'punchline' is delivered. It is this area that usually coincides with the greatest amount of visual contrast (fig. 6). The search for new ways of eye-grabbing in advertising has more recently seen a new twist. Many ads, such as Milka's purple cow and ICI's pink shark, portray familiar objects in the novelty of a 'wrong' colour. To attract our attention in a colour-saturated commercial world, some television and magazine adverts, such as those for Calvin Klein perfume and Levi jeans, have returned to the novelty, if not the shock tactic, of black and white, or a use of achromatic backgrounds against which only the product is seen in full colour. First used in second-generation 'cinéma vérité' pop videos and common in colour movies for signifying retrospection, recollection and subconscious imagination in flashback and dream sequences, this technique was inverted in the film *The Wizard of Oz* where black and white represented reality and Technicolor symbolised the land of dreams. There is also the power of a single hue in a field of monochrome. This is found to great effect in a black-and-white movie, in the power of that single patch of rose-red used to identify the ill-fated refugee girl in Steven Spielberg's *Schindler's List*. It is also reflected in a statement by the sculptor, Alberto Giacometti, when observing the tension generated by a small amount of rich, luminous red in a graphic grey field: 'It is the Sunday in a row of grey weekends; it is the festival.'

A similar use of a singular patch of red in graphic field of

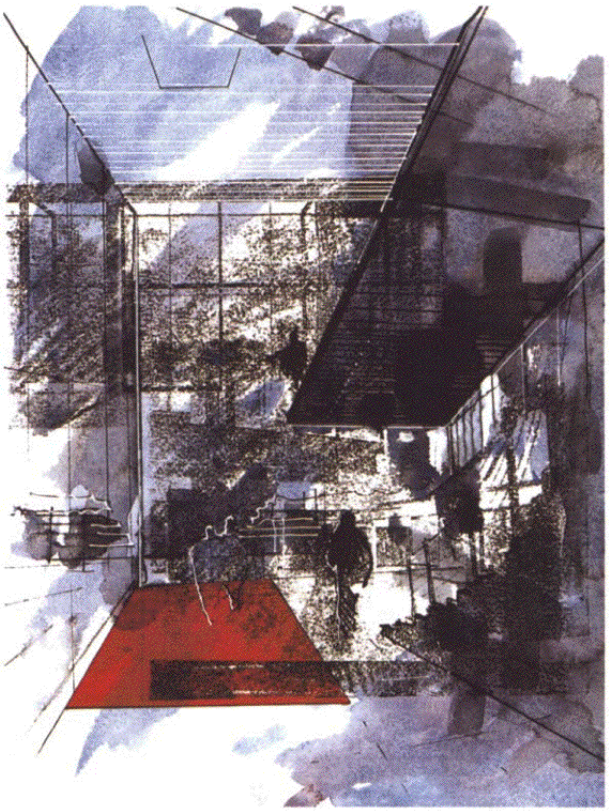


Fig. 7: Fifth Year student attempt to direct the eye to the message area of the format. Courtesy: Verushka Bukal.

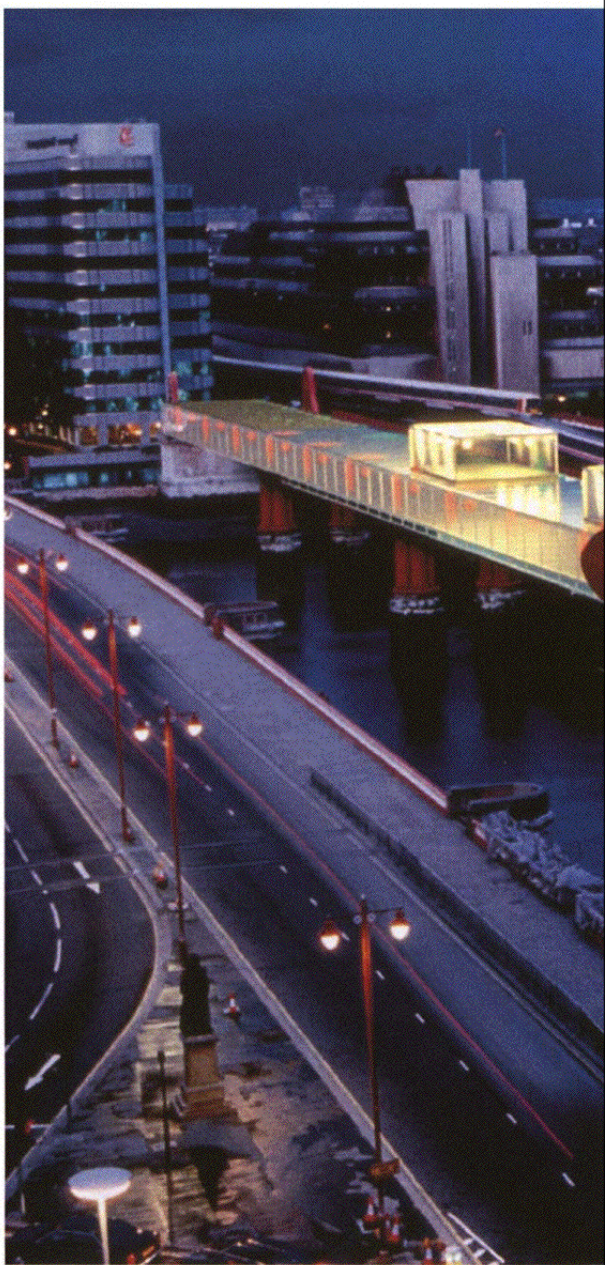


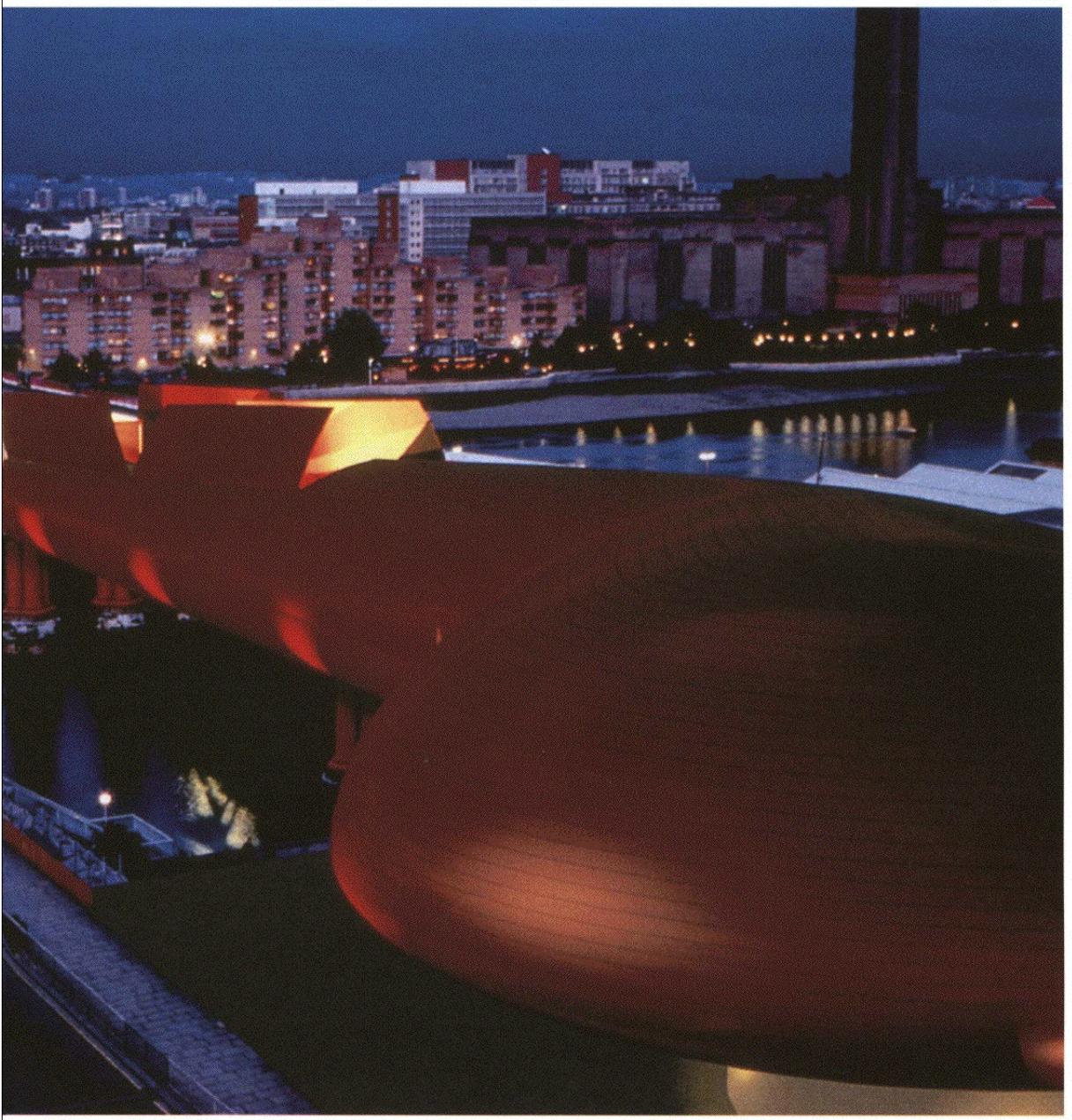
Fig. 8: ICA project, London, by Alsop & Störmer, image by Virtual Artworks using Alias|WaveFront on a Silicon Graphics platform. Courtesy: Roderick Coyne.

monochrome can be found in the architectural drawings of Daniel Libeskind. It is also found in the airbrushed elevations of Bernard Tschumi—an architect whose competition-winning Parc de la Villette follies are cloaked in the same hue. Yet another example is found in this student project in which, like the flash of red in a Coca Cola or Marlboro ad, an isolated and eye-pulling stab of crimson draws the attention to a significant moment in the composition (fig. 7).

Four 'Selling' Images

Architectural drawings that catch our attention are often described in the profession as 'sexy images'. Indeed, Will Alsop has been heard to describe the creation of such drawings as an attempt by the designer to 'shape' rather than 'change' the mind of the viewer. The following four images—two by professional architects and two by architectural students—represent an unbuilt architecture but each also represents the life and the power of the image beyond that of merely documenting and communicating a design idea. Furthermore, in one way or another, the visual novelty of each image has caught the public imagination and, consequently, seen them published in the mainstream press.

In functioning on a series of different visual levels, this photomontage, computer-generated by Virtual Artworks for Alsop & Störmer, bears all the hallmarks of an engaging and provocative image (fig. 8). Here, an immaculate red-coloured aerodynamic form seems to have 'landed' alongside Blackfriars Bridge, London, in a complementary bluish dusk. This juxtaposition of a pristine object in contradiction to the familiarity of known settings is the stuff of advertising. For example, product placement includes the modelling of haute couture against the grime and dereliction of the urban ghetto and the latest highly polished model automobile seen effortlessly and spotlessly gliding through the rigours of water, fire or wilderness terrain. The image also imparts a science-fiction dimension, for here is the



stuff of *Star Trek:* this *is* the *Starship Enterprise*. This is the techno-dream, evoking the arrival of intergalactic travel, robotic replicants and alien creatures. Indeed, this image conjures up memories of the arrival of the spacecraft and its occupants in the movie *The Day the Earth Stood Still* and reflects the breath-taking anticipation of the slowly opening ports of the Martian craft in *War of the Worlds*.

Compositionally, the Alsop & Störmer perspective could not be more direct—the eye being drawn across the skyline at the top of the format before being stopped, turned and diverted diagonally back and forth along the yellow and red 'path' formed by the extruded 'neck' of the building. The high degree of realism is promoted by the background and foreground presence of the host photograph which, together with the melding effect of iridescent light issuing from the building and the reflected light washing over it, combine to emphasise both the slickness of its form and to affirm its believable graphic existence.

Although not born of the philosophy of an urban contextualism, this kind of contrasting intervention is also found in the drawings of another architectural image-maker of note; namely, Lebbeus Woods. In his suite of drawings entitled *Zagreb Free Zone* a network of habitable, metallic sculptural pods parasitically invades the architectural ordinariness of city side-streets (fig. 9). The compulsion to scrutinise one of Woods' drawings stems from his clarity of vision and his invention of an enigmatic architecture of a seemingly parallel world steeped in its own mythology; but it is one that cannot be understood in advance. Consequently, his drawings have to be confronted and interpreted on their terms. Indeed, it is this act of discovery, he believes, that attunes our perceptions to a higher degree of consciousness and receptivity. His drawings also play with the Surrealist notion of employing a familar medium and a

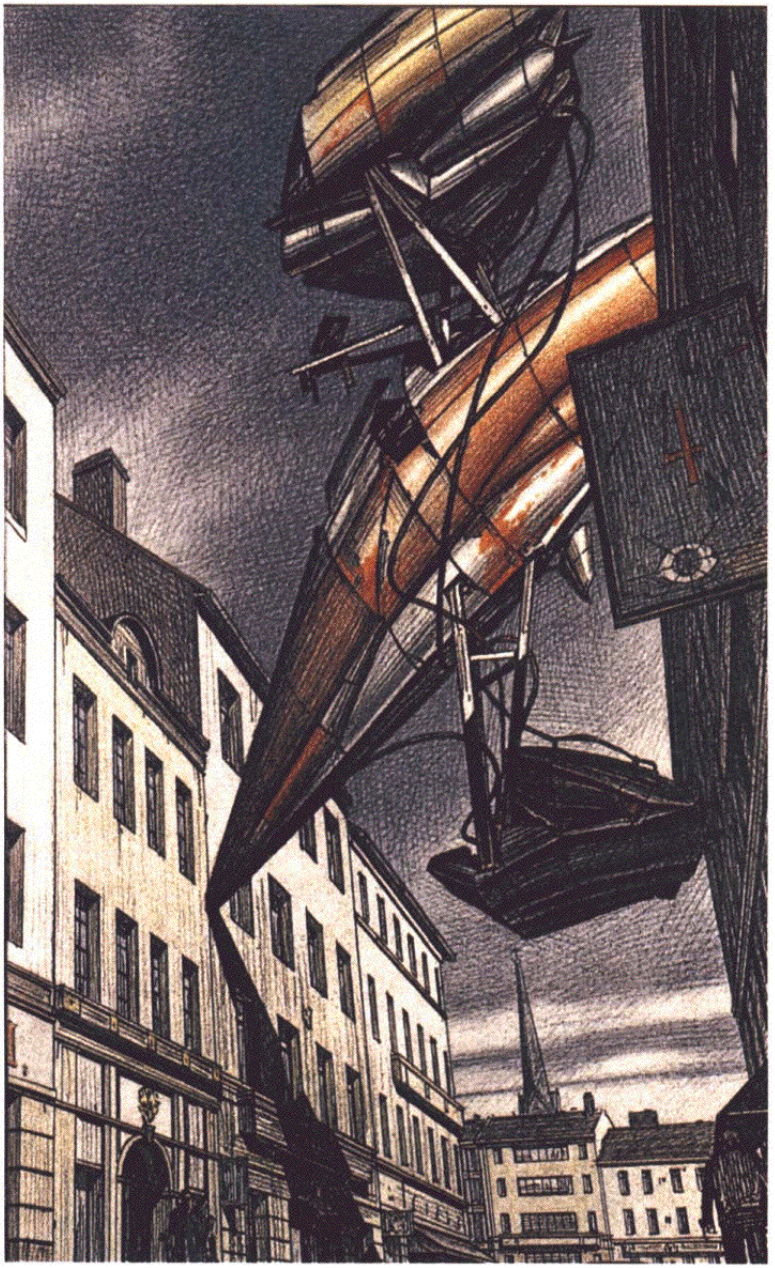


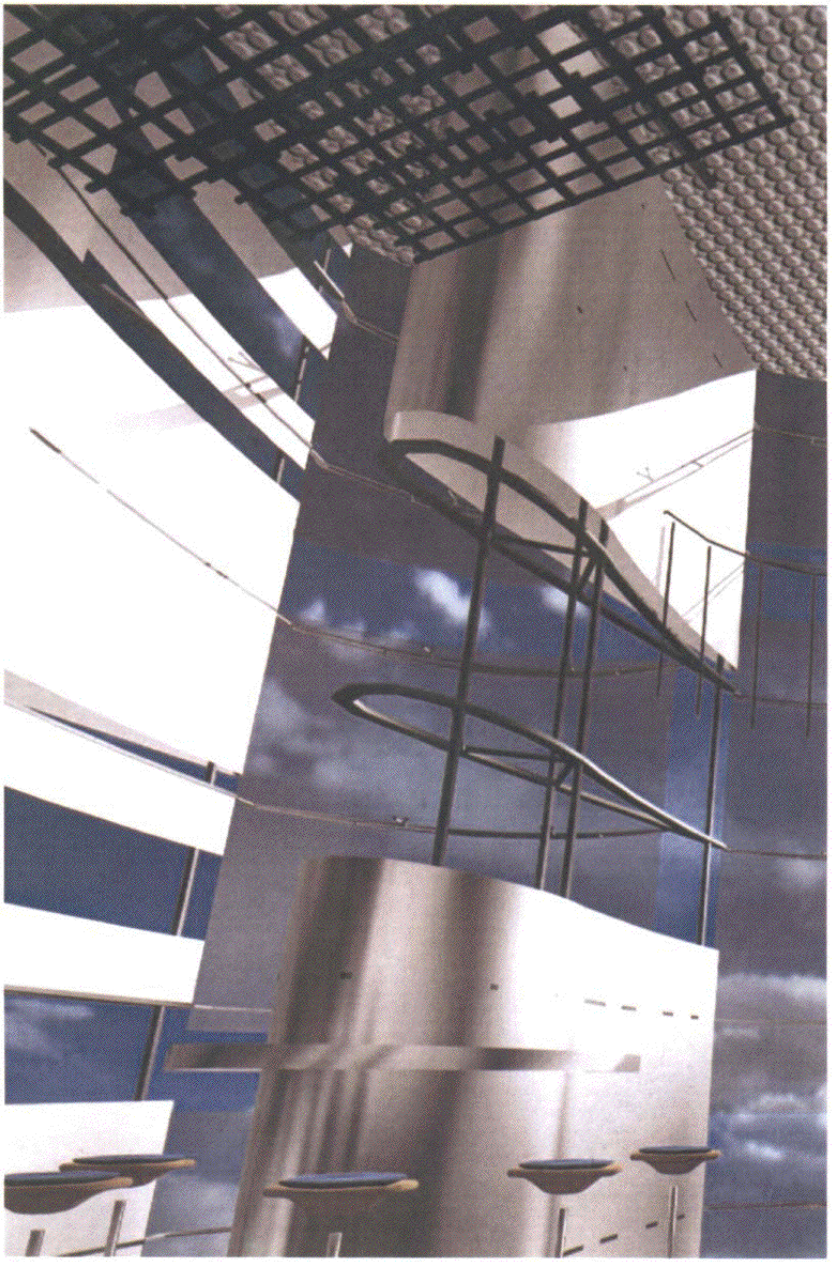
Fig. 9: Zagreb Free Zone, coloured pencil, Lebbeus Woods. Courtesy: Lebbeus Woods.

traditional freehand drawing technique to record meticulously unfamiliar architectural events.

The search for compelling images that describe the appearance of their designs preoccupies the architecture student. Indeed, many will describe this quest as based upon their need to have 'job-getting' drawings in their portfolios. For example, this image of a bar (fig. 10) emanates from a competition brief issued by Silverstone Circuits to evolve a Formula One design language for interior and exterior architectural expression. It was generated by two students who were experimenting for the first time with the rendering prowess of 3D Studio software. The power of this image is reflected in its life thus far. First, it became one of three key drawings in their competition submission which, incidentally, took joint first prize. It then became part of an exhibition of architectural graphics before being published in a design calendar, as a poster and also appears on the cover of this book. It has also been selected by British Steel Strip Products for use as a cover image for their trade literature in order to exemplify an adventurous use of cladding and has been showcased in a computer-graphic art magazine. No doubt the same image will extend its life by prominently featuring in the students' Diploma Exhibition, and appear both on their curricula vitae and in their portfolios.

The fourth image comes from another student project in a unit exploring sports activities, such as scuba centres and archery ranges, in urban conurbations. The idea of a heated outdoor swimming pool for office workers in London's Square Mile took on an air of reality when, in seeking sponsorship, the student elicited positive responses from various authorities including the City of London Planners—the seriousness of the venture to transform a bleak and unwelcoming square being taken up by the *Financial Times* who published this image on their front page (fig. 11). The image itself is derived from a site photograph

Fig. 10: Formula One Bar, 3D Studio software, Tomer Kleinhause and Philip Oliver (Fifth Year architecture students).



and a found picture of a swimming pool—the two being brought together as a collage on Photoshop. However, it is the incongruity of the setting and the activity that makes this presentation image unusual and worthy of attention—the counter-pointing of dissimilar visual fragments echoing the Surrealist collages of John Heartfield and Max Ernst.

The power of the image and the nature of its assessment in architectural presentation has been the subject of a series of workshops conducted at Oxford and in the United States. As a follow-up to these workshops, students have, it seems, while themselves being assessed, conducted their own observational studies of the reactions of critical audiences. Ambiguity, boredom and distraction are seen as the enemies of presentation, disruption in the flow of information being caused, for instance, by drawings that are difficult to see or read. There is also the natural fascination with elaborate scale models which, when shown in tandem with drawings, become the preoccupying focus of attention—a diversion that has led to the practice of disclosing presentation models only as a climax to the communication sequence.

An interesting facet of these observations is the students' firm belief that people react quite differently to different format sizes, media and surfaces. For instance, they found that the size of an image was particularly important, larger drawings and renderings being judged as more potent than their smaller counterparts. Big format drawings are fashionable, some students, like le Corbusier before them, experimenting with 1:1 working drawings and huge design drawings, such as this 1:20 scale axonometric drafted to a height of 1680 mm (5 feet 6 inches) to successfully impress the panel of judges in a student competition (fig. 12). Students also believe that part of this reaction concerned the perceived length of time spent on making the image. In other words, that a quick sketch does not

Fig, 11: Outdoor swimming pool for City of London, scanned collage, Stephen Blowers (Fifth Year architecture student).

command the same respect as a more formal one, and that a drawing produced on good quality paper is given more credence than one presented on cheaper supports (incidentally, views hotly contested by tutors and professionals). In addition, there is an assumption that images made in charcoal or pencil do not carry the same weight as those worked in ink and, again, that the 'photographic' power of a computer image far exceeds that achieved in freehand mediums. This student need to catch the eye has led to a widespread fashion for displaying images under glass or Perspex, an expensive operation rooted in the notion that a layer of transparent, reflective material might elevate the content to that of an art form.

In parallel with this student search for more visually compelling images and forms of presentation, there is no doubt that, especially in our visually dominated society, rich and variegated graphic displays hold viewers' attention longer. Conversely, drawings and displays that are weak, insensitive or inconsequential invite instant rejection.

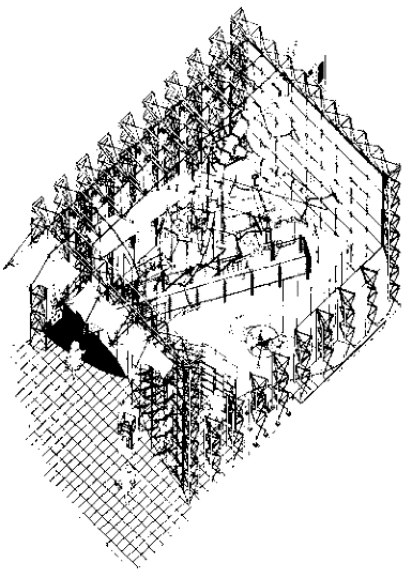


Fig. 12: Axonometric (122×168 cm). Part of Fifth Year student John Grimshaw's huge and winning submission to the Barclays Bank 2000 student competition.

newly transmitted idea will often appear as a constructive doodle that becomes the basis of a two-way dialogue between idea and mode of expression—a process that alternates until the creative process is exhausted.

Conceptual Drawings

Hitherto considered as essentially private, diagrams have recently assumed a new status. This is because, apart from chronicling the design sequence, they allow a shared and fascinating insight into the design journey. As a result, generative drawings tend to be retained and given a secondary role in communication, employed as 'curtain-raisers' in presentations. Their newfound importance is illustrated by one of Terry Farrell's projects. During the preliminary briefing for the Headquarters of the Royal Henley Regatta he doodled ideas on a small notepad. Unknowingly, during this premature design stage, his spontaneous response sketched a prophetic first impression which, although only a prelude to an exhaustive ensuing design sequence, was to embody the form and many of the recognisable features of the completed building.

Often discarded by architects and students, these initial symbols, ideograms and thumbnail sketches provide a paper trail of evidence that reflects the thinking process. As such they can be enlisted to illustrate this process within a presentation (fig. 14). Used as enlarged or reduced photocopy prints or in their original medium, conceptual drawings, and, indeed, photographs of their three-dimensional counterpart—the conceptual model—impart a refreshing visual contrast to the more finished and definitive drawings usually associated with presentations. Their inclusion as selected passages or as edited highlights of a design journey also allows a valuable insight into the genesis of a design (figs. 15a & 15b).

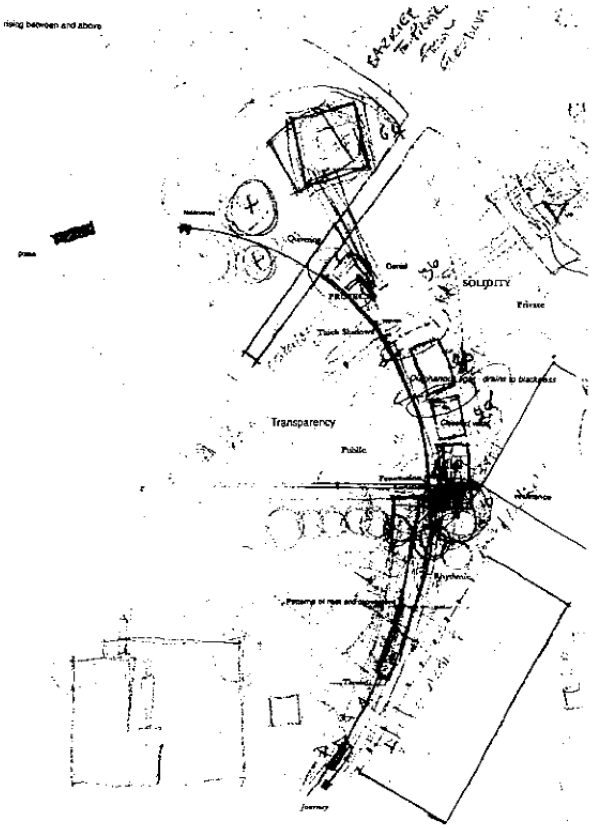


Fig. 15a: Student concept drawing for the footprint of an art gallery. Courtesy: Joanna Whiteside.

Precedents

During the initial design phase, the nature of an evolving idea may be strongly influenced by an existing architectural example, an architectural feature or, indeed, the credo of an architectural movement. If coinciding with the spirit of the idea, these become models which may be followed or adapted for use. Although some students reject any disclosure of outside influence on the grounds of plagiarism, their inclusion in the layout—in the form of photographs or photocopy prints—is good practice as no new architecture is, in itself, original but is a composite of innovation, past experience and knowledge, and sometimes subliminal awareness, of a relevant and significant body of existing work. Moreover, many architects freely acknowledge this debt, such as the respective tributes to Classical architecture, Russian Suprematism and early science fiction comics by Michael Graves, Zaha Hadid and the architects of Archigram—the latter, in turn, providing a popular and recurrent precedent.

Aside from such popular 'non-architectural' sources as yacht technology and fairground structures, etc., there is also the widespread interest in film as a means of exploring and communicating spatial and temporal qualities in architectural design. The framing of space, the creation of illusion and depth are popular devices. Furthermore, precedental images can draw from a wide range of sources, such as sets from movies with architectural attitude. For instance, Ridley Scott's *Blade Runner* and *Alien,* Fritz Lang's *Metropolis* and Terry Gilliam's *Brazil* provide perennial sources of inspiration. These visions of the future can influence both students and professionals alike but, in offering models of a 'futuristic' architectural language, they tend to say more about a built environment of the present. For instance, in an article exploring the extraordinary similarity between a movie set and a building, the architectural critic Martin Pawley muses:

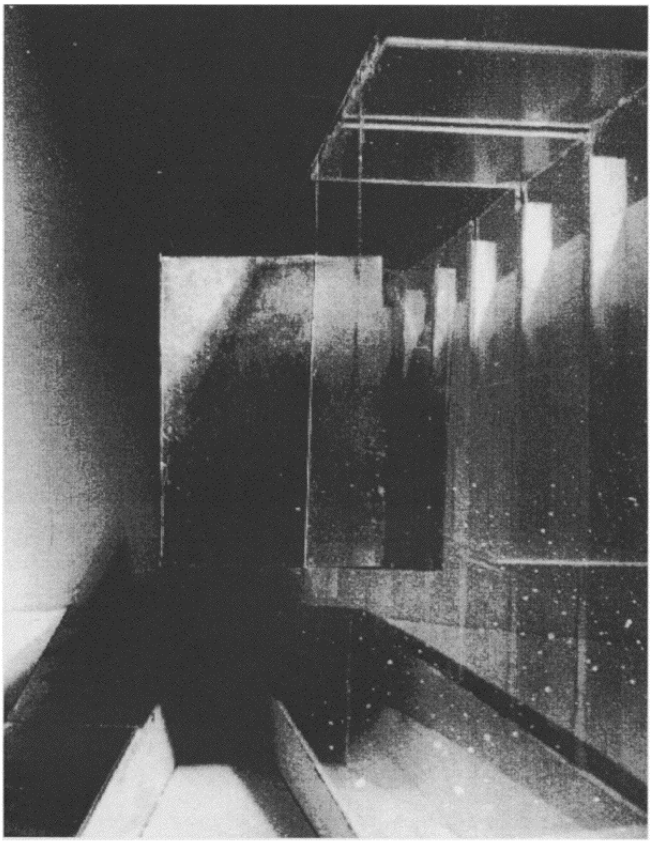


Fig. 15b: Intentionally diffuse photographic print of a conceptual model used as the talisman for the design of an art gallery. Courtesy: Kate Pendlenton.

Fig. 16a: Rank Xerox headquarters interior, Sydney Kaye Firmin. Drawing by Sue Goodman.

Just as ideas from over the centuries have always been fair game for plagiarism or interpretation, so at last are early simulations finding their way back into the built environment in the form of real architecture. How else can we explain the resemblance between the interior of 'Everytown' in the year 2036, visualised by H.G.Wells and used in model form for the 1936 Alexander Korda movie *Things to Come* and the reception area of the new Rank Xerox headquarters in Marlow by Sidney Kaye Firmin?

(See figs. 16a & 16b.)

There is no limit to the scope or source of referential design images. For example, in a student display a photograph of a

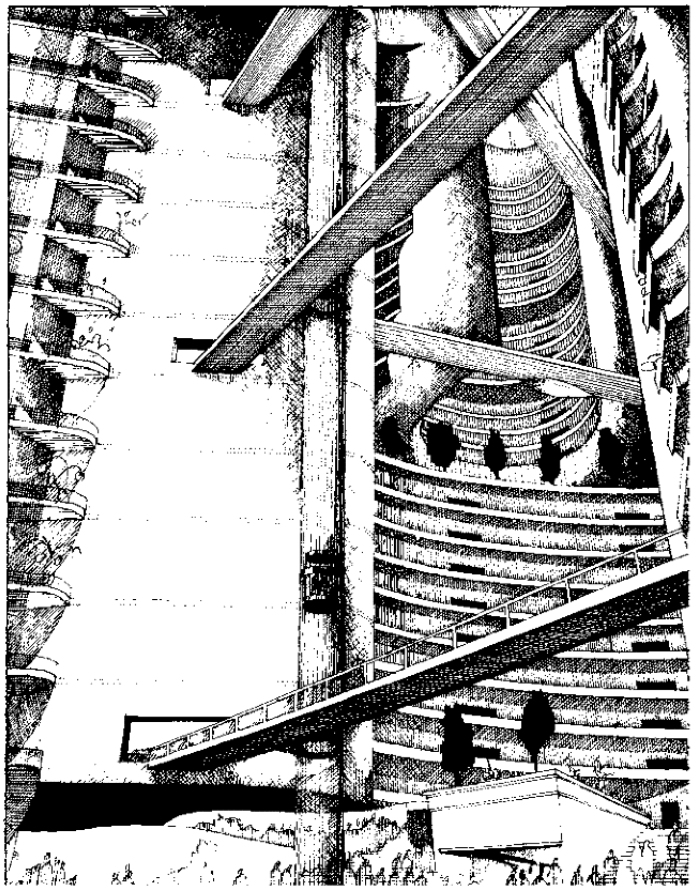


Fig. 16b: Set from Alexander Korda's movie *Things to Come*, Drawing by Sue Goodman.

sea shell was emblazoned on each sheet in his layout to reinforce the helicoidal form of his energy efficient building design proposal—which, incidentally, took first prize in a national energy competition. Another used the evocative image of an insect trapped in amber (an image obviously taken from Steven Spielberg's *Jurassic Park*) to symbolise and underpin her exhaustive exploration of the way light can be filtered through various translucencies of rooftop glass into a subterranean restaurant project. Yet another project was motivated by the concept of a pupa, the movement of brightly coloured subway trains passing through the translucent membrane of their enclosed underground platforms being reminiscent of the pulsation of a mutating larva.

N.B.: There is also evidence that the influence of movie sets on architectural design is a two-way dialogue. For instance, in Terry Gilliam's *Twelve Monkeys* the inquisition of the time-travelling anti-hero takes place in a set which indirectly reconstructs a drawing of a mysterious inner chamber from his Centricity series by the conceptual architect Lebbeus Woods.

Another form of precedent refers to the use of words, i.e. nouns such as 'transparency', 'thresholds' and 'layering', etc., that mentally conjure up and encapsulate the thematic essence of architectural intent. Drawn from the vocabulary of architectural jargon, and sometimes referred to as 'pre-conceptual thinking', i.e. concepts that form before any ideas about the actual building itself, these are early notions which, as words, tend to touch on the more poetic aspects of an idea and which can spring from many different origins. Some may emanate from the site, some from the brief and others from the materials or the purpose of the building design. The subconscious dimension of such concepts is touched on in John McKean's book *Crystal Palace* when he describes our continued fascination with the memory of the transparency embodied in Paxton's monumental Victorian glass and cast iron structure. This, he suggests, evokes in us a latent, crystal dream: 'That magical, unworldly place deep in our subconscious stretches, as a crystal chain, from the castle in the Renaissance tale *Ariosto Furioso,* via Sheerbart and Taut, to the filmed lair of Superman.' Once formed and digested, these notions are then translated into precise verbal concepts which, in time, become translated into ideas about the actual architecture. The use of word-precedents can also draw from influential statements, selected lines of prose or complete poems. Again, as with pictorial precedents, these should be inserted at the outset of a display. Often these initial words can establish a substantial relevance. We all carry in our heads a personal library of memorable word-pictures drawn from a plethora of the everyday. But in a true sense these words are metaphors and, as

such, are detached from their basis of sense. As metaphors they are essentially ephemeral but they can have immense power and a lasting influence upon us and others.

However, a word of caution. The number of issues flagged at the outset of a layout using key words, headlines or captions should be kept to a minimum. The 'psychological' use of *three* is constantly used by media-trained politicians who always make a trio of important points, and by their spin doctors and party machine who issue sound-bite press releases in a daily trilogy of digestible doses. This strategy responds to a sense of completeness and unity; it also recognises tolerance levels and the point of overload in an audience who find difficulty in grasping more than this number of concepts at any one time. Three is also a power number through which, according to Lebbeus Woods, an archaic form of knowledge is classified, defined and communicated. For instance, there are three Aristotelian laws of logic, three figures in the Christian Holy Trinity, three Keplerian laws of planetary movement, three Freudian aspects of the psyche and three sides to a triangle which describes the form of the pyramid—the ultimate symbol of hierarchy and power.

One architect, John Outram, actually embroiders a mythical story of 'Arcadian Space' around his architecture long after his buildings are constructed. This unusual and retrospective approach started after the construction of, and widespread interest in, his first two buildings. After two years of searching for a graphic means of conveying his ideas, he turned to words and stories. From these narratives he devised a catalogue of visual metaphors, a 'comic strip' of his buildings told in pictures. After selecting pertinent images from his storyboard and enlarging them in more detail, he found himself weaving more elaborate stories about them. The stories gradually coalesced into a longer and fictional narrative concerning the genesis of an idealised city (fig. 17). Consequently, Outram now has three

distinct but interrelated strands in his work: writing, drawing, and designing and building architecture.

The mental concepts evoked by words can bring a romantic dimension to the project. They increase its mythology, i.e. surround its origin with believable concepts, and provide a point of reference for the receiver from which to judge the underlying nature of the message. Indeed, used as precedents, words help to brand the project as 'product' and imbue it with personality and identity. Used in this way, words can provide a powerful marketing tool in the selling of an idea.

The persuasive power of words used to change the visual impression of an attendant image is beautifully illustrated by John Berger in his book, *Ways of Seeing*. On one page he invites us to look at a landscape with a flock of birds flying towards us across a sky above a cornfield. He then asks us to turn the page and, again, we are confronted by a reproduction of the same image. This time Berger captions the picture with the words: 'This is the last picture that Van Gogh painted before he killed himself.' He then suggests that, although it is difficult to define precisely how the words have altered our impression of the image, there has been a profound change in our second viewing of the painting. In other words, rather than being viewed in a neutral fashion, the image now illustrates the caption. In this way, words used to extend our visual experience of drawings can be a highly persuasive ingredient in the way that we interpret the picture confronting us.

The Parti

Not to be confused with the objectivity of developmental conceptual drawings, the parti of a design represents a reductive abstraction that reflects the subjectivity of the design solution. Coined in the Ecole des Beaux Arts in Paris in the nineteenth

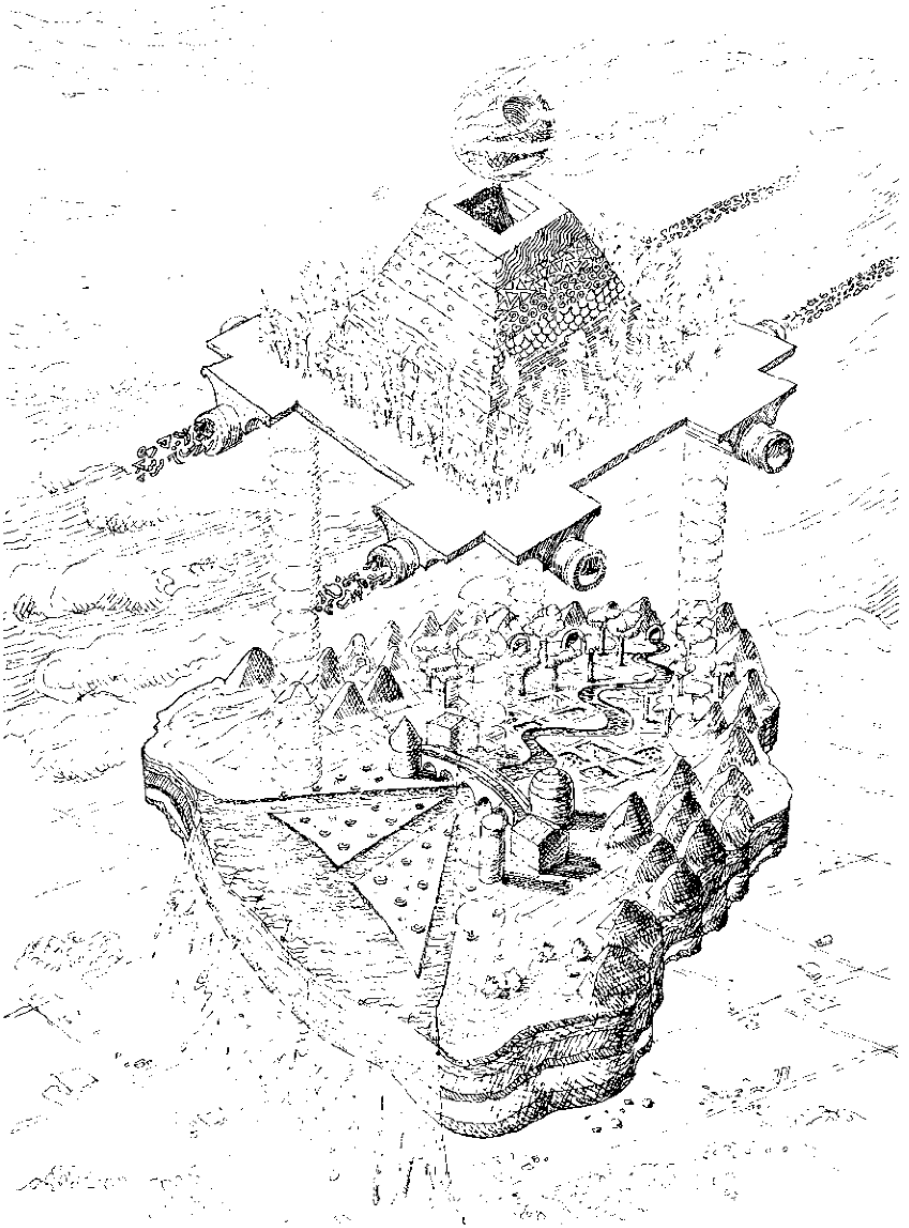


Fig. 17: ***The Voyage of the Valley.*** **John Outram's ink drawing retrospectively explores a recurrent theme in his architecture. It was made after the design and construction of his Computational Engineering Building for Rice University, Texas.**

century as a key element of its architectural programme, the term 'parti' refers to the central and salient motif of a project which, defined at its inception, remains as a talisman throughout the design sequence. It is the parti that encapsulates in a simple drawing the quintessential and formal expression of the central intellectual idea; it is the essence of a design reduced to a simple diagram. The economy involved in making such a diagram is referred to in Louis Kahn's famous statement that any worthy architectural intention should be able to be described using a minimum of just ten lines.

The parti can appear in many forms, such as perspective sketches, projection drawings or as a simplified schematic or operational diagrams that depict the basic spatio-formal working parts of the architectural mechanism. By disclosing graphically the invisible and underlying philosophy of the design proposition at an early stage, its inherent miniaturisation, possibly in the format of vignettes, permits the viewer insight into the whole concept in microcosm. In this way the parti functions as a valuable presentation window through which a focused and magnified view is revealed in the dominating and characterising or organisational theme of the design (fig. 18).

If one listens carefully to the very first words uttered by an architect at a formal presentation, or by a student at a crit, the words 'Well, basically…' invariably open the verbal delivery. These words betray a need to take the recipient to the very essence of the design response; to lay the foundations of the design route. Consequently, the opening 'chapter' of a layout—comprising conceptual drawings, precedents and parti, etc.—functions to acknowledge this need. It helps to establish the logic of any argument surrounding the fundamentals of a design proposition and, together with establishing its credibility, or 'corporate identity', it stamps the authority of the designer and his or her would-be 'product' on the proceedings.

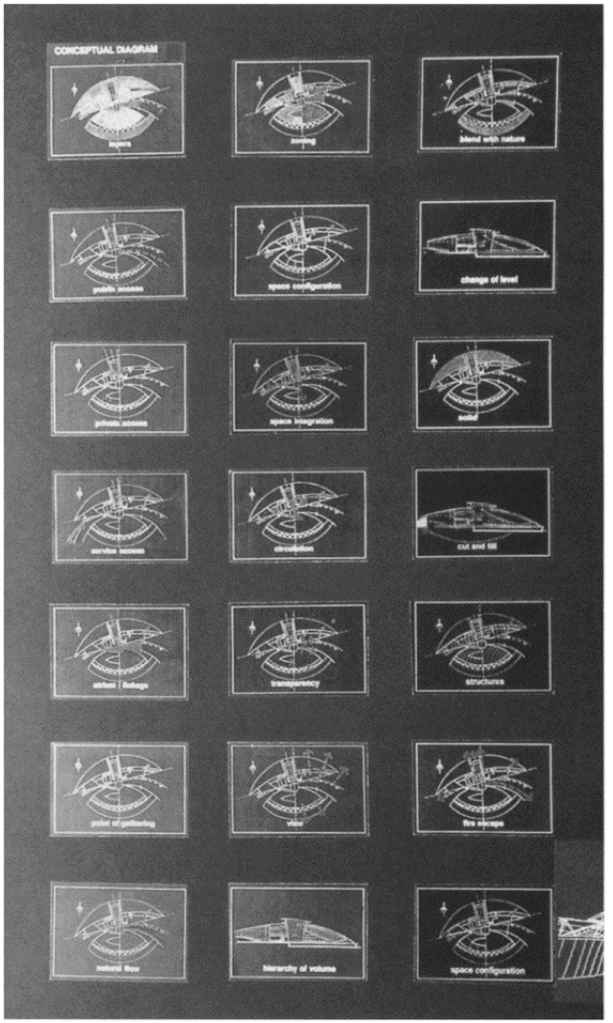


Fig. 18: Sequence of student 'parti' diagrams explaining the basic 'mechanics' of a design for an Earth Centre competition design proposal.

The Site

Apart from the parti, the site appraisal is often the first piece of tangible information presented in the design process. In this sense, the site not only represents the setting for a building but it also provides a stimulus for the development of the architectural form. Therefore, in providing both constraints and opportunities, the nature and characteristics of a site, in conjunction with an analysis and interpretation of the brief, can have a profound impact on the shaping of initial ideas.

When introduced in conjunction with more abstract information at the outset of a presentation, the site appraisal is evidence of a confidence-inspiring and analytical thinking. The kinds of information collected in a contextual analysis basically involve a documentation of facts. The facts about a site will include both hard and soft data.

Hard data relates to physical site factors such as location, dimensions, boundaries, contours of site features and climate. Soft data will include some of those sensory and human aspects of a site that are not quantitative and demand an opinion. Typical examples of this more subjective data include good and bad views to and from the site, and best approach directions, etc. (fig. 19). Beyond the inclusion of site plans (location plans, regional and neighbourhood plans, etc.), the hard data can include site sections to describe topology, diagrams to show the effect of the sun's trajectory and the effect of prevailing wind and rain, traffic and pedestrian circulation and existing services, etc. (fig. 20).

Meanwhile, soft data can be collected in the form of a comprehensive visual analysis systematically conducted using a pen or a camera. This could involve recording the long-distance implications of the site from surrounding vantage

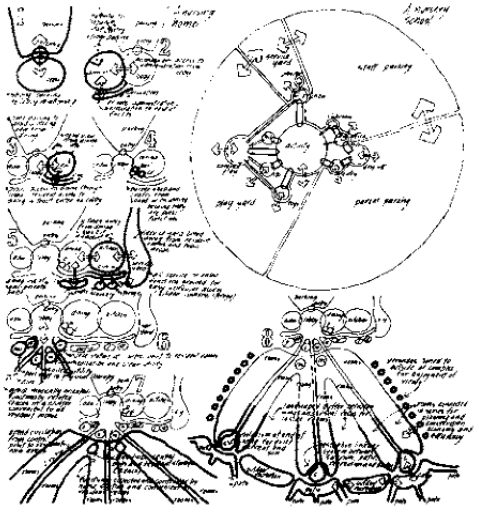


Fig. 19: Site analysis diagrams. Courtesy: Edward T.White.

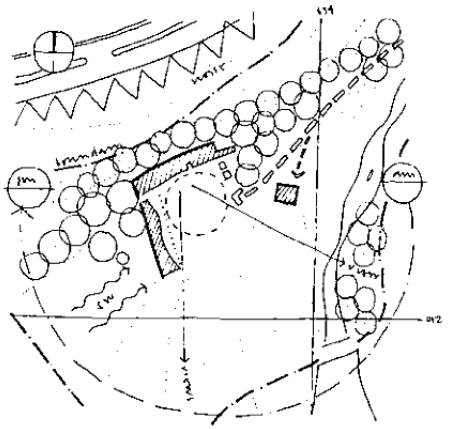


Fig. 20: Site study diagramming both soft and hard information. Courtesy: Richard Rose-Casemore.

points. Access points and visual links—glimpses, views, etc.—from around the immediate site periphery can also be recorded. Conversely, from within the site, sketches or photographs could document, categorise and evaluate spatial connections from inside out: including physical and visual links into the surrounding space. On-site drawings or photographs could also record the mass, scale and details of impinging forms that may have an impact on the ensuing design: local materials, architectural features, textures and colours and other urban design issues.

Once collected and collated, the resulting diagrams, drawings and photographs, especially when annotated and keyed into a site plan, perform a valuable function in communication. Information provided by this analysis represents a sieve through which information gathered within the site context is filtered. The synthesis of this process becomes an important sub-plot within the overall presentation. Indeed, the conclusion of the site analysis will help to shape and form an integration of the architectural proposition with its intended setting, the finale showing the volume or at least the footprint of the building in relation to its location.

The Design Proposal

The third 'chapter' introduces the definitive design response and involves making 'pictures' that simulate the final product in order to convince the designer and his or her audience of the project's architectural value. In other words, this stage in the presentation sequence turns to the formal, or tectonic nature of the design proposal. Presented in an array of scaled, dimensioned orthographic drawings comprising floor plans, sections, elevations, projections, drawings and perspectives, this phase is one in which the measuring or quantifying aspects of architecture take precedence over these concerns to communicate both the building and its relationship to the site.

By presenting a definitive picture of the design, this set of drawings provides a whole range of possibilities in the techniques used to produce and present the information. It will also involve decisions as to how much information, beyond mere delineation, is to be introduced and there are questions of drawing size and scale as well. For example, sections and elevations, isometric and axonometric views, may take precedence over floor plans—a hierarchy reducing the scale of the latter drawings. Such a change in the scale of orthographics breaks with traditional architectural representation, but the use of increased scale for one type of drawing over another responds to the need to amplify a specific formal understanding of the design. This need brings us to the role of the 'key drawing'.

Key Drawings

The emergence of the key drawing as the central communication vehicle in the presentation usually involves the recycling of a graphic type that has already proven its worth in summarising the concept earlier in the design process. In other words, knowledge of this image stems directly from the designer's experience of visualising the architectural form during the act of designing. The importance of the key drawing is illustrated by our attitude to many existing buildings which tend to be visualised in our minds more by the associated and published drawings than any visit to the actual site. Indeed, the extensively published key drawings of many well known buildings, such as the classic plans of Philip Johnson's Glass House and Mies van der Rohe's Farnsworth House, are more widely known than their physical counterparts—one key drawing often capturing the essence of an architectural intent and, through media exposure, becoming a mental icon that is 'visited' and 'revisited' in the mind's eye of the viewer. Having been identified as the best graphic model to describe the design, this image can be employed on a large scale and function as the referential centrepiece of a layout against which smaller-scale and subordinated information can be arranged (fig. 21).

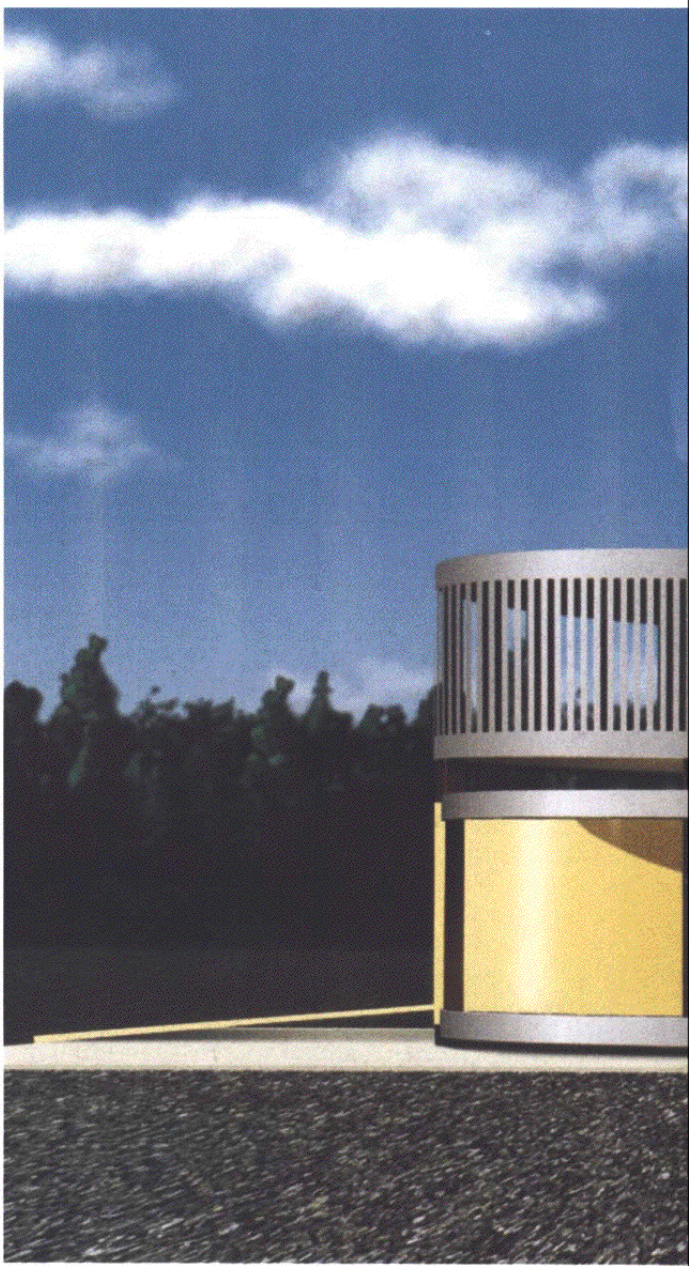
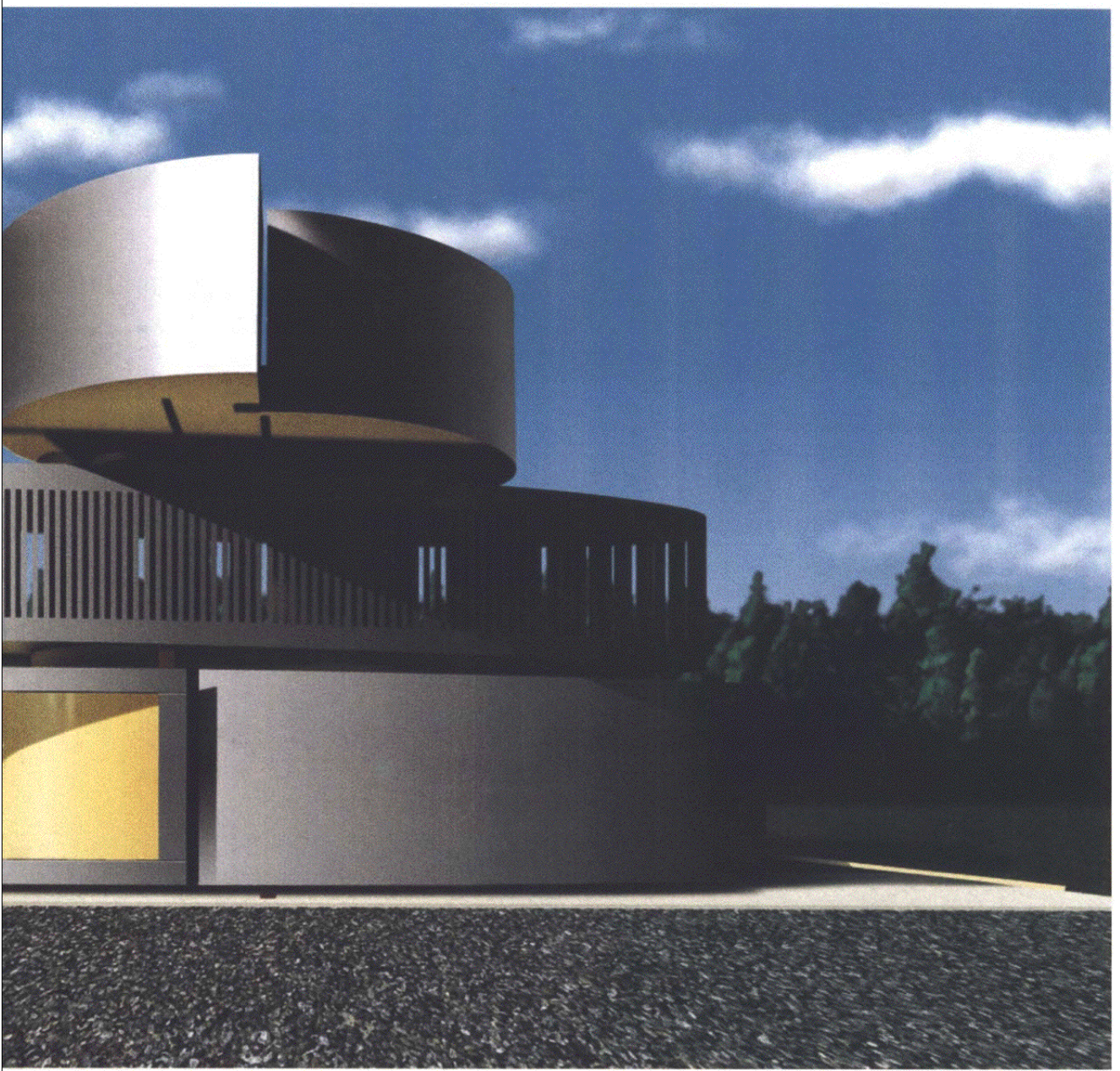


Fig. 21: Design for a mobile gateway building. Computer-manipulated photomontage as 'key' image by Fifth Year architecture student Neil Burton.



Apart from providing the essential mental image that captures the spirit of the design, the key drawing fulfils several other functions in the presentation layout. For instance, usually existing as the biggest image in the display, it can be seen and understood over a greater distance than other information: it becomes the perceptual 'flagship' of the design solution. Key drawings play an important role in architectural competitions when, during the first phase of selection, judges will quickly cull a shortlist of entries for a later and more deliberated selection of winners. Seen in this context, the key drawing provides a potent 'first impression' of the project and, hopefully, one that cannot be easily ignored or rejected. Another role of the key drawing in competitions is its potential for publicity. For instance, in sponsored design competitions, the patron company is usually represented on the judging panel, and one of his or her prerequisites for success is that an entry comprises memorable and publishable graphics, winning submissions being used by the sponsors in subsequent publicity material and, of course, in architectural magazine reviews and the media at large (fig. 22).

Many architects will begin a presentation design by identifying this image and then designing it. However, it is worth mentioning that a key drawing may not be a drawing as such: it can also exist as a painting or, indeed, as an enlarged photograph taken of a model. Moreover, it may not be a single image but a cluster of images designed as a centrepiece to the layout.

Possibly the best way of understanding this important graphic device is to think of the important and widely published works of well-known architects. For example, the up-view axonometric projections of the late James Stirling, the edited and super-imposed composite drawings of Thom Mayne's Morphosis and Zaha Hadid's dynamic acrylic paintings. Not only have these architects developed an instantly recognisable style of depiction,

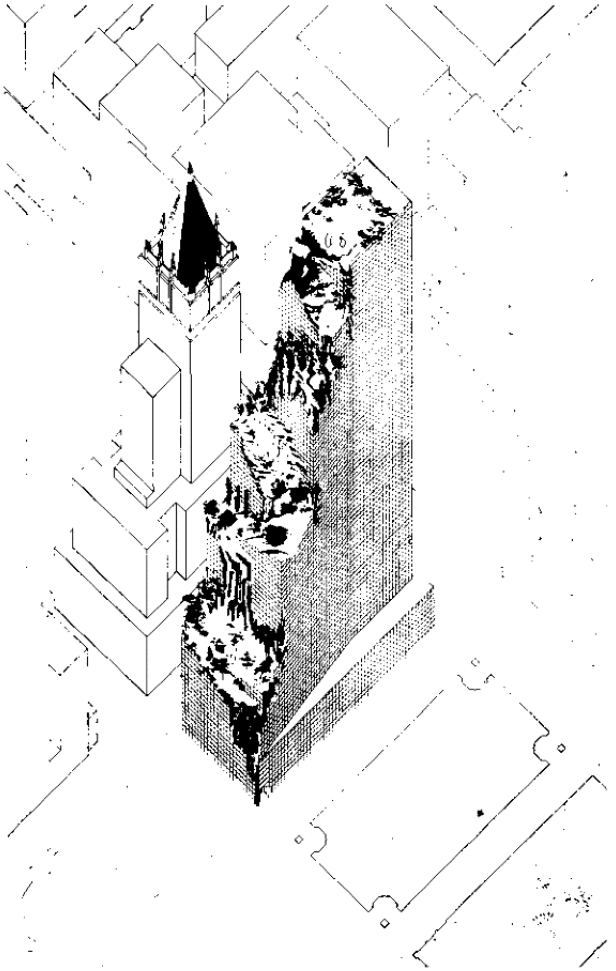


Fig. 22: The widely published Madison Square Garden competition 'key' drawing by Roger Ferrie.

they each provide a memorable image of individual projects which simulates the essence of their architectural experience. Many of the key drawings describe a paper architecture, i.e. one that is not built but exists only as a drawing. Such architecture, however, can be as influential as one constructed. For example, one has only to think of the impact that the visual commentaries of 'paper architects' have had on mainstream architecture, from visionaries such as Piranesi to Franco Purini and Lebbeus Woods.

Structural and Construction Issues

We now turn to the structural and constructional aspects of the architectural design, i.e. the materials selected for its assembly, how they are formed, structured and connected. This involves the structural system employed and the language of its constructional detail. In comprising working or production drawings, this phase is commonly regarded as that which simply describes the more technical and environmental issues of a building design. As such, some students find this a less important segment of communication. However, this 'chapter' in the story of a design holds the potential of allowing some of the most powerful images in the entire display (fig. 23).

Resulting from the physical 'crafting' of the building design, this crucial section takes us into greater detail. Therefore, this 'chapter' should go beyond the proverbial handrail detail and, in terms of structure, materiality and language of connections, function as a celebration of its tectonics. For instance, architecture and its construction are brought together in this composite image comprising a working drawing precisely overlaid on a scanned enlargement of a photograph taken of a part model (fig. 24). This 'celebration' of architectural detail not only brings status to the designer; it helps to sell the design. Indeed, the whole language of how one plane meets another and how different materials are brought together, etc., can also be

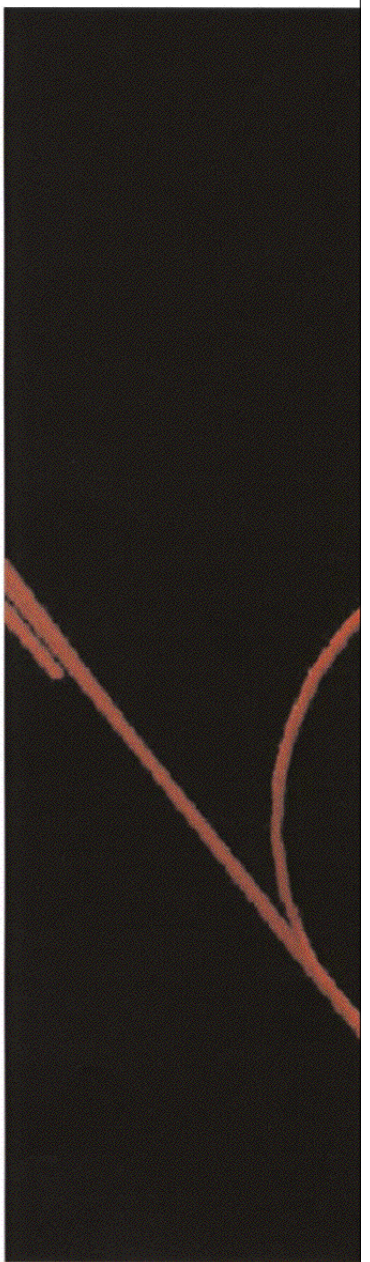


Fig. 23: NASA-developed 'muscle wire' construction detail from a design for an intelligent building. Courtesy: Simon Griffiths.

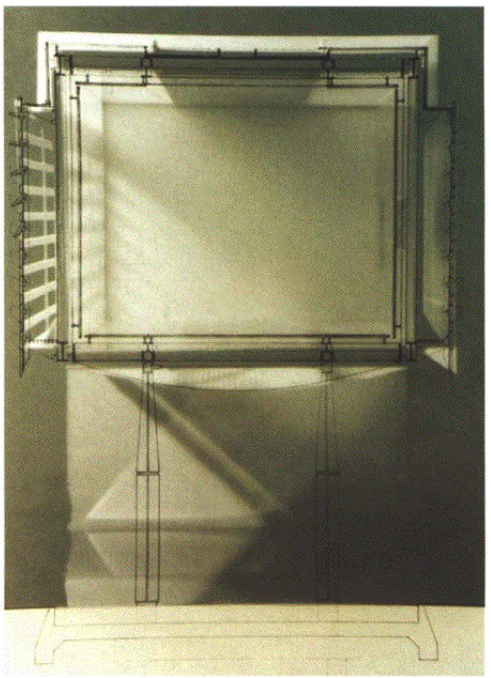


Fig. 24: Superimposed and 'simultaneous' working and design images as 'key' drawing. Courtesy: Rob Dawson.

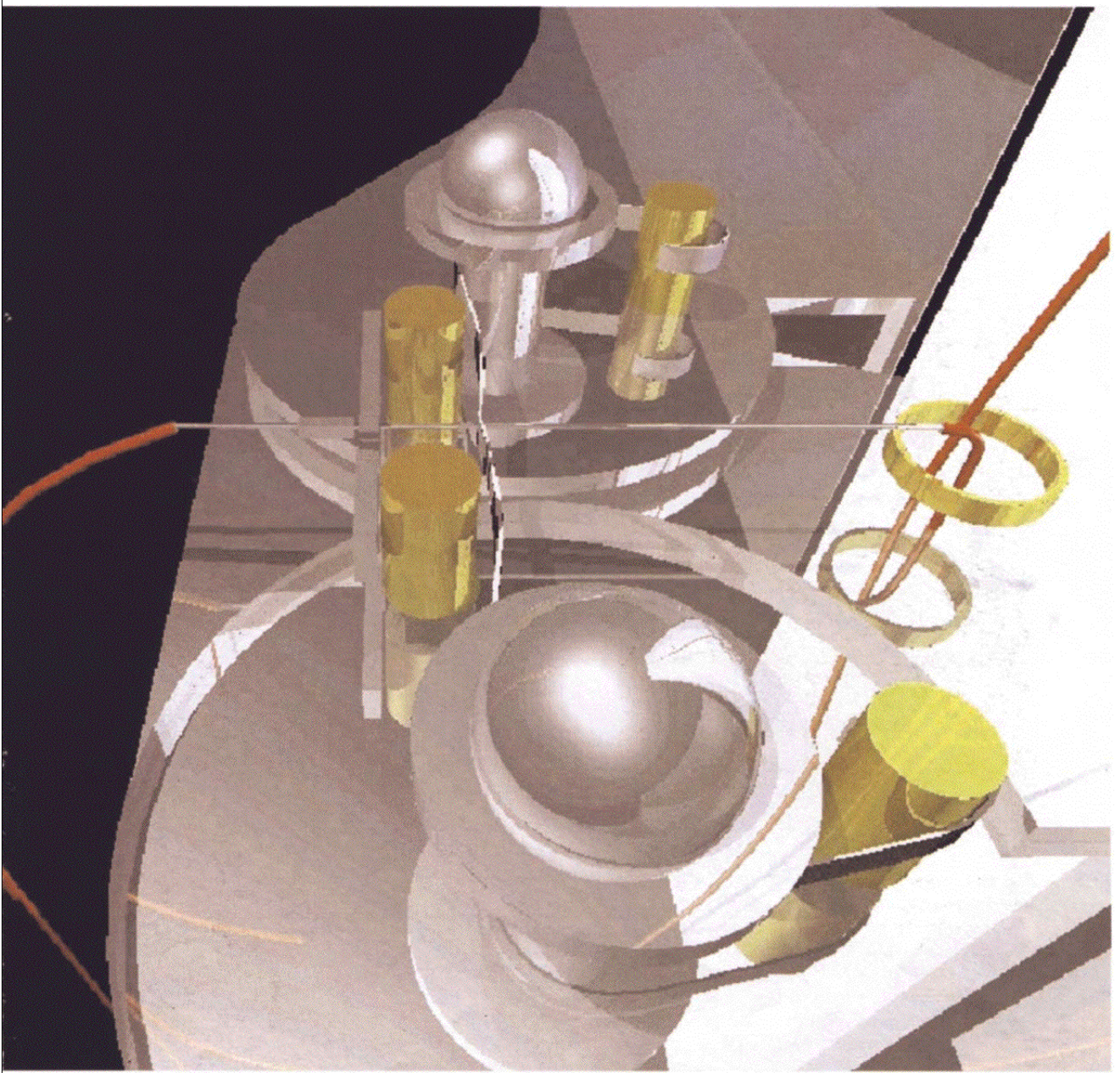
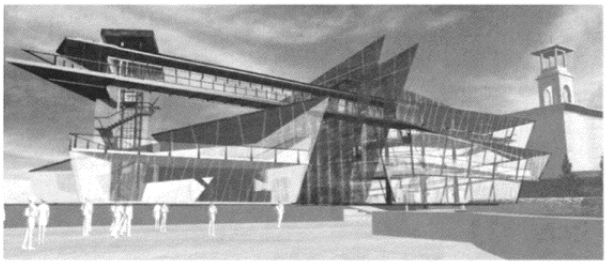
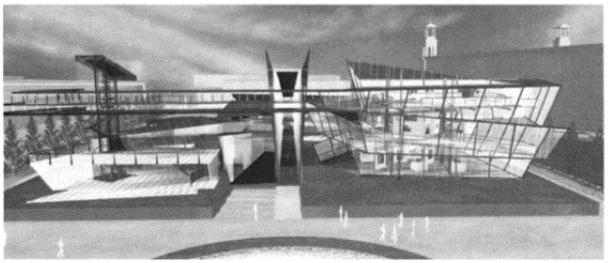


Fig. 25: Perspective stills from a computer-generated fly-by realised by Fifth Year students Paul Hadfield, Phil Oliver and Neil Burton.

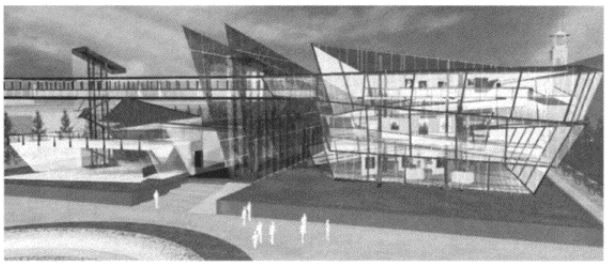




persuasively communicated as an overall strategy, i.e. as a related 'kit-of-parts' applied throughout the scheme and intended to continue the spirit of the design into the smallest detail. Moreover, where and when applicable, the adopted strategy can be underpinned with precedents, i.e. laser-copied photographs drawn from the details of selected existing buildings. For instance, in terms of an all-encompassing vision of detailed design, the drawings and sketchbooks of Carlo Scarpa confirm him as the supreme exponent of detailed design.

'Experiencing' the Design

The final part in our narrative of the building concept involves bringing the viewer into contact with the sensory qualities of its interior and exterior for a 'this is what it is like to be there' architectural experience. Usually involving perspective views, this climactic stage of the presentation sequence explores the effect on designed space of light, shade and shadow, surface material, texture and colour. This important aspect of architectural experience is sometimes ignored in architectural presentations but, when included, such investigations bring the abstraction of the design proposal into the human domain. They bring us closer to a perception of the reality of the building concept and, as tests demonstrate, provide the kind of graphic information that is more meaningful to a lay public. Indeed, such investigations provide the final act of exploration.



Strategies for communicating a 'you are there' experience include set-piece perspective views made at selected points in or around the building, i.e. a comic strip of spatially connected views that take us on a walk along predetermined routes or enlist serial freehand drawings or computer-generated plots or renderings of walk-throughs or fly-throughs, Such drawings animate the building and, while providing three-dimensional glimpses of the building design, take us on a visual 'tour' of important spatial sequences. In other words, they function to

draw all the elements of the building concept into a single graphic form which transforms the abstract nature of a scheme into a new version of reality (fig. 25).

Even greater degrees of simulated reality can be achieved from model photography using a standard camera. By replicating the function of the eye the camera is capable of producing images that we accept as 'realistic'. Therefore, being a medium associated with reportage, and assuming a degree of actuality, still photographs taken from simulated eye-level can be a credible and persuasive selling tool, a single, well-conceived photograph having the power to transform the model into a more selectively perceptual event. Moreover, a series of photographs can allow the viewer a profound understanding of the design intention. One version in common use is a print of a space model complete with cut-out figures and spotlit from one side to simulate a day-lit and populated interior (fig. 26). Another larger-scale version is the part-model especially built to explore the effect of electric lighting and interior finishes (fig. 27). In each case, the prints were processed on grainy paper, their slightly softened appearance intentionally importing a sense of atmospheric haze—a visual depth cue created when sunlight is scattered on dust particles in the atmosphere to cause a kind of 'digital' haze.

At this concluding stage in the narrative, a further important layer of information can be added. For example, photographs or actual samples of building materials intended for use can be combined with other information, such as annotated samples of colours; various types of light fittings and architectural ironmongery, such as door handles, etc., can be cut from catalogues and mounted directly into the display. Viewed in conjunction with the perspectives, such an attention to detail can have a beneficial psychological effect on the viewer. Not only does it convey a depth of detailed design thinking but it also reflects a profoundly caring and exhaustive attitude to design.

Fig. 26: Model-interior photograph. Courtesy: Hennie Steineger.

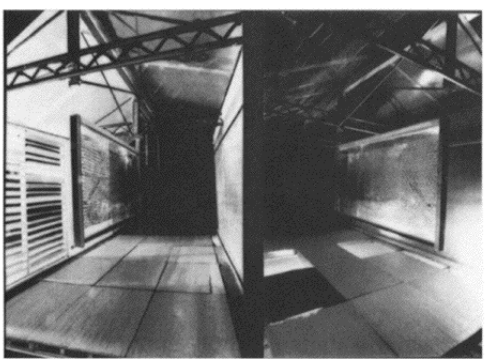


Fig. 27: Simulated 'you are there' reality from eye-level shot of a scale model. Courtesy: Jason Armstead.

There is also the possibility of providing actual samples of materials directly into a display. A common ploy used by many architects and interior designers is the assembly of a panel of actual materials for their clients. Popularised in the erstwhile practice of Fitch & Co. and known in some quarters as 'feel-boards', they not only communicate the actual sensory experience of materials and finishes but also encourage direct and multi-sensory interaction between the viewer and his or her understanding of the design proposal (see pages 98–100 and 105–6). More ambitious versions of this technique include the three-dimensional assembly of material samples into a sculptural event and also extend to the actual mock-up of a structural component or even a prefabricated detail of the actual building. For example, one student group working on a project for the refurbishment of the Oxford Museum of Modern Art mocked-up to full size a portion of a proposed ramp, complete with handrail and operational light fittings (borrowed from Concord Lighting in London). The sense of reality created by this event and the ability to experience physically a fragment of the design proposal came to affect profoundly and positively the attitude of the review panel.

Two aspects of this ultimate presentation phase concern what are sometimes referred to in architectural debate as 'thereness' and the 'JC (Jesus Christ) Point'. 'Thereness' refers to the particular character or identity of the building design, i.e. the specific nature of its spatial quality and the experience of it that springs from the architectural intent and which conveys a heightened sense of being or a special sense of place. The 'JC Point' describes that dramatic moment of realisation in a building when, on suddenly arriving at a spot, we encounter its raison d'être, and utter a gasp of excitement and surprise.

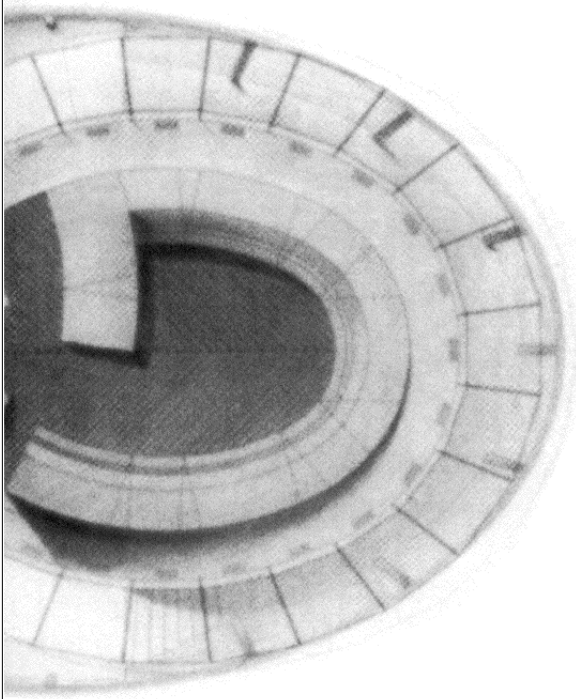
Such moments of realisation can be found in many existing buildings, such as arrival on top of the external elevator at

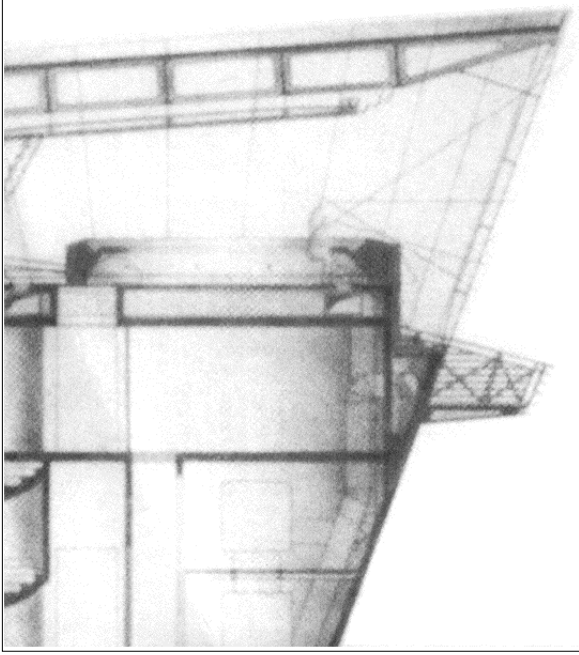
Piano and Rogers' Pompidou Centre in Paris (the most visited building in Europe) and confronted by a breathtaking aerial view of the capital. Another famous example exists in Tadeo Ando's Church of the Light in Osaka which literally incorporates a 'JC Point' when a cross is formed of sunlight inside the wall of the nave at certain times of the year. If and when they potentially exist in a design, such moments should be recorded and, indeed, celebrated in the presentation.

Of course, the components and chronology of each presentation sequence should always be adapted to the uniqueness of each individual project, and be generated by the range of drawings and images that best describe the nature of the proposal. Indeed, each presentation will be designed directly in relation to the spirit and character of the design scheme. However, an overriding principle is the gradual increase in scale as the eye moves along the layout narrative—the viewer being drawn ever closer to a virtual confrontation with the design concept, until he or she feels that they can almost touch its material, sense its play of light and colour and experience its articulation of space. Thus, a presentation strategy that embodies a logical and self-explanatory sequencing of information which anticipates the curiosity and questions of the viewer can be of enormous advantage. This is because a succinctly spoken explanation always carries more credibility than long-winded or convoluted verbal delivery, simply because it is seen as being more professional.

The function of all visual communication is, of course, to speak its message with the greatest possible impact in the least possible time. As we have established, it must arrest, hold, persuade, implant an idea and give specific information. Pictorial elements may achieve the first ends, but text is almost always necessary for the latter. Thus, in designing the presentation structure there are

three considerations: how eloquently do the pictorial elements make their point, how efficiently does the text deliver the specific information, how well are these integrated to create a successful design entity? It is to these questions that we turn next.

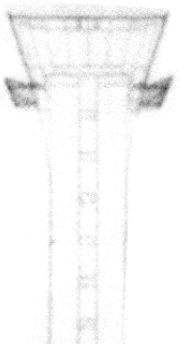




3 Layout Design Issues

The mind and the eye demand stimulation and surprise and an approach to design that functions boldly and successfully suggests the need for sharpening of the structure and message.

(Donis A. Dondis, 1973)



3 Layout Design Issues

Traditional forms of layout in architectural presentation have evolved from the development of orthographics in first angle projection. First devised in France in the eighteenth century, the first angle-convention sees an architectural form visualised as a three-dimensional solid within an imaginary transparent box, with the significant faces of the contained conceptual form as projected outward onto the *inside* surfaces of the box. (Another version of this convention, known as third angle projection, visualises the projected faces on the *outside* surfaces of the box.) When conceptually opened out and flattened, the resultant layout—depending upon which convention is used—places the plan either above or below its elevations. The resulting arrangement of scaled and dimensionally related orthographic views combine to provide a coordinated picture of all the information required to comprehend, cross-reference and mentally reconstruct the appearance of the form in question. Either first or third angle projection has formed the basis of architectural layout over the last two hundred years or so, and the familiar relationship between the scaled plan, section and elevation can still be found in more traditional presentations (fig. 28).

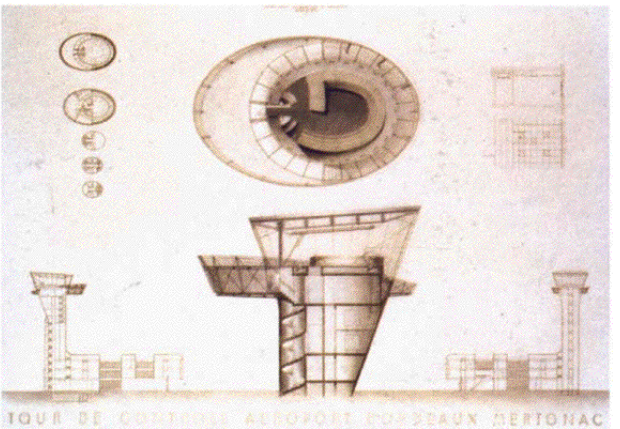


Fig. 28: Traditional presentation layout of an airport control tower design by the unconventional Philippe Starck (job architect: Luc Arsène Henry).

Many architects today reject the traditional configuration of plan, section and elevation to devise their own layouts, tailoring a different layout and, indeed, a different drawing style, for each individual project. As a result of the need to publish or to catch the competition judge's or the client's eye, more dynamic and adventurous forms of layout have evolved. These are characterised by variation in the scale of orthographics and the squeezing together, isolating, overlapping, superimposing and layering of graphic information within the format. Such layouts are carefully planned and are reminiscent of how an artist might plan an abstract composition (fig. 29).

Layout is a design discipline that involves the composing of all the fragmented bits of information into a co-ordinated, coherent

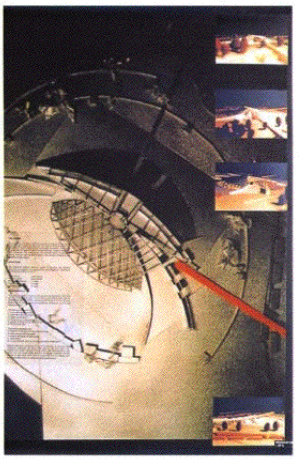
Fig. 29: Compacted layout combining elevation and plan in one composite image. Courtesy: Benthall Potter.

and logical communication system. In wall displays the layout will function as a total format and also function in detail. The former requirement concerns the initial impact of factors such as proportion, balance and cohesion; while the latter represents the communication stage when drawings, diagrams, photographs and supporting annotation, etc., are read sequentially and cross-referenced in order to accumulate a total picture of the design proposal.

The Presentation Layout

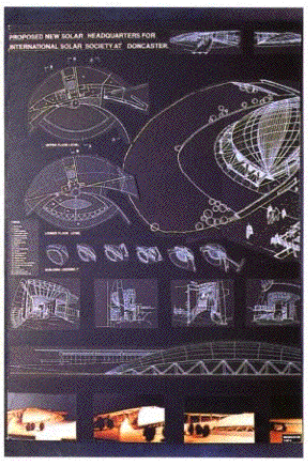
At the outset of a wall display layout design or a competition entry lie some basic questions concerning the number of constituent panels, their format size and their compositional strategy. For instance, are the number of backing sheets

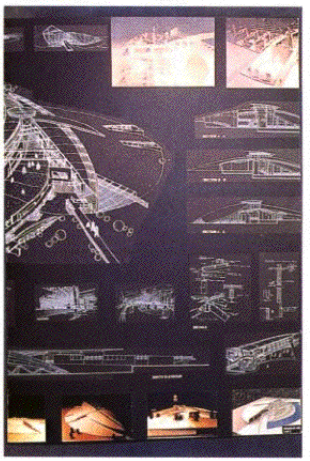
Fig. 30a: 'Narrative' Fifth Year student entry to the Earth Centre competition entry designed across the format provided by five 'portrait' A1 boards.



restricted (as is usual in competition submission) or can the design proposal, through the needs of the narrative, determine its ultimate sequence of backing-sheets? Will the layout comprise a set of individually composed sheets, or will it be devised as one single composition occupying an overall format provided by several sheets? This is a crucial decision because it does hold implications, especially in competition submissions. On the one hand, individually designed sheets embody their own compositional integrity—even when assembled in the wrong order. On the other hand, when the multi-sheet format is chosen, i.e. a layout format in which constituent graphic components can cross the boundaries of adjacent sheets, there is no guarantee that the work will be reassembled correctly in the judging session. Despite this potential problem, however, the compositional challenge posed by the larger, collective format of the multi-sheet layout seems to attract as many architects as the individually composed sheet display (figs. 30a and 30b).

The colour of the layout backing-sheets represents another critical decision. For instance, will they involve a hue or remain neutral? Richly coloured backgrounds are difficult to work with because they tend to detract from the information they carry. Therefore, as a general rule, strong colour should be avoided. Apart from its controlled use in the composition to 'flag' important zones in the layout or to 'signpost' the format viewing pattern, it is wise to restrict its deployment to the images, i.e. allowing their colour to be promoted by a contrast with a surrounding neutral such as black, white or grey. However, a variation on the backing sheet is the popular use of scanned digital enlargements of an image taken from the design which then functions as a diffuse or pixilated background on which the layout components are mounted. This strategy can be used to effect providing that the background image plays a supportive role in the communication of the design proposal.





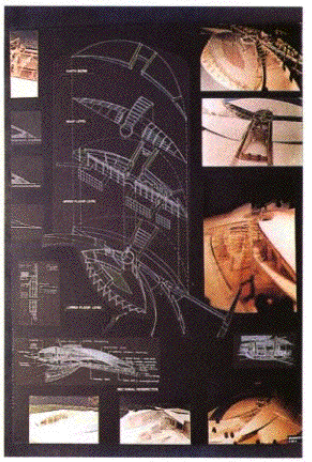
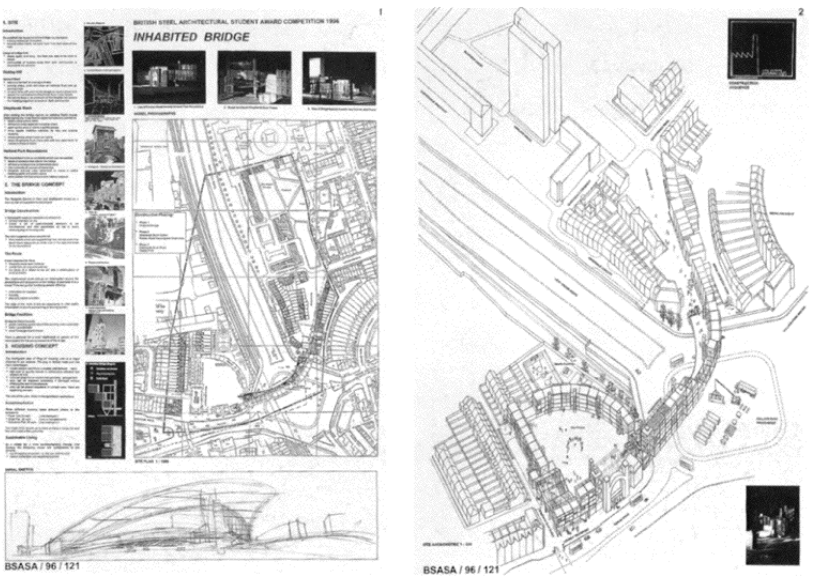
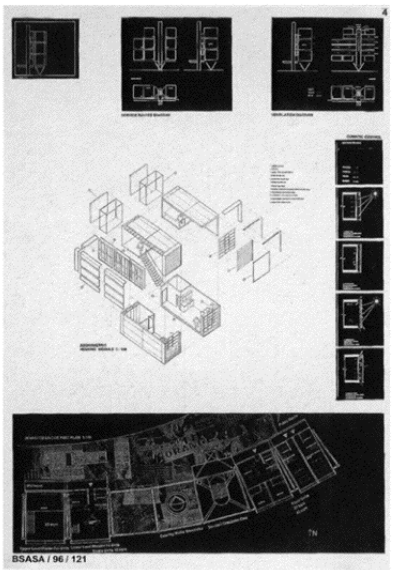
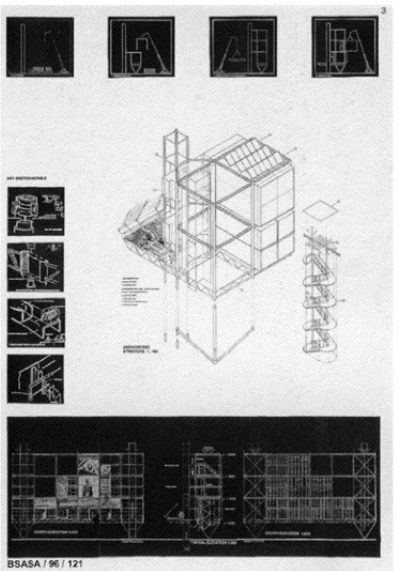
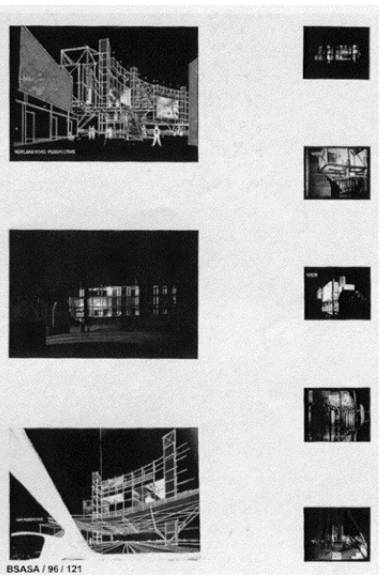


Fig. 30b: Simplified 'narrative' layout designed as five individual but related boards. First Prizewinner, Habitable Bridge competition. Courtesy: Tom Hofton and Will Kavanagh.









The first step in layout design is to gather together all the graphic components that will be required to clearly communicate the design in question. To do so, all the various stages in the design process should be reviewed, selecting drawings, diagrams and photographs, etc., that best convey the story of the design. Key components, such as introductory images, words, titles, the set of definitive orthographics together with the character of the key drawing, should be identified at this stage—remembering that their credibility stems from their rehearsal in the design process itself. In other words, drawings which have already proved their worth in visualising the evolving design will represent those that will perform best in communication. Also to be identified are the most appropriate drawings through which to describe the structural system and constructional language in use together with decisions concerning which should be larger or more prominent in the display. Yet another consideration concerns how the spatial experience of the building proposal will be conveyed. For instance, will this involve perspective drawings, photographs of models, actual samples or laser copies of materials, examples of fittings, etc.?

This content audit will determine what kind of information will be included in the design narrative, the order in which it will be disclosed, and in what hierarchy and drawing mode it will appear. Predetermining the content of the layout as early as possible can save hours of work. This is because it is always quicker to begin layout design with the assumption of using existing images and drawings than it is to originate a completely new set of visual material expressly for the purpose of presentation.

The 'Invisible' Structure

Underlying and controlling any arrangement of pictures and words is an invisible structural framework. In order to detect the pattern of this structure we use a perception that simultaneously acknowledges both the positive existence of the drawn or

printed image and the so-called 'negative space' of its background. It is this pattern of negative space that is so important in graphic design, and it is a design element that should be under the control of the designer. Its importance is highlighted in an observation made by the father of modern painting, Henri Matisse. He wrote that the expressive power in his work lay not in the content but in the control of the whole arrangement of a picture: 'in the surface which contains the bodies, in the empty parts around them and in the proportions' (quoted in Ruder 1981). At a basic level, we exercise this control when we arrange letters to form words; without this arrangement their message would be meaningless. Similarly, the space surrounding drawings should also be controlled within a planned, overall pattern of negative space involving the entire format of a presentation layout. If we apply this double-functioning view of positive and negative space to the positioning of a drawing on a sheet we can begin to appreciate the idea of a small drawing appearing lost against the vast expanse of background. Conversely, we can also appreciate the point of graphic overload when an overcrowded display loses impact amid a visual confusion.

The interdependency of negative and positive space in graphics is demonstrated in this classic reversible figure (fig. 31). For instance, if we fix our gaze on the central white vase, the surrounding areas—represented by black—appear to define its form spatially. However, if we switch off to a concentration on the outer areas (the two black face profiles), we discover that what was seen as 'negative' transforms into a positive but different entity that takes on a life and meaning of its own. In this second perception, what was at first void has now become tangible—the vase-to-faces alternation causing a graphic experience of negative space as a dynamic presence, being redefined by the same contours that had previously described the vase. In this optical illusion, however, the fluctuating dominance of both figure and ground causes the

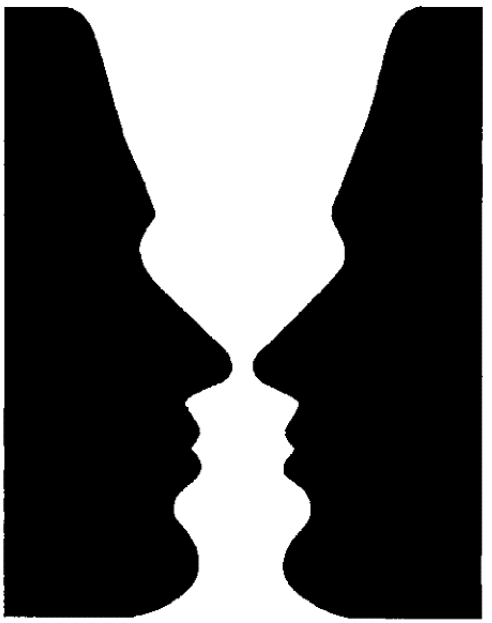


Fig. 31: Vase-Faces optical illusion.

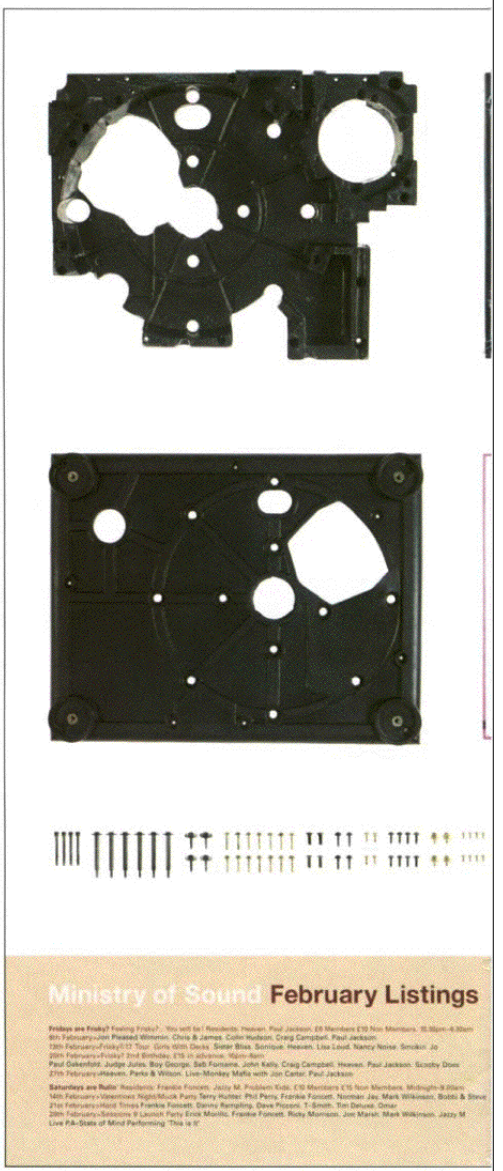
Fig. 32a: Optical tension caused by extreme use of negative space. Courtesy: Etnies America.

ultimate meaning of the image to remain forever unresolved. Consequently, in order to reduce ambiguity there has to be a dominance of one element over another.

The objects seen in these two ads (figs. 32a & 32b) function as dominant visual elements each within their own respective fields of white negative space. But in each case, negative space takes on a life and dynamic of its own. In the first ad we find negative space stretched to the limit by the extreme counter-balancing of the footware product (on the left) and the brand name (on the right). Bravely presenting a visual experience in which two positive graphic elements are placed at the very edges of an apparently empty field of whiteness not only challenges the assumed dominance of figure over field but, paradoxically, seems also to intensify the impression of the former. Dramatising the figure-ground relationship in this way adds a degree of stress to the heightened visual tension and this becomes absorbing to the eye. The next ad portrays a familiar object, in this case a record player turntable, as reduced to the abstraction of its disassembled kit-of-parts and regularly ordered in negative space. Rather than existing in extreme and static tension, here negative space flows around and between the array of isolated graphic components—the speed of flow being regulated by the varying geometry, complexity and size of shape together with the proximity grouping of similar and dissimilar elements.

The two ads also exemplify another important factor in negative space. In visual perception the eye constantly searches for some resistance to the pull of gravity. For example, if we position a black square at the dead centre of a white rectangular field, the contained figure will appear unstable. In fact, it will seem to be sliding down the format. To counteract this movement we have to reposition the square slightly higher than halfway up its field. The result is a compensatory tension, i.e. a 'visual ledge' or

Fig. 32b: Layout approach in which negative space is designed to flow around and between graphic components. Design: Matt Dixon, Paul Wright, Tom Ladener. Photography: Ben Jennings.

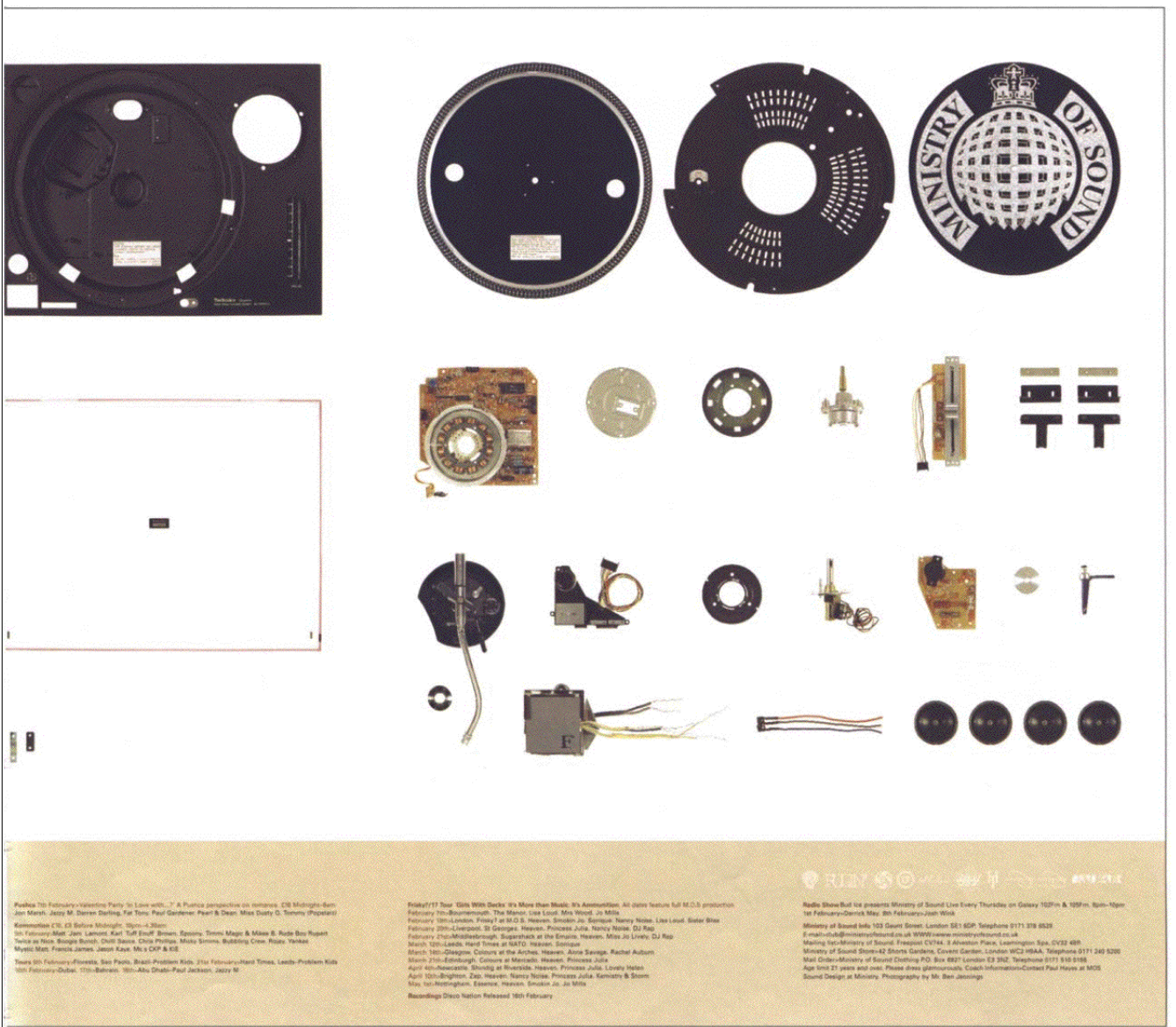


'cushion' of white space on which the square appears to come to rest. This optical 'cushion' of negative space appears in the two ads but in different ways. In the first ad, in compensation for the dominance of its visual 'weight' in the composition, the bulk of the footware image on the left is slightly raised above the format waistline. However, in the second ad, the record player kit of parts is not only raised above its own cushion of white negative space but this in turn sits on an additional visual ledge created by the stabilising band of text along the base of the format. All kinds of visual ledges occur in architectural layouts. For example, there is the conventional boldness of the groundline or the rendered sectional slice through the earth beneath elevations and sections—devices that function to root the drawing of the building to the paper. There is also the stabilising use of bands or banks of lettering which, in order to provide a ledge, are often located below the diagonal dynamic of an axonometric or isometric projection drawing.

Negative space, therefore, represents the silent but dynamic partner of positive space. Its power operates at an abstract level and quietly controls the meaning of the system of signs, symbols and words in use. Its contraction and expansion embodies the potential to instil a sense of change, counterpoint and rhythmical movement: slowing down pace, creating tension, providing breathing space or shooting the eye to focus on key zones in a graphic. Therefore, negative space is just as important and potent as its positive counterpart; it can colour the way in which the content of a composition is read. Indeed, during the layout design stage we can harness negative space to graphically pre-plan visual pathways around and through the 'landscape' of the layout.

The Grid

The organisational means of collectively arranging and sequencing the visual components and composing their negative



space is the grid. The function of the layout grid should be approached both as a compositional stabiliser and liberator. In other words, its structure should be used to harness and guide the placement of the various graphic components into a clear narrative assembly—but it should also be used to anticipate and generate new and unexpected compositional relationships. The grid is really a set of assumptions about the permissible sizes and shapes of the pictures and blocks of text; it is also a means of fine-tuning a formal unity between the different amounts of information. The pattern of the grid should not be conspicuous in the final result but rather be concealed by the diversity of pictorial matter it has generated.

The layout grid is a matrix against which each element in the presentation is positioned and, in trial and error fashion, related to the all the other components in the composition. The scale of the grid will be governed by that of the format and, of course, by the graphic elements to be juxtaposed. Figure 33 illustrates a basic grid but it is worth noting that many designers will, as with their architectural planning, counterpoint two grids: one horizontal-vertical and one diagonal. The resultant play-off between such displaced grids can generate a tension between two sets of graphic information, i.e. a kind of visual 'electrical interface' between the two can be quite compelling in layouts (fig. 34).

At this juncture it is worth touching on the work of Neville Brody. As Britain's most influential graphic designer, Brody's innovative layout design is well known internationally. When describing the use of the grid in his work he uses architectural metaphors. For example, he refers to the generating layout grid as the 'walls and joists' of his structure. It functions as an adaptive 'scaffolding', a skeleton from which everything in the layout is hung. The grid is crucial to the organisation of negative space; it has to create an enclosure without interrupting the

Fig. 33: Thumbnail grid layouts for individual and multi-format panel layouts.

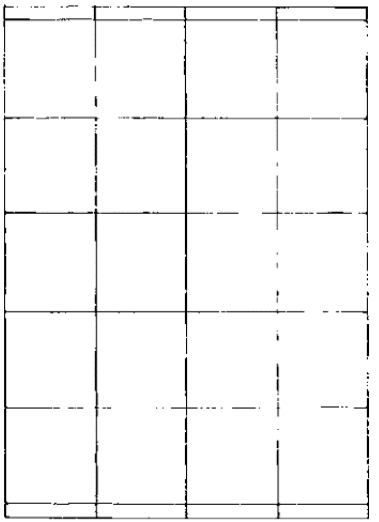
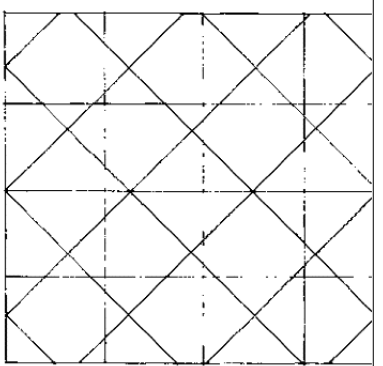
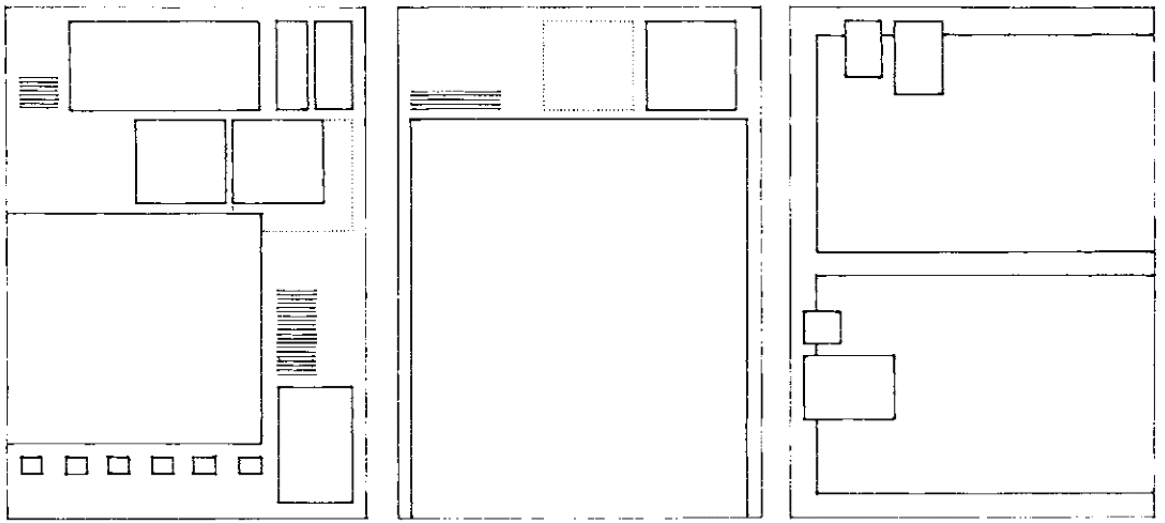
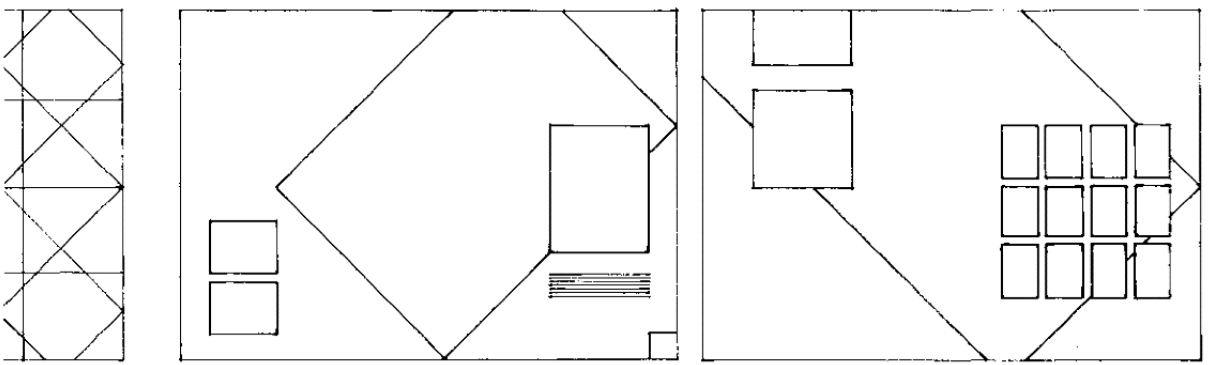


Fig. 34: The potential visual energy generated by the compositional 'interference' of the displaced grid.





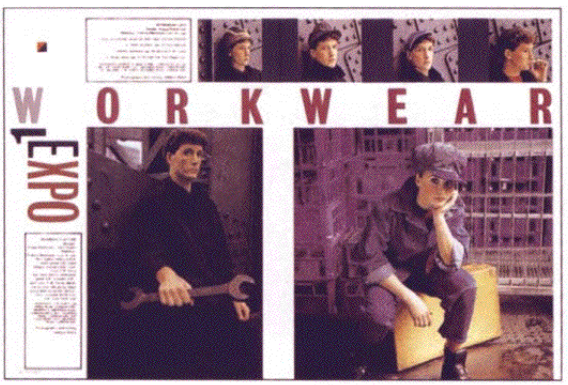


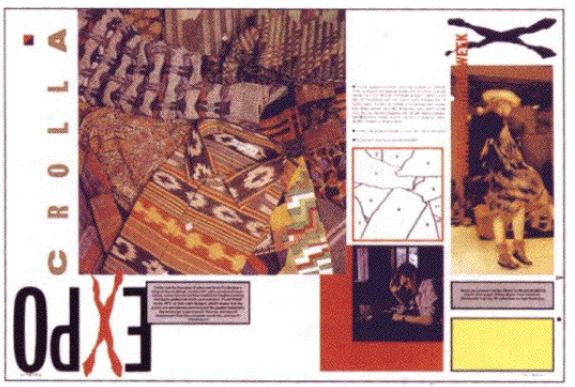
visual flow from one part of the format to the next. The main images, i.e. drawings and photographs, provide the generative components of a layout, along with other anchors, such as secondary visuals, text and captions, and even the shape and size of the format. These provide the 'foundation' of the layout upon which an experimental stage can then be applied to invent and involve the more subtle levels of the compositional structure. Brody also describes his design approach as being like town planning, i.e. guiding the viewer around particular nodes or issues and from point to point in the landscape of the layout. This visual tour requires 'signposts': directional symbols and open negative space at key points, but always at the beginning of a new statement. Brody's graphic hallmarks include a considered articulation of negative space at these introductory points, the boxing of key words, a use of the traditionally and typographically taboo vertical lettering and the enlarging, or headlining of the first few words in a block of text. These, he suggests, subliminally function as 'gateways' into a body of detailed information. Their basic function is to catch and manoeuvre the eye and the intellect toward and into the message. As he says: 'You don't put the doorway to a large building in a small alley-way' (quoted in Wozencroft 1988).

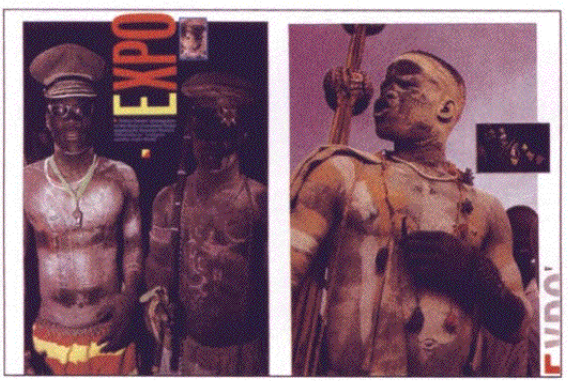
Many of Brody's graphic designs typically exhibit strong Constructivist features; they shift the alignment of text to a twin focus created by the accompanying structure of static and directional graphic components. However, at the heart of Brody's work is the need to encourage the viewer to look twice; to look past the design for an engagement with the message that has caused its creation (fig. 35).

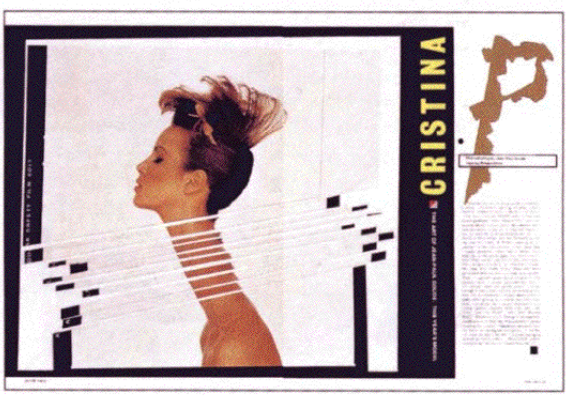
Brody's early work focused on a ground-breaking layout design for the launch of several style magazines such as *The Face* and *City Limits*. Many architectural students will collect and scour these same magazines for layout inspiration. For instance, this

Fig. 35: Four of the ground-breaking spreads designed in 1982 for *The Face* by the influential graphic designer Neville Brody (From *The Graphic Language of Neville Brody,* by Jon Wozencroft, Thames & Hudson).







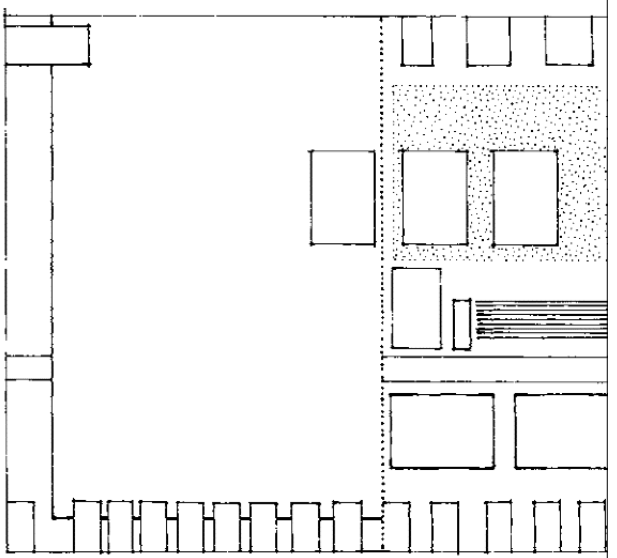


ad is taken from a recent issue of *The Face* (fig. 36). It exhibits all the hallmarks of the link between leading-edge graphic design and its enormous influence on architectural presentation. Indeed, here are all the features considered by students as visually 'sexy' in the seductive layout: the enigmatic layering and 'storyboarding' of visual information, sharp and diffuse imagery, the combination of graphic techniques including analogue, digital and apparent freehand and, in the top left-hand corner, even the original thumbnail sketch of the layout design.

Developing the Layout

Initial layout development can employ a series of small, trial-and-error thumbnail sketches that, arranged against the structure of a background grid, aim to sequence and compose each graphic component into an overall composition. To do so, analyse the different images and blocks of text and position them on the grid remembering that titles and captions will function as important 'bracing' and 'connecting' elements in the layout design. During this phase also remember that variegation of content becomes an important issue. Rich arrays of image-making techniques, drawing types, sizes and scales, etc., can inject a degree of variety that is attractive to the eye. However, degrees of variety need to be orchestrated within the format so that attention is held and the eyes directed from one piece of information to the next. The design of variety instils a rhythm of incidence across the entire pattern of presentation. It is a strategy similar to the structuring of plots in Hollywood movies. To retain the interest of the audience, these present a buit-in climax every 15 minutes or so. At these junctures the pace of the movie is speeded up, such as in a car-chase or a killing, or slowed down, as with love-making sequences. Similarly, apart from the climax provided by the incidence ofthe key drawing, architectural presentations can, through exercising contrast, size and contraction and expansion of negative space, etc., be composed visually to include mini-climaxes

Fig. 36: Ad for Skint Records. Courtesy: Red Design.



along their route. Each climax could then, possibly, coincide with the central information contained within each of the narrative subsections or 'chapters'.

As the key drawing will fulfil an important compositional role, i.e. as a visual 'anchor' to the overall display, its identification and appearance is, perhaps, the best point from which to develop the layout design. The shape of a key drawing, such as the footprint of site plan or the diagonal silhouette of an axonometric or isometric, etc., will tend to provide their own unique configuration and their own dynamic. Therefore, rather than approaching them as a layout problem, the unique characteristics of these shapes, together with the negative space that they generate, should be seen as a compositional opportunity for creating visually compelling and dynamic layouts. Indeed, as the nature of the components of each design proposal will help you to find their own layout design, they may also challenge and even overturn some of the basic rules of composition. Once the key drawing is established, descending scales and layers of hierarchical information can then be additively expanded outwards to incorporate the preceding and ensuing 'chapters'. However, although our narrative approach to presentation will allow a great deal of latitude and experimentation in the depiction of the design response, certain rules of architectural representation should apply. For instance, whatever their scale in relation to other drawings in the immediate format, floor plans should, for obvious clarity, be stacked in the sequence that corresponds to their incidence in the building and, to avoid confusion and irritation in the viewer, be shown in the same orientation. Traditionally, plans are co-ordinated with their northpoints in an upward position. Also, the graphic representation of a scale becomes crucial especially when drawings appear at different scales. This graphic evidence of scale then allows the dimensions of the drawing to be readable at whatever the reduction or enlargement. However, whenever

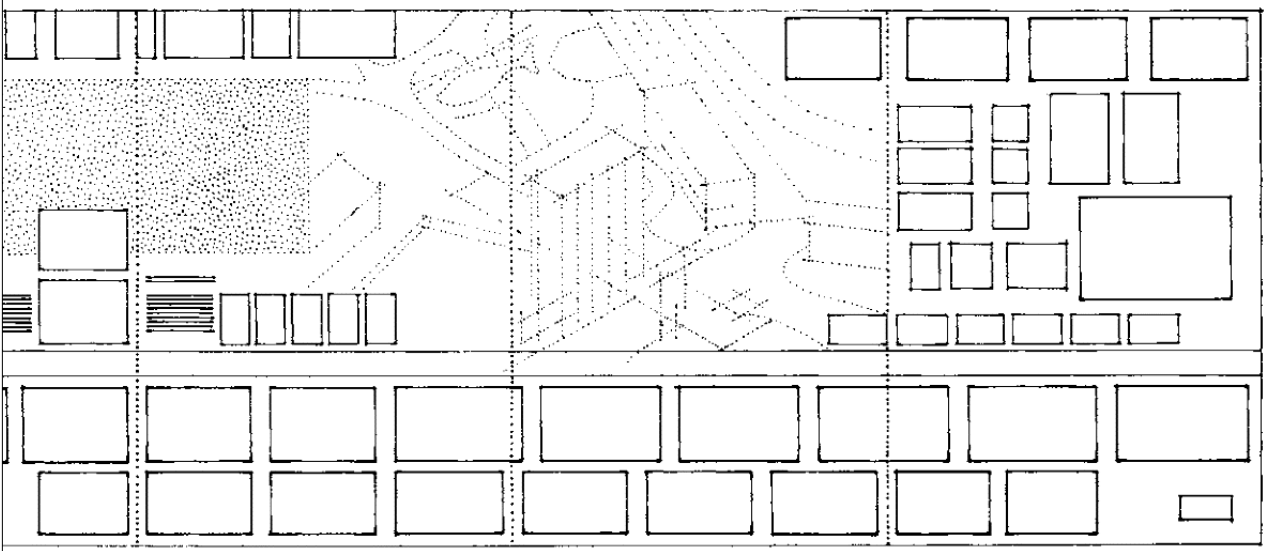


Fig. 37: Thumbnail sketch layout for the prizewinning presentation illustrated on pages 148–149.

a drawn scale is used, its proportional units of linear measurement should be clearly and simply stated. Finally, as the conventions of both northpoint and graphic scale occur outside the drawing, it is important to treat them as considered compositional elements within the overall drawing format.

Once a preliminary and promising thumbnail rough has been achieved, larger thumbnail sketches of the layout concept can now be made in felt-tipped pen on layout paper. The sketches should arrange and assess all the graphic elements that are to be incorporated. Everything should be considered as a basic component: diagrams, drawings, photographs, titles, blocks of written information, etc. Each element should be given a size, shape and an identity within the overall format and ordered against the background grid (fig. 37). For instance, decisions concerning the 'weight', degree of contrast and ultimate treatment of images will depend upon their role in the presentation narrative plus the amount of visual drama they are intended to impart.

During this development phase the layout can evolve as a series of overlays—each version refining the last. As the refinement process continues, finer drawing instruments should be employed, until the emerging layout design is finally delineated in technical pen.

The next stage involves a full-size paste-up version of the resolved layout design on tracing paper. This layout comprises drawings on tracing paper taken directly from those made during the design stage together with new drawings dictated by the presentation concept. Initially, these drawings may exist at different scales, but each can be resized on a photocopier before being carefully assembled and glued into position on the 'dummy' format. Once completed, the mock-up layout then becomes the template for its final assembly and transformation into the finished presentation.

However, when we compare the amount of time spent in producing drawings with the time spent in actually viewing them, it becomes important that their essential message in a layout is communicated. Therefore, apart from assembling the layout against a grid to generate its storyline, its positive-negative structure, its visual pathways, etc., there is the need to test the resultant composition against three perceptual viewing stances.

Three Degrees of Perception

As we move about our environment the amount and nature of visual information we receive is regulated by our distance from the stimulus. This relationship between distance and type of information being assimilated can be classified into three degrees of perception. For example, if we view the front page of a newspaper from afar, we are more aware of its primary elements: format, layout, title, headline and main story picture. In contrast to the size of these primary elements, all remaining graphic signals appear diffuse and subordinate (fig. 38a).

If we move closer to the page, however, a secondary layer of information comes into view. This new perception may include smaller illustrations, ads, captions and other graphic devices, such as bullets and rules. Also, what appeared in the initial view as grey blocks now take on the potential of columns of text (fig. 38b).

Our final visual step toward a third and close encounter with this newspaper reveals a rich layer of highly detailed information that presupposes an ability to read the text. These three viewpoints, each one closer than the last, can also be translated into degrees of interest and commitment. For instance, in the first view, interest may have been casual; in the second it seems half-committed, and, finally, in the third, it is fully committed to the stimulus through reading the text (fig. 38c).

These three degrees of perception can be directly equated to a visual confrontation with an architectural presentation. For example, judging from documented accounts and, indeed, from my own recent experience of judging a national design competition, the first and more distant perceptual standpoint is the viewing distance from which, albeit cursory, crucial decisions can be made. This is because the initial stage of competition judging functions as a filter in which submissions are quickly and unceremoniously sorted into outright rejections and those retained as short-listed contenders for the later award of prizes. Consequently, if such decisions are made at this early stage, including the visual appeal of the amplified key drawing, then the idea of designing for a 'first impression' impact over distance becomes a vital presentation issue. Furthermore, if a graphic engages or 'entertains' on a primary level, then it will carry information through from the next level.

The 'first impression' design approach is equally important in face-to-face presentations. Again, the audience can, from a distance, already be using a first glimpse of the presentation to form opinions and judgements about the apparent quality of the work, i.e. even before the presenter opens his or her mouth. For example, the results of an observational study made by the author shows that even the first words spoken by a critic made in response to verbal introduction to a scheme can create a 'first impression' which colours the views of other

Fig. 38a: Three degrees of perception of a newspaper front page: from a distance

Fig. 38b: …from a 'half-committed' viewing distance…

THE

No. 66,350 WEDNE

Malaysia, corruption and my husband's innocence page 21

Ad of chi page

BOOKS: BESTSELLERS FOR £2.50 Token 3 page 45

Extra borrowing to beat recession

Brown banks on recovery of economy

BY PHILIP WEBSTER AND JANET BUSH

GORDON BROWN told Parliament yesterday that Britain would avoid a recession and that the economic downturn would be short-lived after a bruising 1999.

The Chancellor announced that he would allow borrowing to rise over the next five years by £11 billion more than he forecast only five months ago and disclosed that the current budget surplus would be some £24 billion lower over the five years than expected.

But he confounded Conservative claims of a 'black hole at the heart of the nation's fin-

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the rosy assessment and the uprating of the growth forecasts. "I know of no other seri-

He also announced a clutch of measures to help small businesses and encourage employee share ownership, while a new Cabinet committee will look at measures to address the 40 per cent "productivity gap" with Britain's main competitors.

He held out the prospect of a £50 cut in road tax for the most environmentally friendly cars when he delivers his next Budget in the spring.

He heralded a crackdown on absenteeism in the public sector with targets to cut the annual £6 billion cost to the

Fig. 38c: …and scrutinised from a detailed and committed point view. Drawings by Sue Goodman.

critics. For instance, when a positive comment opens the debate, other panellists seem to follow in the same vein. The opposite, of course, is also true. This first impression is critical in all types of presentation including the initial impact of a curriculum vitae and of a portfolio (see pages 122–141). In other words, in the same way as a television ad which has to make an instant visual appeal, if an idea or skill is not 'sold' during the first glimpse or from the first few visuals, then, more often than not, it is unlikely that subsequent material will change that impression.

If the first perceptual stance represents a long-distance view of the presentation, then the second viewing distance is that from which a group of people would normally view the layout. This stance, usually around 1.5 m (5 feet), is the one that designers generally prepare for; it is the one for which the scale of the graphics is usually determined and from which the majority of information is absorbed.

The third viewing stance is that which the viewer would assume to read any text or scrutinise more finely detailed information. This corresponds to a full commitment to the presentation. However, it is also the stance that corresponds to the distance involved in producing the drawings, i.e. approximately 50 cm (20 inches). Many designers make layout judgements about their work at close quarters, i.e. directly on the drawing board. This is a mistake, as designing presentation layouts from close at hand can cause great problems of legibility in communication either of medium, scale of drawing or composition, especially when confronted with the distance interposed by a group of clients or crit panellists.

Awareness of this triple perceptual design approach will encourage judgement concerning the ability of image sizes and, especially, the media used in their creation to communicate over

distance. For example, compare the various viewing distances required by different grades of graphite or compare the different strike-rates offered by a pencil and an ink line. We can also equate these three degrees of perception to the basic principle of three sizes of lettering used in a layout. Such a typographical discipline is the constant maxim of the New York graphic designer, Massimo Vignelli—especially for visuals aimed at public consumption. For instance, main titles, or 'headlines', should be clearly discernible over distance, while secondary heads, or 'subheads', are absorbed at a normal viewing distance and in relation to their accompanying visual material. Finally, tracts of text or captions address the third and commited viewing level, i.e. when the fully engaged act of reading takes place. Two common errors are the use of media that become 'invisible' at normal viewing distance and the introduction of invasive, over-elaborate and over-sized letterforms. These problems are obviated by conducting a simple experiment, i.e. the arranging of ink lines of various weights, graphite grades and different lettering point sizes on a sheet pinned to a wall. Their efficacy over distance is then easily measured by walking backwards to find, and consequently work within, the limits of the range of their legibility.

Layout designs should always be adapted to the uniqueness of each design proposal and, with the aid of the grid, be generated by the range of drawing and image modes needed to adequately describe its complexity. Also, once a presentation strategy and layout has been resolved, the final stage will include the production of all the various and constituent graphic components. This stage will possibly involve a range of drawing and rendering techniques and printing processes; drawings may have to be resized, models photographed or photographic prints combined with drawings, etc. Drawings may be produced freehand or, together with sketches, photographs and other graphic material, brought together on the computer and

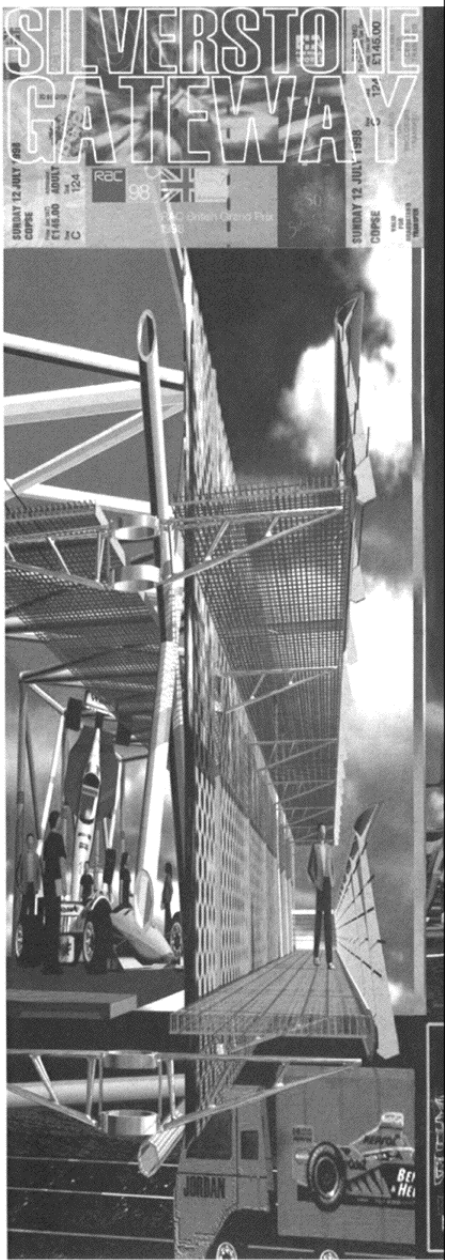
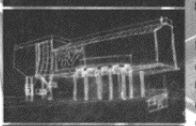


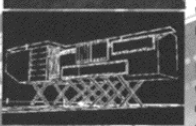
Fig. 39: Silverstone Gateway competition, joint-winning layout design. Courtesy: Tomer Kleinhause and Philip Oliver.

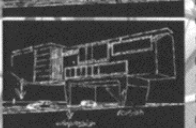
manipulated as a single document (fig. 39). Whichever method is used, however, certain types of drawings and graphic devices may be modified or combined with others to fulfil specific communication roles in the layout. These include the use of two or more drawing systems in a composite form, such as the combination of perspective projection with the plan, section or elevation. Especially useful in the role of 'key drawing', these and other specialised drawing types can be customised to convey more complex or spatially enhanced information.

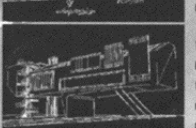
The Storyboard

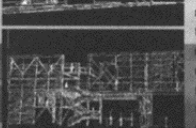
One of the most useful devices for communicating serial information at any point in the presentation narrative is the storyboard format. Popularised in the drawings of Lebbeus Woods and with obvious roots in movie production, the comic strip and Cubism, this format utilises sequences of inset or 'boxed' graphics that can combine to provide simultaneous, multiple views of the same form or function to thematically extend a visual proposition. Apart from its potential as an adjunct to a key drawing, storyboarding is ideal for communicating in time and space different aspects of a design concept at any point in the layout sequence. For example, for collecting together and presenting precedents, for depicting selected landmarks along the design journey, for showing stills from a photographic journey around a model or for taking the viewer on a guided tour of hand-drawn or computer-generated perspective views toward or around the building design. Another version of this serialised format is the 'evolutionary diagram' which provides a controlled accumulation of sequential information. In this version each successive frame of reference introduces an additional element not present in the last. Such diagrams are extremely useful in diagramming the evolving phases of the design route, the stages in the assembly of a structure, the steps in an operational diagram or the links in a chain of related graphic events (fig. 40).











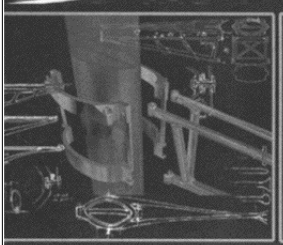
What we're proposing for the Silverstone gateway is a bold dynamic entrance. Something that is visible from the road and from the air. Something which is easily recognisable, acts as a focal point. - Something which is uniquely Silverstone.

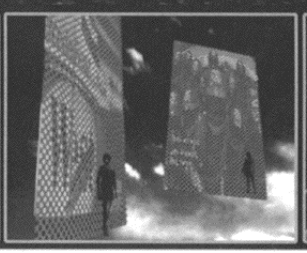
The Gateway consists of main elements: a cafe / restaurant and an accommodation block in the main body. This main body of the gateway is a changeable and dynamic cantilevered structure, which will straddle the main vehicular and pedestrian entrances.

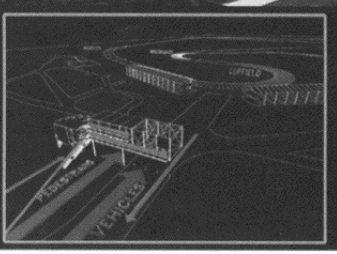
The structure can be utilised in a number of ways. It is designed for its use to be modified on a seasonal basis, from a bare empty structure during the winter months, to fully accommodated at peak times.

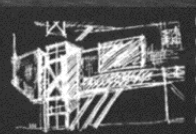
Movable floors, walls, and internal partitions will create loosable, high profile accommodation for sponsors promotions, exhibitions, team supporters club days, or open to any company which requires a desirable prominent venue for their corporate events. There is also the possibility of moving the Silverstone offices into the structure on a more permanent basis.

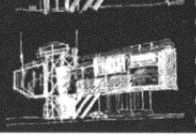
The cladded walls of the structure will incorporate the latest in micro screen cell technology. Each panel will consist of computer controlled display cells, enabling any advertisement, graphic or visitor information to be broadcast on not only the walls, but the underbelly and roof of the structure. This ensures that the gateway remains a visible feature from all directions. It will be seen from the entrance road, from inside the site, and from the air by approaching helicopters.











Because the gateway is the visitors first encounter with Silverstone, it is important that the whole structure encompasses the nature of what Silverstone is about. This is achieved by the incorporation of state of the art video displays, and also by the "language of construction" - or in other words, the way in which, at a more detailed level, the structural elements and it's component parts are designed. An example of which is illustrated with the detail of an elliptical steel column and a cast metallic fixing.

One of the features of grouping sequences of smaller images into compact formations is the fact that they can be perceived individually or collectively as a single, composite image. However, the main attraction of this type of repetitive format is that it appeals to our sense of order, i.e. of logically compartmentalising collections of related or dissimilar items into a predictable and digestible visual form. When used in strict grid formation, storyboarding can provide a rigid geometrical structure which can be used as a visual 'anchor' in a layout or made to 'float' optically above background information and can be used to concentrate the eye or cause it to pause, focus and reflect. Alternatively, when used in linear formation, a line of boxed information can be employed in direct association with a larger, parent drawing to add more detailed information, used in horizontal formation to create a 'visual ledge' or in the vertical to lead the eye up and down the format.

Multiview Drawings

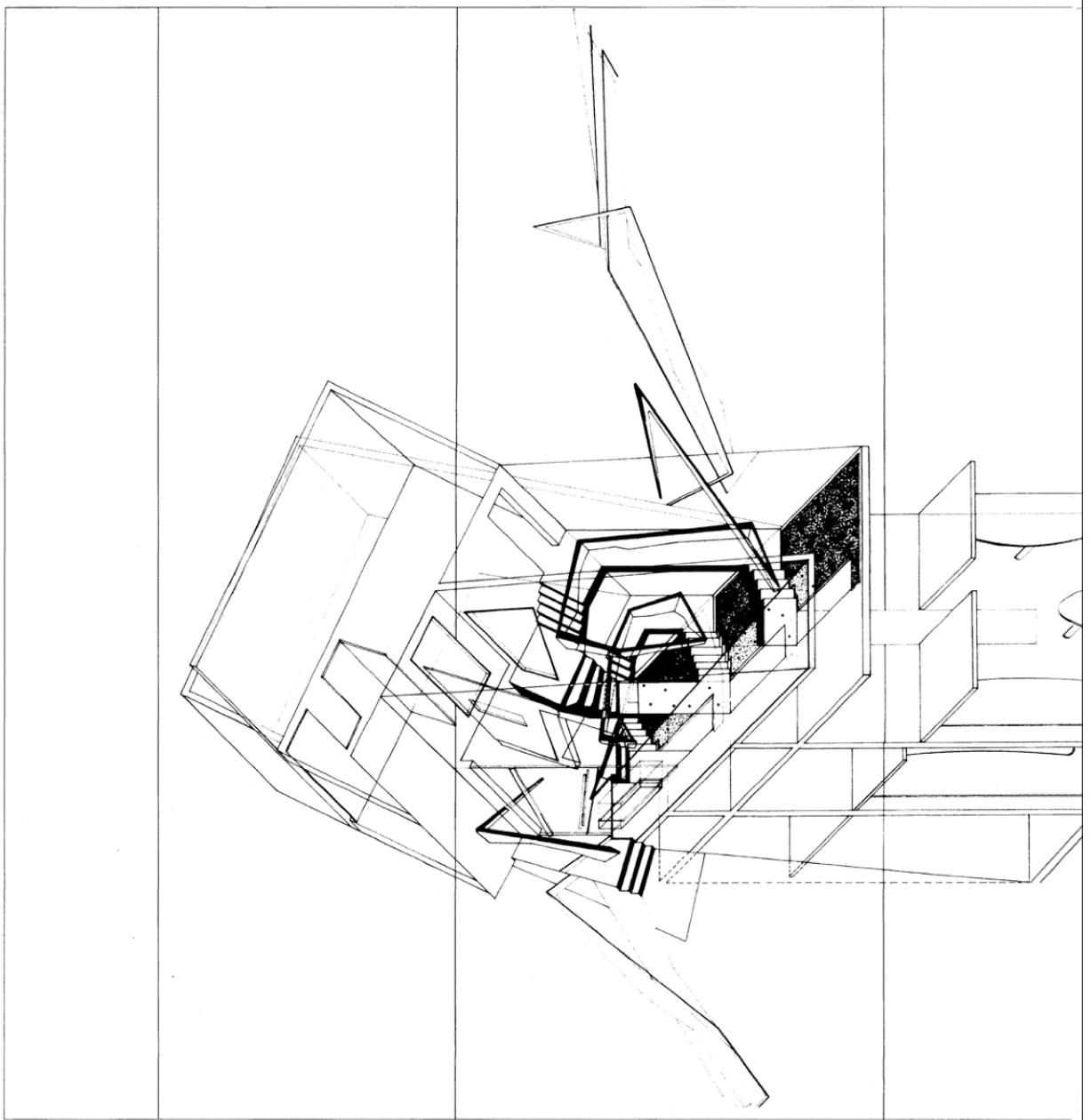
If the frame-by-frame storyboard disclosure technique is borrowed from movie-making, then its close relative—the multiview drawing—is taken from illustrative journalism. This provides a split-image drawing which depicts two or more views of the same image within a single frame of reference. For instance, in technical drawings, framed boxes or tondos (circular images) can be superimposed and integrated within a larger drawing to zoom the viewer into a magnified level of detail not provided by the parent image. Furthermore, two different types of orthographic can be superimposed to provide alternative views of the same event, or one smaller perspective view may be integrated within a larger perspective view made from an another viewpoint to provide a second glimpse of the same subject-matter (fig. 41).

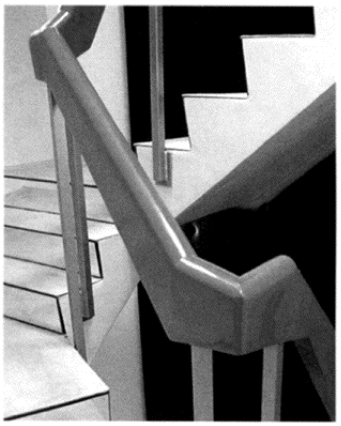
Exploded and Expanded Drawings

Derived from technical illustration, another drawing type is useful in describing how components are assembled. Known as an 'exploded' or 'expanded' drawing it is often shown in

Fig. 40: One of a sequence of presentation sheet layouts each enlisting the bracing function of the storyboard feature. Courtesy: Tom Teatum.

Porter, Tom(Author). Selling Architectural Ideas.





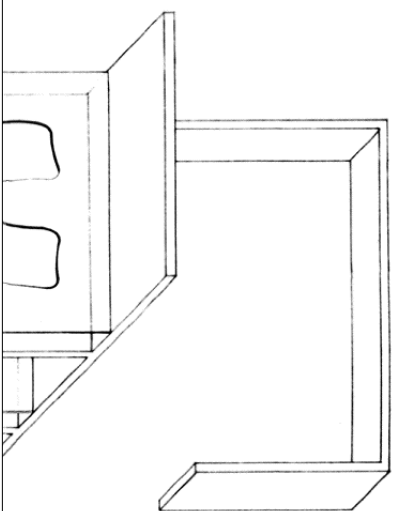


Fig. 41: Two views of the same staircase for Studio MG's design for Radius Design Consultants headquarters building.

axonometric or isometric mode, i.e. orthographic projection rather than perspective projection, to present an assembly of parts as disassembled by an 'explosion'. However, its 'detonation' is controlled to freeze-frame graphically at the point at which a visual clarity between all the constituent parts is achieved. Depending upon the level of complexity involved, the drawn elements can stretch the space of their intervals multi-directionally or, the case of 'expanded' drawings, extend in a single direction. However, the guiding principle in such drawings is that they are exploded in the same configuration and direction in which the elements fit together. Exploded drawings are often employed for a more lucid explanation of more complicated buildings which have their whole or their selected parts blown apart. They are especially useful for describing the assembly systems of structural components and for explaining critical connections in construction drawings (fig. 42).

Cutaway and 'See-through' Drawings

Cutaway drawings can also combine the section with the three dimensions of projection drawings and even perspectives. In these hybrid drawings, portions of wall and roof are surgically removed to give aerial or eye-level access to interior spaces and their details. In contrast to the removal of the roof (as in a 'lidless' axonometric), or the facing wall (as in a sectional perspective), the section—when applied to axonometrics or perspectives—can travel in three dimensions in response to the kind of view that is required to be exposed. In such drawings the delineation begins as an exterior view of architectural form, before being cut into to expose the selected area of the interior space. Whenever such an incision is made, however, it is important to ensure that its trajectory is both deliberate and obvious. Also, any potential confusion between the exterior and interior view will be avoided when the abstraction of the slice—usually delineated by the boldest lines in the drawing or filled-in with black—is clearly shown.

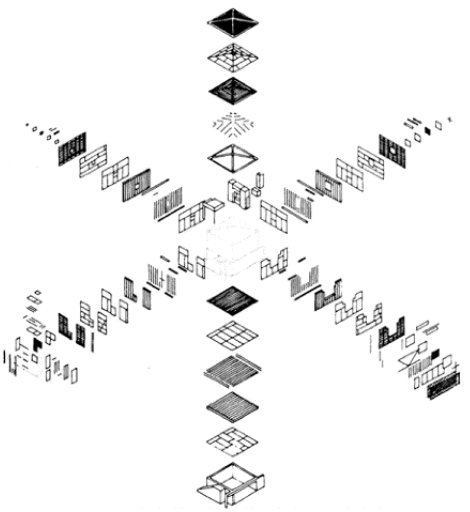


Fig. 42: Exploded drawing by Thom Mayne and Michael Rotundi of Morphosis.

The alternative to the cutaway drawing is the completeness of the 'see-through' drawing, such as this axonometric by Peter Pran (fig. 43). Here, the convention of the broken or dashed line plays a key role in the ghosting of concealed lines. Within this convention, lines that are broken using short dashes or dots reveal hidden lines or, in the case of exploded drawings, indicate where an exploded element would come to rest in its parent image. Conversely, long-dashed lines indicate elements that exist in front of a plane or behind the gaze of the viewer. This language allows the architect an 'x-ray' vision and its convention is freely interpreted by designers when dashed or lightly drawn lines tend to prevail.

Once conceived and executed, the narrative presentation—if destined for a competition—will have to speak for itself; if presented to a critique panel, it will require only a skeletal commentary to guide the viewer through its storyline and verbally to highlight its punchlines. However, the delivery and, indeed, the selling of architectural design in the profession, where time is at a premium and multi-tasking the norm, can involve quite a different *modus operandi*.

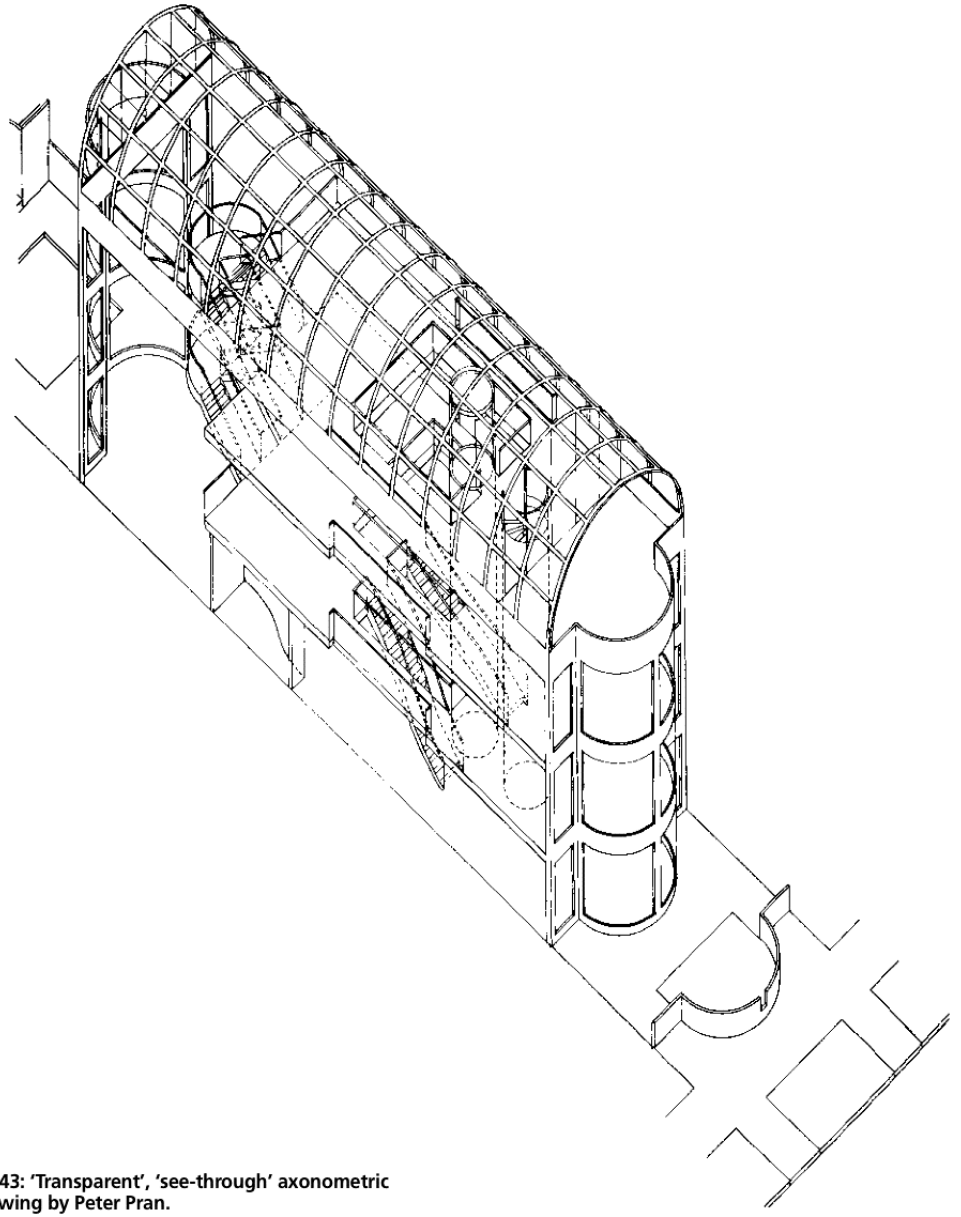
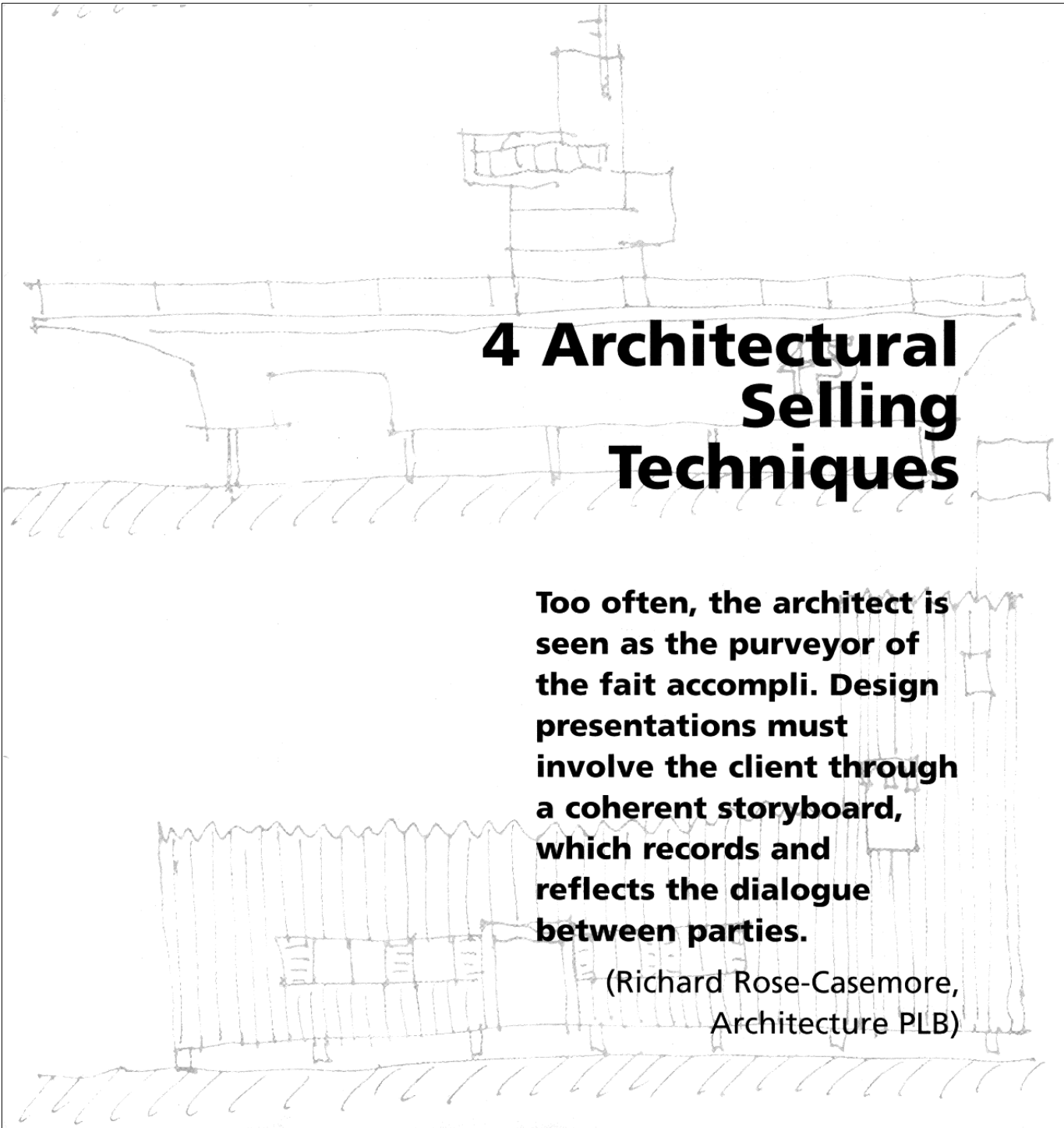


Fig 43: 'Transparent', 'see-through' axonometric drawing by Peter Pran.



4 Architectural Selling Techniques

Too often, the architect is seen as the purveyor of the fait accompli. Design presentations must involve the client through a coherent storyboard, which records and reflects the dialogue between parties.

(Richard Rose-Casemore, Architecture PLB)

4 Architectural Selling Techniques

The mode of a presentation together with the influence of the design concept upon it represent just one of three components that make up the chain of communication. For example, at the beginning of the chain there is the presenter (or 'salesperson') of the design proposal. The second link in the chain is represented by the design concept itself (or 'product') which becomes packaged for its transmission within the competence of the designer's presentation and selling skills. The final link in the communication chain is represented by the audience (or 'consumer') of the presentation—and this necessitates a little market research. Further issues that affect the form of communication include the presentation setting, the size of the audience and whether or not the presenter will be present. Consequently, in order to enhance communication at the 'point of sale', presentation requires a degree of awareness of public relations and also some knowledge of the presentation environment together with a degree of control over it.

Therefore, the notion of *presenting a building design* as synonymous with *marketing a product* at its 'point of sale' becomes a discrete object-lesson. However, the ultimate delivery of a student design project and, indeed, an ideas competition submission, tends to appear as a complete package of information and is presented as a singular event. Such a climactic happening does not usually occur in the professional world where a building design proposal tends to be disclosed in a succession of developmental stages. But each point of client contact along the design journey represents yet another selling opportunity. Indeed, as we shall discover in the following case studies, it is an exercise involving subtle 'tricks of the trade' that have been evolved and practised by both large and small and by young and well-established architectural firms.

Studio MG

Studio MG is a young London-based partnership whose impressive and variegated body of work displays an apparently

seamless transition from the experimentation and innovation of their respective student projects to an application in 'real world' architectural problem-solving. In order to maintain such a lively freedom of design expression in their professional work its two partners, Craig Moffat and John Grimes, formerly of Zaha Hadid and Fletcher Priest respectively, have quickly learned the art of selling architectural ideas. For example, Grimes describes the marketing of architecture as 'the name of the game'. Unlike student projects, it does not begin with a blank sheet of paper. In the real world there is the client who will often bring his or her own ideas to the project. Consequently, Studio MG have to remain flexible while steering the client into a mode responsive to their ideas—and this is where the selling skill becomes important. In other words, selling architecture is much the same as in any commercial operation: in order to sell a product, one has to know and understand the consumer.

Once an approach is made from a potential client, such as a telephoned request for a practice brochure, Studio MG will invariably respond with a personal visit in order to establish face-to-face contact. However, rather than involve any promotion of their work, the first 20 minutes of this initial meeting exclusively focuses on the client and their needs. They describe this stage as 'fishing for information'. For instance, they need to know the client's interests, background, personality, any ideas they may hold about the project and, indeed, whether or not any stylistic baggage is being brought into the debate. This represents their first step in preparing the ground on which mutuality may be developed. During this phase they find it important to emphasise to the client that they are not in the business of designing buildings for themselves but, as part of an ensuing relationship, will become design partners, enablers and providers. According to Moffat, 90 per cent of the approaches received by the practice arise because the client is design conscious and specifically interested in Studio MG's architecture.

But, often, they haven't thought very much about budget, timetable or fees, etc. Therefore, in order to establish their professionalism, Studio MG make quite sure that issues such as timescale and cost implications are fully understood from the outset. This, of course, is another means of reaffirming whether or not the client wants to move forward with the project and the practice. Immediately after this first meeting Studio MG will prepare and send the client a written summary of the discussion, an outline of their understanding of the brief and a breakdown of project fees. A few days later this is followed by a courtesy telephone call that, in seeking acknowledgement of its receipt, is a subtle tactic which maintains client contact.

The content of the second meeting will respond both to what has been learned about the nature of the project and that of the client. Also, as discussions will begin to move toward the formation of an architectural response, Studio MG will make their pitch in different ways. For example, they may invite the client to bring along magazine cuttings illustrating an admired architecture—a ploy common among many architects and used to gain insight into client thinking. This is also the stage when the practice brochure can become extremely useful. Indeed, the one produced by Studio MG has been designed for just this moment. Their brochure functions as a book with each completed project presented as a case study; each case study represents a 'chapter' complete with heading, clear image layout and accompanied by a short text which, in every case, stresses the uniqueness of each design solution in relation to the needs of each client as well as emphasising how each solution was tailor-made to the demands of respective briefs (fig. 44). Through illustrating the individuality of each of their projects the brochure also aims to continue a suspension of any premature discussion on style while simultaneously nudging the newly forming architect-client design relationship toward the

Fig. 44: Page from Studio MG's brochure.

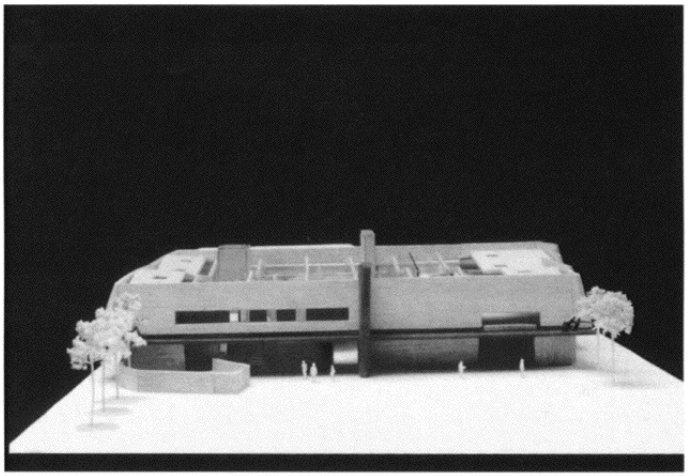
Commercial

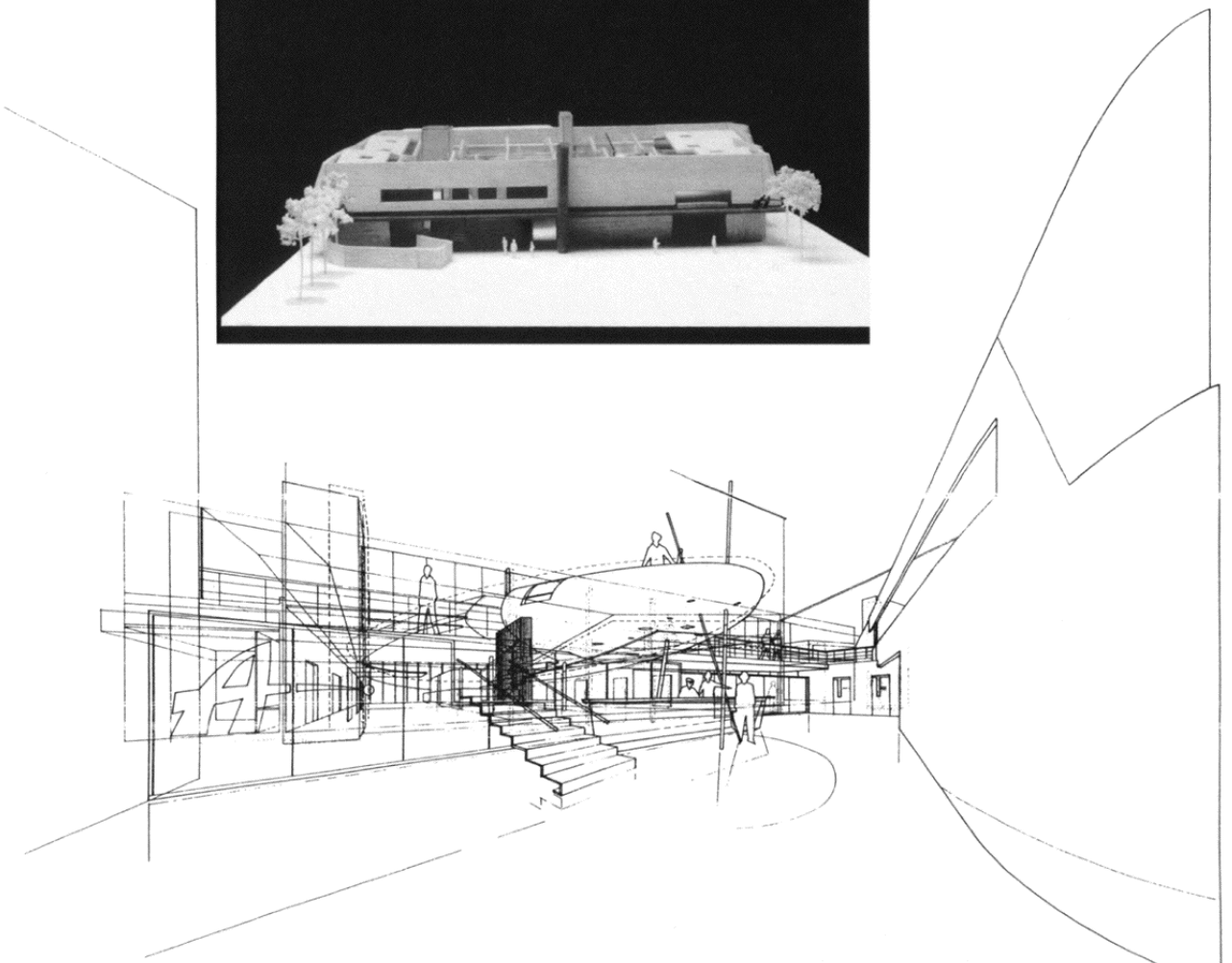
SERCO—HEALTH
the social
function of the 90's

Serco, approached Studio MG Architects to be part of a limited entry competition to re-think the modern health club and implement the conclusion on a site in central Worcester. We successfully progressed to the second round, pitching against one other office.

Our strategic solution was to focus the design on the reception, the swimming pool and the relationship between private, public and semi public space. Opening views from the restaurant through the pool and gym we attempted to express the "openness" the client originally
asked for.
Presented here are the early competition drawings showing the ground floor plan a view of reception and through the gymnasium and the pool above. Below is a section through reception in the design at phase 2.

CREDITS
CLIENT SERCO
ARCHITECT
Studio MG
QUANTITY SURVEYOR
BOYDENS
CONTRACTOR
ADDISON PROJECTS
ENGINEER
ACE





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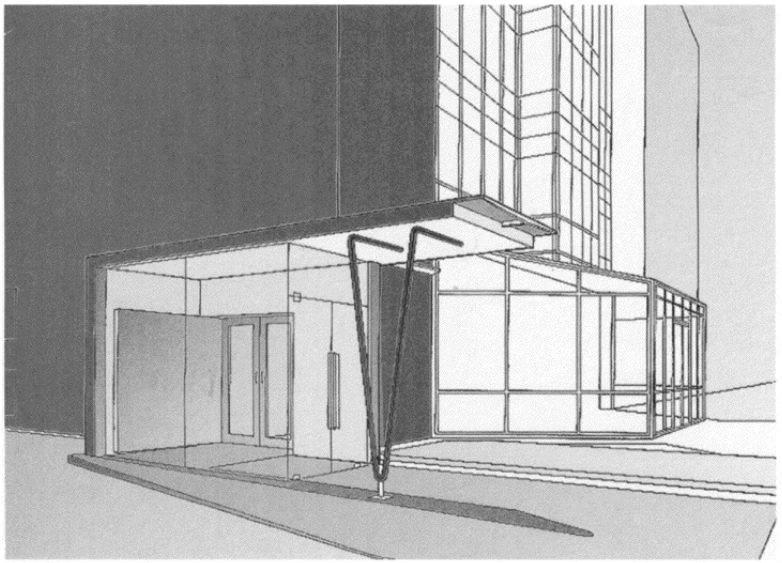
essence of the brief. Grimes describes this stage as 'bringing the client onboard; making them feel part of a design team and having them understand that any resulting architecture will appear in *their* style'. These two delicate points of client contact are settings in which Studio MG assume a passive and completely responsive role: watching, listening, always reacting in a caring and positive manner. It is also a stage when they never say 'no' to a suggestion from the client.

The third client meeting sees the beginnings of a design response. The danger at this stage, suggests Moffat, is to make a strong design pitch at a client who possesses fixed ideas. When a client is flexible, however, a good trick is to introduce a 'quick stab' at an architectural proposal in the form of a sketch design (Fig. 45). Reaction to this will quickly indicate a design direction and provide knowledge that puts the designer one step ahead in the process. Part of this preliminary introduction to an embryonic design solution is to offer a range of different options; a technique that Moffat rehearsed during a period working in Holland with an ad agency. The agency would always present a range of five optional solutions including the one that they actually wanted to pursue. Always being disclosed as the third or fourth in the presentation sequence, i.e. never being highlighted by being shown first or last, their preferred design was visually and verbally underplayed in favour of elaborating the features and potential drawbacks of the other four. The presentation would conclude by revisiting the designer's preferred proposal. But this time the client would be invited to measure its efficacy in relation to the problems outlined in the other schemes. This is a selling technique that Moffat found to work and is one adapted by Studio MG in their use of alternative architectural planning strategies presented to their client together with their respective impact on the outcome of the scheme. Given equal presentation billing and shown side by side these signpost the crossroads in the design route, the subsequent direction taken by the design journey being made in direct collaboration with the client.

Used in conjunction with the alternative design solution is another selling technique that Studio MG describe as 'mood boards'. Comprising large samples of actual materials, photographic precedents of details of interiors exhibiting colour,



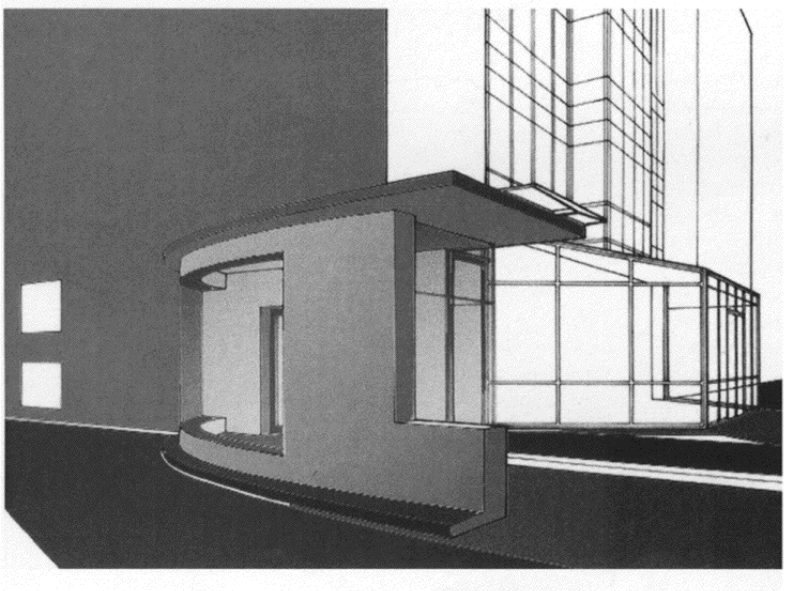


Fig. 45: Different design strategies for initial client negotiation prepared as computer line and rendered images.

lighting qualities and any additional interior features relevant to the brief, the mood board is used to determine the client's preferences (fig. 46). Indeed, the accompanying discussion concerning the appropriate 'mood' for the interior of the building can also help consolidate the design direction. However, involving the client in a discussion about how the light will enter the building and play on selected surface finishes and colours draws the client into a more profound understanding of the ultimate architectural experience. By carefully selecting and editing each photographic precedent, Studio MG gently steer the client toward and into their own architectural philosophy. In other words, while being offered a choice and to debate and decide upon the physical and sensory quality of their future building, the mind of the client is being quietly and subtly shaped.

Throughout the initial architect-client 'bonding' process Studio MG maintain a collaborative stance; indeed, they function as *designer-servant* within the developing relationship. However, in order to preserve their own design integrity within the relationship, their control over the situation relies upon their skills of silently steering the client into a frame of thinking that allows them to share and participate in the design process and accept the ultimate design solution as representing what they need. This is a psychological approach that, while successfully selling their architecture, allows the practice latitude to operate within the spirit of its own design philosophy. However, architect—client mutuality ends when the project is under construction. At this point, Moffat explains, we make sure that the client knows of our shift from the role of collaborator to that of mediator between client and contractor.

Throughout the collaborative stage the mode of architectural idea presentation will be exclusively informed by information gained from preliminary meetings. This approach has been

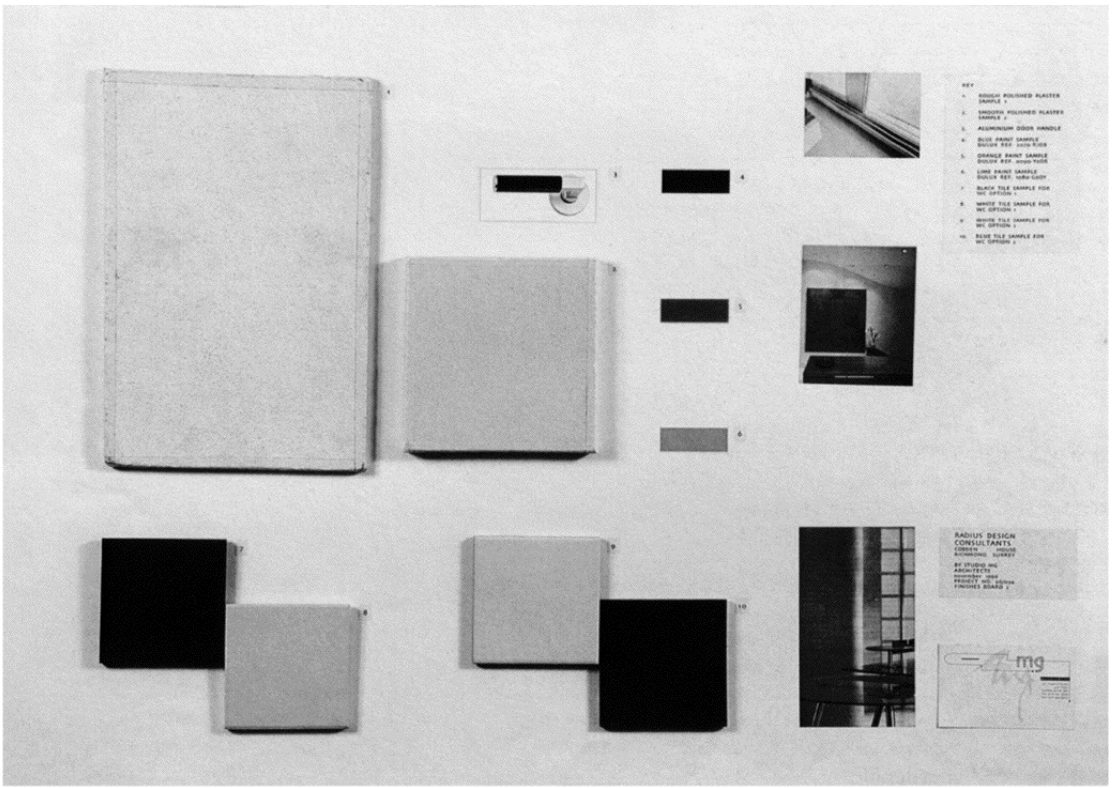


Fig. 46: A Studio MG 'mood board' showing colours and materials.

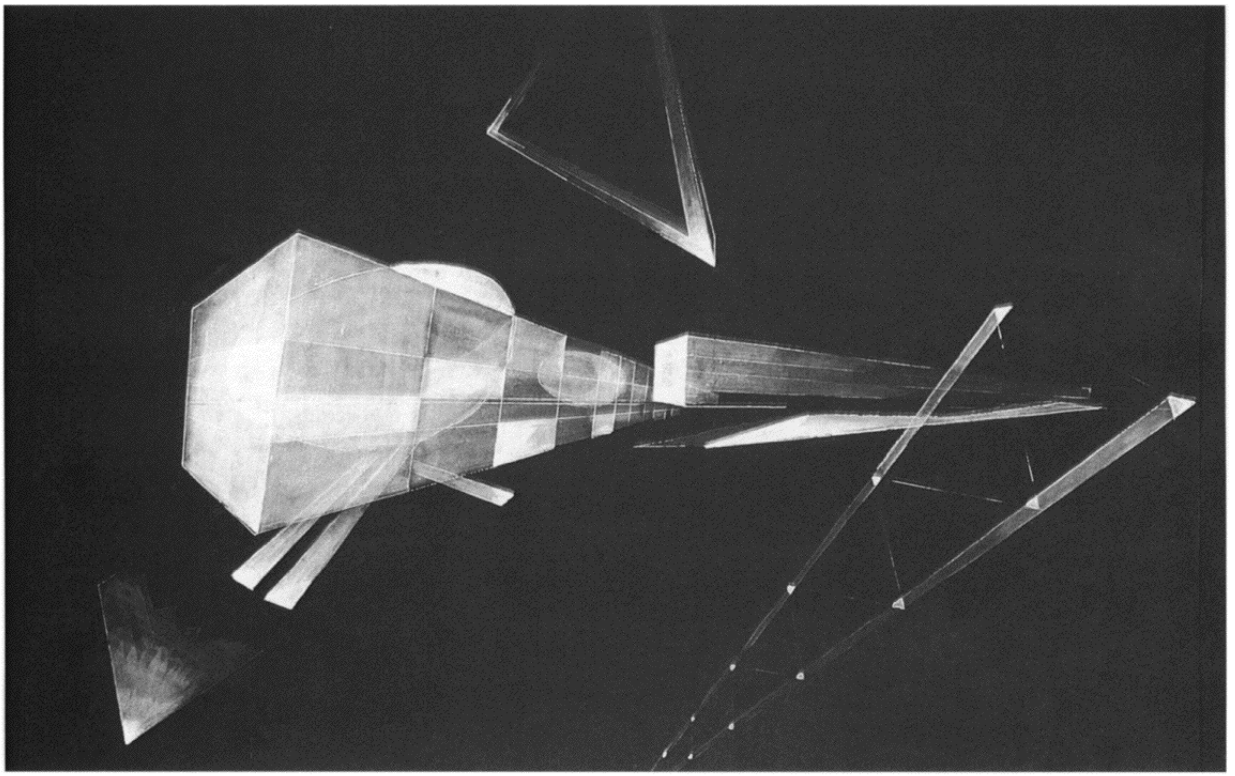


Fig. 47a: Two 'key' drawings exemplifying Studio MG's signature style for the Yokohama Ferry Terminal competition…

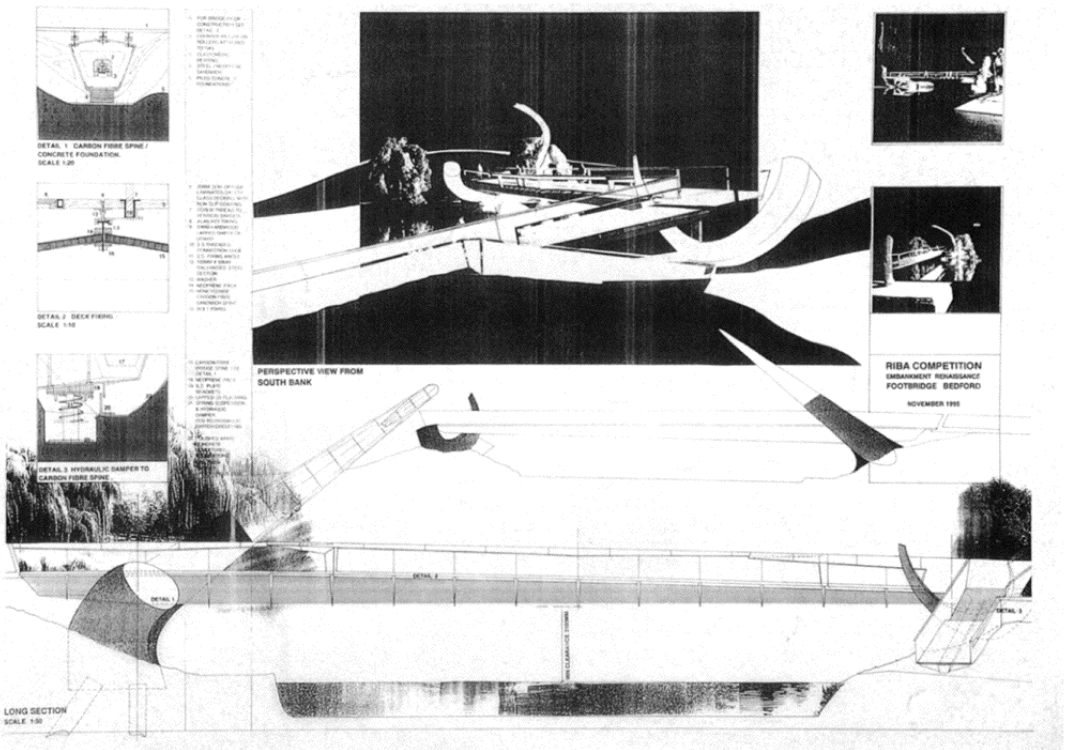


Fig. 47b: …and the Bedford Pedestrian Bridge competition.

learned from earlier 'wasted' meetings when non-spatial diagrams have left their clients confused and isolated from the decision-making process. For instance, if the client exhibits an imagination that can comprehend three-dimensional ideas in graphic form, projection drawings would be used; if not, physical scale models would be used. Grimes insists that lay-clients are rarely interested in elevations. Instead, they want to see what a design looks like in the round. They also respond to sound-bite descriptions and tend to enjoy a conceptual approach which indulges in metaphors. One aspect of this observed client reaction is their growing confidence in the use of more ethereal, poetic images as a means of selling architectural ideas; this forms the basis of their signature style (figs. 47a & 47b). Meanwhile, in collaboration with The Foundation—an internationally-based virtual ad agency—Studio MG see their future as moving into multi-media presentation and virtual reality as an alternative form of client communication.

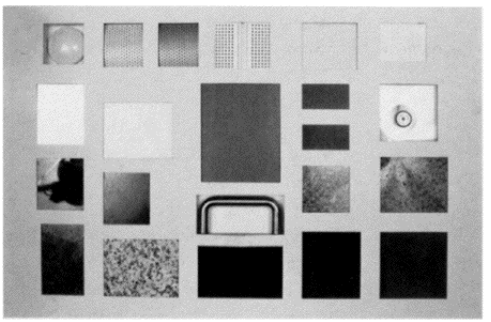


Fig. 48: One of BDP's 'master palettes', showing finishes and fittings.

BDP Design

BDP Design is the London-based branch of The Building Design Partnership Ltd., one of the largest multi-disciplinary architectural practices in Europe. Headed by Design Director, Martin Cook, this award-winning office specialises in corporate architectural design, space planning, interior, graphic, product and multi-media design.

BDP employ an array of visualisation techniques for client presentation including everything from exploratory sketches to laptop and LCD projected 3D computer modelling and video animation. This not only reflects the various stages of design but also provides a range of presentation mediums that, for individual or combined use, can be customised for specific client groups—a presentation to a corporate owner/occupier being quite different in focus and content from that to, in

each case, a development fund, building agent, a planning committee or an end-user group, etc. BDP's mode of presentation will generally result from judgements made from initial client contact.

Cook suggests that many architects find it difficult to put themselves in the position of the customer-client. 'To survive nowadays', he says, 'one has to be far more receptive and enabling—but, although the challenge is always not to be compromised by committee decisions, this does not always mean radical changes to a design proposal.' For example, in terms of the end-user, it means that the designer has to consider what is actually important to those who have to experience the building—and the architect cannot afford to place himself or herself above that discussion.

BDP have devised various presentation techniques but one that they find particularly useful when communicating interior finishes to all kinds of clients involves a master palette of selected colour and finishes and a series of masks. The master palette comprises a range of actual samples of cladding, veneers and colour finishes for ceilings, walls and floors together with fittings and architectural ironmongery (fig. 48). Mounted on A2 to A0 size foam-core board, the palette incorporates ranges for different zones within a building or those intended for a complex of buildings. As a presentation device the palette has two functions: to demonstrate the continuity of an overall design theme and, through a sequence of overlay masks, to selectively illustrate the range of discrete sub-palettes that exist within it. For example, disclosure of the full palette can convey to a commissioning client BDP's logical and holistic interior design approach. Meanwhile, the introduction of the masks can selectively isolate and 'personalise' sub-palettes especially for the end-user, i.e. those who will ultimately inhabit the various zones within the organisation (fig. 49).

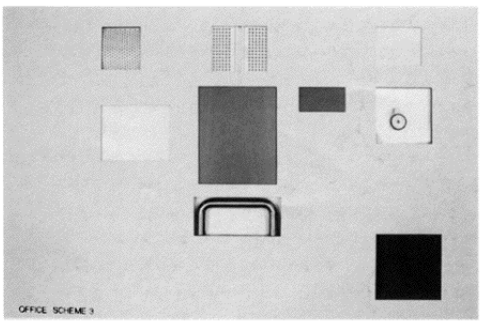


Fig. 49: Superimposing the masking system 'personalises' the master palette for various end-users.

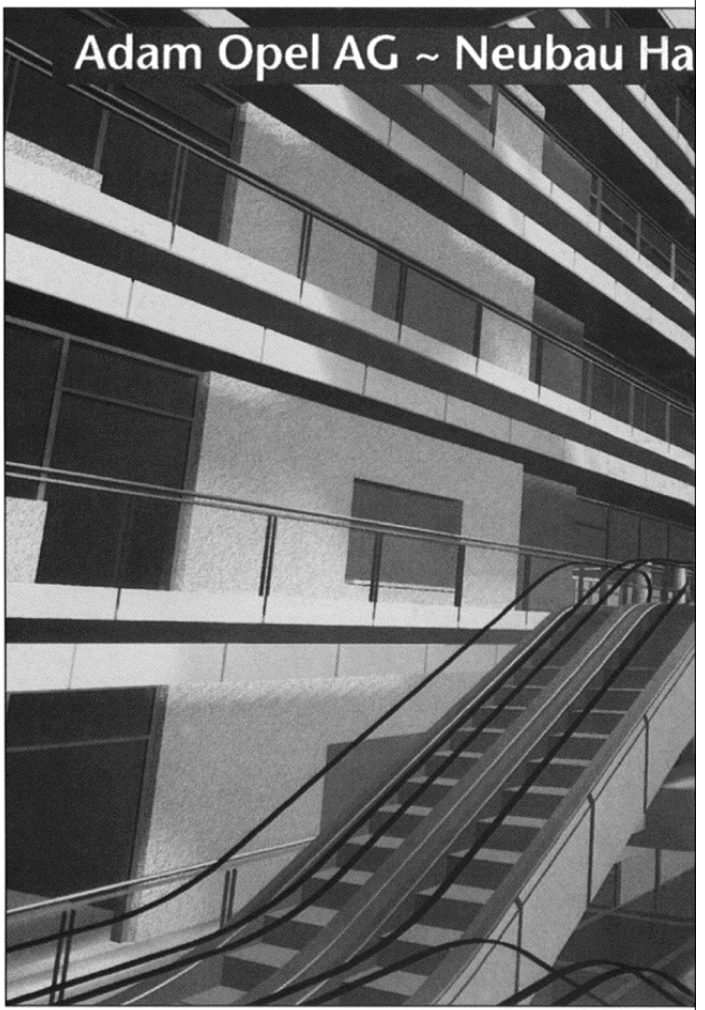


Fig. 50a: Depending upon the client, BDP's presentation can range from computer animations, such as this still showing the proposed central atrium for Opel's German headquarters building…

Obviating the bulk of a whole series of sample boards, BDP's highly portable master palette system is used to gain accord on basic design principles. Once established it is followed by an exhibition of larger samples. The public display of full-sized examples of both interior and exterior building materials and finishes is an important BDP marketing strategy as this directly involves the end-user in the process of decision-making. It also responds to a new mood in corporate architecture in which those who inhabit the workplace are now given a much bigger say in its realisation. This new emphasis is exemplified in a BDP project for the design of Opel's Frankfurt headquarters complex represented by a trio of office buildings. Issued by parent company General Motors, the interior architecture brief embodied a radical shift in the working culture of its German staff involving change from a use of individual offices to the more concentrated spatial use of open-plan work stations. BDP's design response was to conceive of the buildings as 'city', each containing 'villages' and 'neighbourhoods' within which each work station was scaled to human activity zones. However, in the face of a requirement that the workplace should incorporate Opel's corporate livery of yellow, grey, black and white, Cook deliberately and opportunistically enlisted the metaphor of the company product to sell an alternative colour strategy. In order to make a key point in his presentation to the workforce, Cook reproduced and enlarged an image of a basic Opel car shell taken from the company brochure. This he used to illustrate BDP's strategy for an interior infrastructure and proposed colour system which, using the analogy of the car and its choice of fifteen different colours, still uncompromisingly represented Opel without any need to use its corporate livery.

'When it comes to selling architectural design', says Cook, 'one has to remain adaptable.' For example:

> *'Certain clients need finite design proposals very early in the process and the shock tactic of a highly defined proposal can*

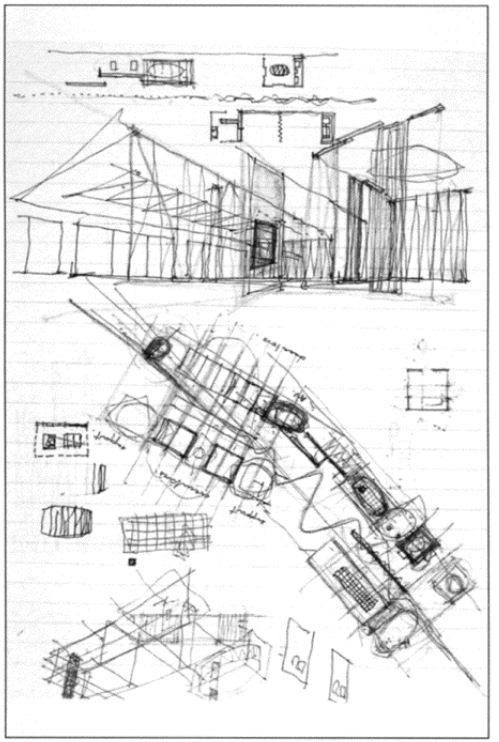
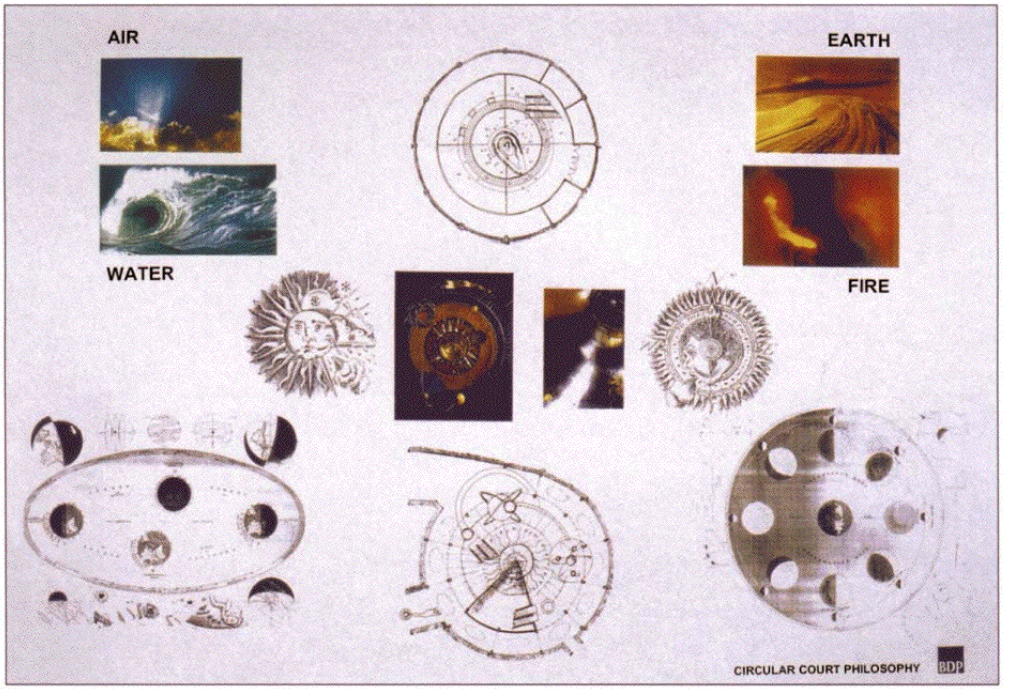


Fig. 50b: …to a quickly doodled sketch.
Sketch by Wynne James.

provide a highly persuasive selling tool. Also powerful is the computer-generated fly-through—especially when presenting to laypeople and the end-user; with other clients a doodled concept drawing or a physical sketch model can sometimes also sell a building concept very quickly'

(See figs. 50a & 50b.) However, when little is known about a new client, BDP will, when presenting 'cold', introduce a variety of visualisations; hoping to catch client imagination and empathy with at least one of the techniques. A golden rule in presentation is having prior knowledge of the presentation conditions. 'There is nothing worse', suggests Cook, 'than turning up for a presentation with a projector only to find the room is not fitted with blinds.'

More recently BDP have experienced a sea-change in corporate architectural design and often find themselves doing pure conceptual work. At this pre-design stage, more astute clients initially seek not a resolved architectural solution but a developed contextual approach—a thematic design vocabulary from which a resulting architecture may evolve. In this role BDP act as design consultants to research an architectural language of presence, place and personality. Cook detects that this is part of a new mood in architectural design in which international clients seek the 'branding' of a corporate architecture at the global and regional scale and at the level of human emotional attachment. This not only extends BDP's own narrative design approach but also brings the world of communications—graphic design, advertising and marketing, etc.—into the realm of a brand-led architecture. 'This is far more profound than a mere *corporate wallpaper*', suggests Cook, 'We develop and sell a design narrative.' For example, in a recent project for one major European developer, BDP devised the concept of an architecture 'of the earth' which was to evolve into a broader metaphoric design vocabulary encompassing the thematic use of the other elements such as wind, water and fire. The 'point of



Fig, 51: One of a series of thematic presentation boards narrating a concept of 'a building of the earth.'

sale' involves dramatic presentation boards which, using evocative quotations, historical precedents and referential palettes of colours and materials, etc., communicate a quintessential architectural identity which in turn functions as the springboard for an ensuing architecture (fig. 51).

However, the art of selling architecture is also the art of presenting oneself. Therefore, a key aspect of presentation—and one it is so easy to be cynical about—is the dress sense of the presenter and the make-up of a presentation team. Cook insists that, especially when attending initial client meetings, appearance and presentation style project to the outside world subtle messages about the presenter and the organisation that he or she represents. For instance, 'Richard Rogers can present anywhere in his round-necked shirt and looks great in that light tan; Norman Foster has a beautifully modulated voice tone that, in meetings, can be highly persuasive. When not blessed with such attributes, the rest of us have to turn to other things.' Cook will invariably wear a suit and tailor this choice in relation to the venue: one kind of suit for a presentation in the City, another for

one in the West End, yet another if the clients visit BDP's office. He also carefully blends presentation teams. 'We have some people at BDP who are incredibly talented designers but possess few selling skills. However, we don't operate a *front man-backroom boy* approach. We pool people for presentations to achieve the right balance between personality and style of delivery.'

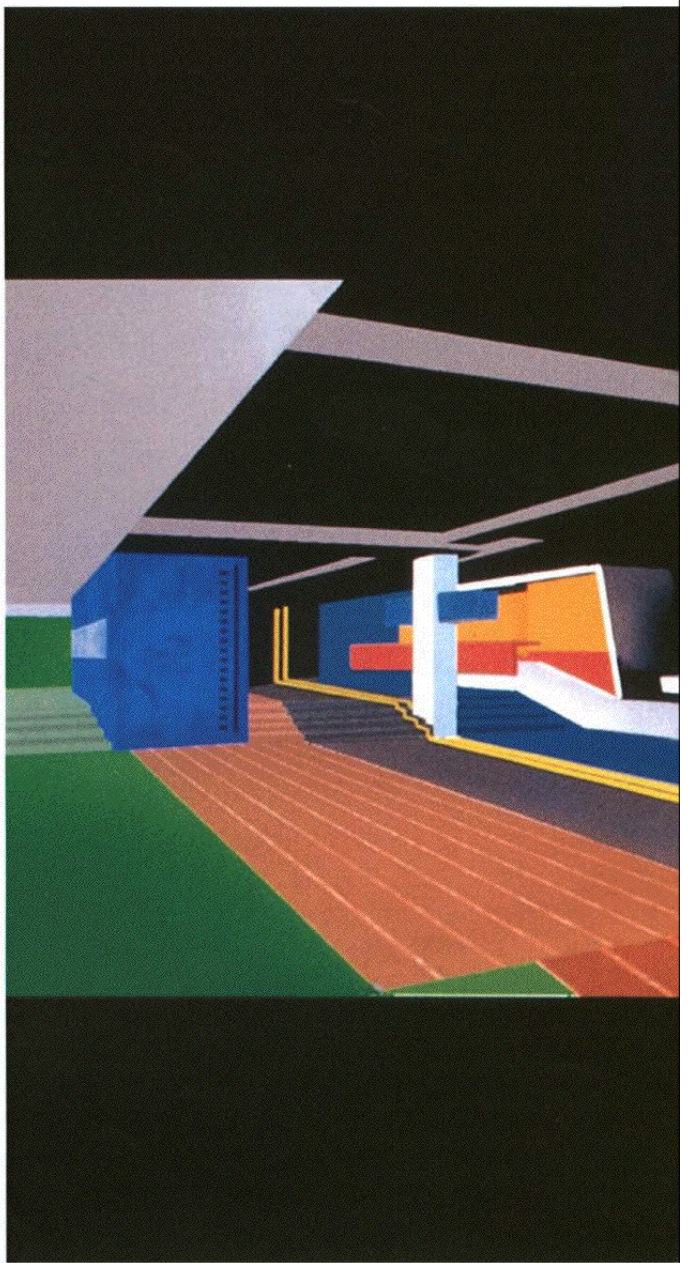
BDP will soon be able to produce any presentation on a laptop. This will have access to BDP's website together with remote access to Intranet, i.e. BDP's own office network comprising a complete history of their projects and a library of thousands of images. This will mean that, armed with his laptop and a predetermined content, Cook can visit clients, plug into their 'Barco' or LCD projector and, while being directly linked to the BDP database, make a remote presentation. However, alongside the technology Cook still recognises the persuasive role of the 'touchy-feely' presentation. While presentation to large client groups points to slide or computer projection, small groups benefit from the more collaborative round-table discussions using A3 sheets of drawings and sample boards. Cook believes that the tabling of drawings and examples of actual materials and the act of being able to handle them physically does seem to encourage in the client a psychological sense that the design proposal is 'theirs'. 'However, whether in the form of slides, video animation, physical sketch models or drawings on paper, each presentation type has its place and, if found to work, it should be used. 'After all', Cook concludes, 'selling architecture is a multi-media business.'

FAT

FAT is a cross-disciplinary architectural collaboration involving architects, graphic and interior designers and artists. Established in 1993 as Fashion Architecture Taste, their recent built projects have unleashed an architecture which collages a cocktail of

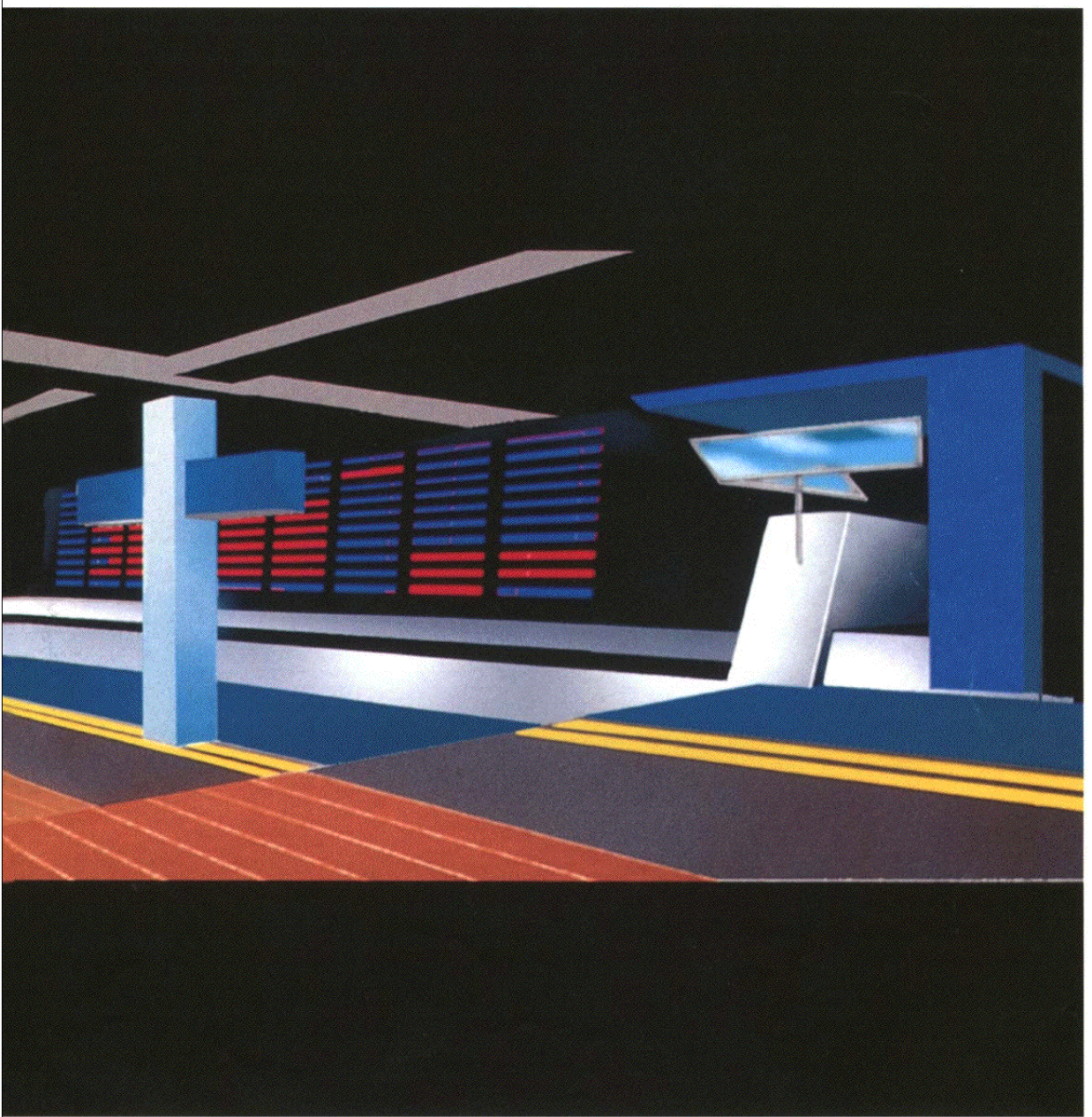
Fig. 52: Interior view: KesselsKramer ad agency, Amsterdam. Courtesy: FAT.

Fig. 53: Photoshop perspective, Brunei Rooms, Swindon. Courtesy FAT.



adapted, familiar icons into new and challenging environments. For example, their metaphor-mixing office installation in a redundant Amsterdam church for the award-winning ad agency KesselsKramer includes a *Baywatch* beach tower housing an elevated TV ad viewing space, a portable walk-through library in the guise of a garden shed on wheels, a Russian fort offering work stations with an overhead chill-out lounge and Astroturfed Bürolandschaft 'work islands' (fig. 52). Their use of a pick 'n' mix iconography and playful tricks of scale represents, on the one hand, a canon of post-Kitsch but, on the other hand, it seriously questions the functional and cultural aspects of the workplace. This takes us to the heart of FAT's anti-minimalist philosophy, i.e. 'to invest architecture with a critical agenda which draws on fine art, advertising and media as well as contemporary architectural practice and theory'.

According to FAT, the real trick in selling their own unique brand of architecture is to recognise what kind of information should be given to a client and, most important, at which point in the design process. A typical FAT presentation can begin with computer-generated perspectives. However, rather than attempting to achieve the photo-realism associated with three-dimensional computer rendering, FAT uses Photoshop software to generate collages assembled from scanned-in found images. This provides them with a composite complete with an aesthetic that is not only empathic to their conceptualisation and methodology but also provides on-screen qualities of obtrusion and iridescence that can become transported into the ultimate architectural event. Indeed, many have confused their published computer images with photographs of actual built projects. However, being concerned with icons and symbols as well as with space, FAT's computer images are not descendants of the traditional Modernist perspective drawing. Rather, their lineage relates more to the 1950s collages of Richard Hamilton and to the semantic iconography of film-maker David Lynch



where, instead of creating images that merely specify space, space is enigmatically designed to connect with a collective consciousness (fig. 53).

If successful in establishing basic principles at the initial phase of client contact, FAT's visualisation can then 'descend' into quickly produced 'crap sketches' (in reality, beautifully sensitive ink drawings) which extend the proposal into detail and degrees of client choice (fig. 54). The role of the sketch comes into play only when the image and the aesthetic of the proposed architectural event have been established. This is because FAT find that when it comes to communicating dimensions of texture, colour and materiality, etc., the sketch is inadequate. Being almost the reverse of a traditional presentation pattern, this upfront use of a more ambient form of presentation reflects FAT's need to first seduce the client into their way of thinking; but the pattern will vary depending upon whether or not the consumer is visually articulate. For instance, for their image-oriented KesselsKramer clients, a more rudimentary form of the Photoshop collage was used (fig. 55).

Even though clients will have approached FAT with some understanding of what they represent and as a result of their growing reputation, they have experienced—sometimes to their cost—that initially pitching at a new client with their more outrageous or provocative design ideas and conceptual rhetoric can alienate and sometimes frighten them away. Consequently, they have learned to soften the preliminary impact of their work and to present it in a more restrained fashion and, especially in the early stages, to invest in less developed images and a more measured narrative. In this way, they suggest, they now tune in to the client and use their graphic and verbal narrative as a means of gauging just how far he or she will run with an idea. FAT have also learned to temper their natural enthusiasm with new clients, i.e. remaining cool and collected throughout the

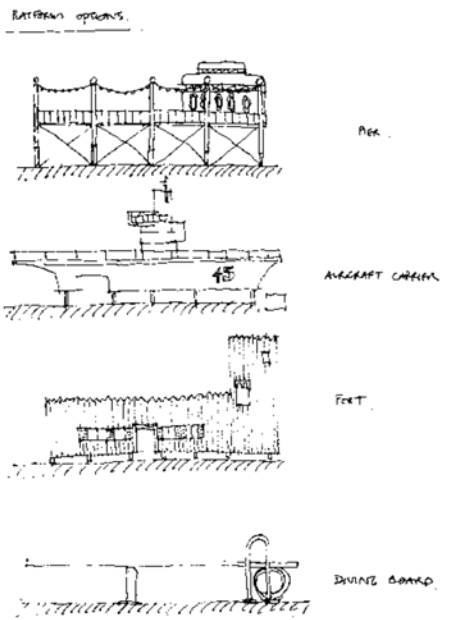


Fig. 54: Sketched alternative ideas for the platform deck at the KesselsKramer ad agency. Courtesy: FAT

Fig. 55: Scanned collage used in presentation to KesselsKramer clients. Courtesy: FAT.

sequence of their presentations. Although having researched methods of representation that they believe are more communicative and compelling than traditional architectural drawings, FAT, both in their brochure and in their presentations, have reverted to the use of conventional plans and working drawings. This is because they realise that clients can form the misguided impression that they are merely 'imagineers', i.e. visualisers who create sexy images while leaving to others the production of working drawings and budgeting, etc. Consequently, they have learned that occasional evidence of a plan and, indeed, a production drawing, can tend to establish their credentials and credibility as architects.

In summary, FAT's engagement with any new client responds with a series of images that function as the point of departure for the project in question. Client meetings provide the forum in which to persuade them that what is on offer is more than just pure space and form. Therefore, in each case they provide a narrative describing an environment that will be experienced in a particular way and, simultaneously, challenge the client's own prejudices about, say, what constitutes a setting for working or for living. They try to excite the client enough to make this dialogue far more important than any consideration of budget. It is more about what the image of the project will be and, if anything, what the client is prepared to eliminate in order to achieve it.

In order to attract new clients FAT will invest in speculative, high-visibility projects, such as those produced for the ICA (Institute of Contemporary Arts) and MTV. Such projects encourage exposure in the popular press and television and thereby find a much greater audience. Also, their competition work is much more about how to manipulate the media than it is about any exposure in the architectural press. This, of course, means adapting an image to suit the audience. When

the audience is a reader of the *Independent*, the *Observer* and *The Times* and, possibly, unfamiliar with architectural drawing, FAT will not think twice about making images that will educate that audience.

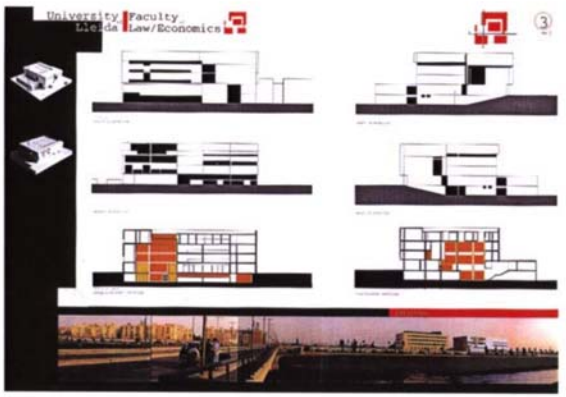
A common thread between the three practices studied here is their achievement of a higher profile through success and exposure in architectural competitions. As we have established, design appearance—together with its projection as an amplified, flagship image—is paramount. Therefore, we conclude this chapter with a brief look at the vagaries of the professional competition.

Competitions

To surmount the anonymity barrier in competitions, many architects have developed a distinctive style of drawing and presentation (fig. 56). Directly evolved from the architectural philosophy that underpins the design approach, such signature styles can immediately alert judges to their presence among submissions. The power of a signature style and, albeit by default, the breaching of competition equity, is illustrated by the apocryphal stories of young architects who model their competition entry on the design, drawing or presentation style of an influential and high-profile designer. Mistaking the entry for that of the work of the source architect, panels of architect judges have been known to award such entries first prize—an action which, following the ensuing media coverage, catapulted one entrant into overnight stardom and, in the case of another, into instant notoriety. Meanwhile, the power of competition success is also exemplified in the experience of Roger Ferrie. His winning of the Madison Square Garden, New York, competition saw his work suddenly emblazoned in the architectural press of four continents and led to a commission from the Museum of Modern Art for a suite of original drawings (see page 48). This was an exposure that, before his untimely death in 1991, rocketed him from obscurity and into the limelight.

Fig. 56: Winning competition entry for the Universitat de Lleida Faculty of Law and Economics building in Catalunya displays the hallmarks of Architecture PLB's clean and distinctive presentation style.

According to Robert Young of the Tschumi Architects office in New York, the nature of an international competition demands an intensive and highly specialised design and communication response. The development of their inventive image-making techniques aims to provide a graphic vehicle that, in the face of competition from much larger international offices, not only achieves unique and compelling images quickly and cheaply, and imbue an often radical design with a strong sense of actuality, but establishes the presence of the practice. This is also true of many of the well-known and widely published architects such as Daniel Libeskind, Zaha Hadid and Peter Eisenman who, among others, first became known for their speculative graphic vision of a theoretically based architecture of the imagination. However, their transition from 'paper architect' to an engagement with realised buildings has, in all these cases, been made as a result of success in prestigious competitions.

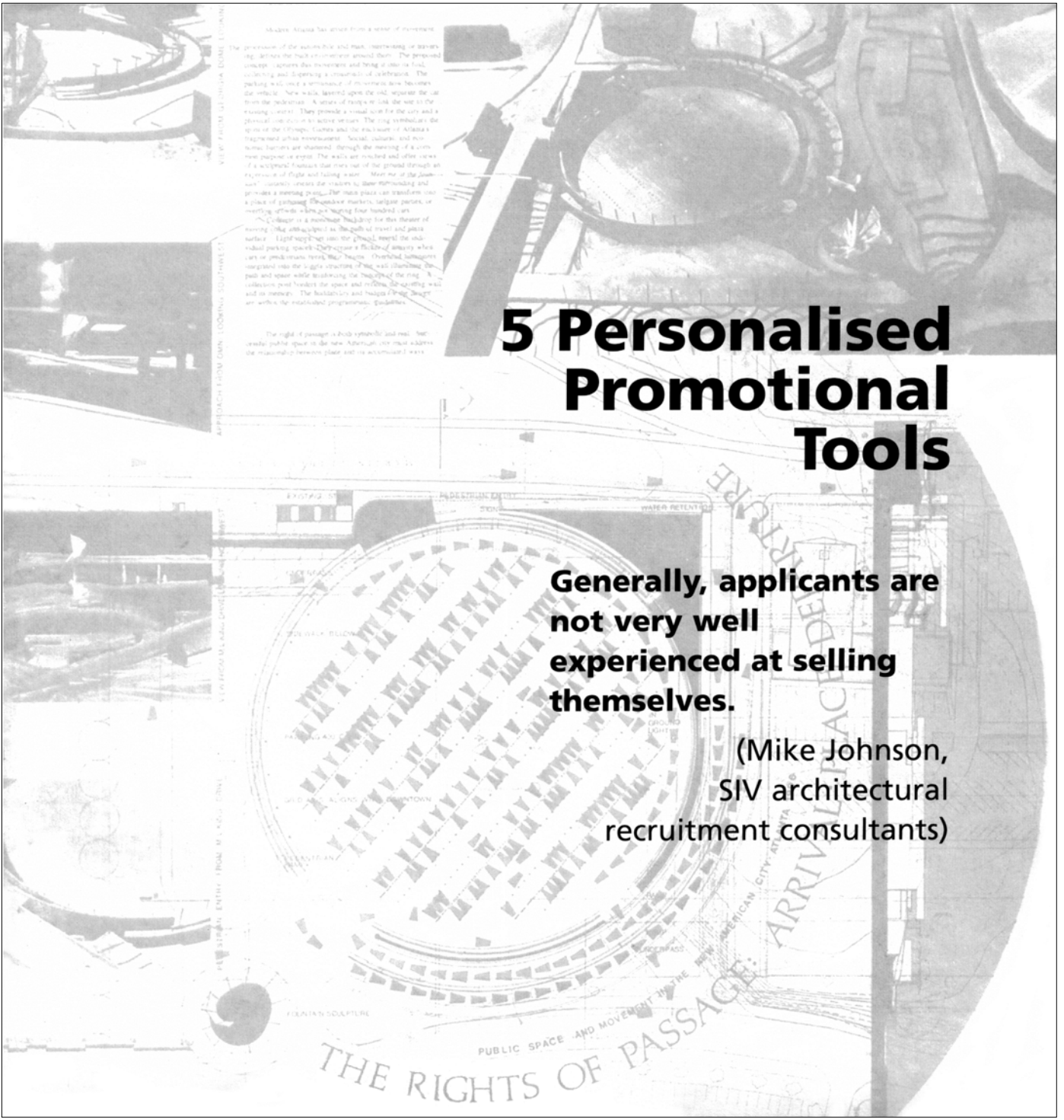


Some knowledge of the jury composition also becomes a critical factor. Competition jurors are meant to serve the client or sponsor, yet they will often act independently and some knowledge of the preferences of this body has helped many successful entrants. Indeed, in many instances competitor success has breached competition equity through access to the individual jury members' architectural predilections. The development of a signature drawing style together with a degree of awareness of the preferences of competition judges is summarised by Ken Dalley of the Architects Co-Partnership. He suspects that 'the practices which are most successful in competitions have a *competition style*. They subscribe to certain architectural creeds and pitch at competitions where the jurors share these creeds.'

An example of the triumph of presentation style over the stipulated requirement of content is found in a case study which

closely monitored a competition for a new architectural school building in North Florida. The competition jury was composed of professional architects who had indicated in their brief that they preferred pragmatic entries to ones which were excessively artistic or overly designed. However, despite the request to emphasise content rather than presentation, the jurors were observed during the initial culling phase to show a marked preference for well displayed, 'professional' submissions. Expertly presented work was highly admired; less slickly rendered submissions were quickly eliminated. For instance, no entry presented in sketch form passed the first stage. Therefore, in spite of the stated focus on content as a dominant factor in judging entries, presentation was seen to influence the jurors' selections. Significantly, the winning entry was rendered as an aggrandized working drawing, complete with a title block resembling an architect's seal, and the accompanying model was highly detailed, far removed from the 'working' model requested.

It is interesting to note that the word 'pitch' now finds common parlance in design circles wherein architects talk of 'pitching at a competition' and 'pitching at a client'. Drawn from the fiercely competitive and hard-sell world of advertising, 'pitch' replaces and adds a more commercial slant to the meaning of 'presentation'. Moreover, it takes us toward the notion of 'winning over a client' and 'clinching a deal'. This more honest approach to presenting architecture is summarised in the words of Studio MG's John Grimes who suggests: 'When all is said and done, selling architecture *is* the name of the game.' Therefore, in conclusion we turn to the range of tools of persuasion enlisted by architecture students and professionals in their quest to sell themselves and their wares.



5 Personalised Promotional Tools

Generally, applicants are not very well experienced at selling themselves.

(Mike Johnson, SIV architectural recruitment consultants)

5 Personalised Promotional Tools

In a media-driven world there will always be a need for information—and the sphere of architectural design is no exception. Hard copy and electronic literature can range from the student-produced curriculum vitae to the portfolio and from the production of lavish practice brochures to the websites launched by the pedigree architectural firms. As the generator of this stream of graphic information the designer will also come face to face with the potential consumer of his or her skills. At this point personality, body language and even appearance will, to an extent, make some difference on the outcome. However, the common observation that job applicants are not very experienced at selling themselves brings us first to the prelude to that important first interview with a prospective employer, i.e. the design and content of the curriculum vitae.

The Curriculum Vitae

The curriculum vitae (CV), or résumé, is effectively a sales leaflet. Moreover, in promoting the experience, skills and interests of the sender the CV can also perform in the role of a kind of miniaturised portfolio to create that all-important first impression.

According to Paul Howe, a recruitment agency consultant, the average time that an employer will spend on a CV is between 8 and 20 seconds. This high-speed decision-making is also underlined by Bryan Avery, principal of Avery Associates Architects, who describes his decision whether or not to persevere with a CV being made within the first 5 seconds. Therefore, with a large practice receiving up to twenty CVs each week, and in order to function in such a limited timescale, the well-designed CV has to achieve a good balance between text and illustrations. Such restricted and critical confrontations also point to the need for initial visual impact and a meticulous attention to detail. For example, feedback from CV recipients lists as the main drawbacks: an irritation with bad graphic design

(making the CV difficult to read), glaring typos and spelling errors, being too long-winded and a lack of relevant information. According to another employment consultant it seems that 90 per cent of the CVs he receives require some reworking. Amazed at this high percentage of badly presented CVs, he stresses that, especially when representing those involved in or entering a design profession, a high level of graphic presentation is crucial. For instance, it can follow that a lack of concern about the appearance and clarity of a CV might also be reflected in that candidate's architectural work. Therefore, CVs should exist as a well-conceived, autonomous graphic entity. They don't have to be flashy—just well laid-out so that their important information is easy to find. Furthermore, employers clearly need to ascertain the candidate's level of competence. In other words, they need more than an employment history; they specifically need to know about the level of design skills and any construction experience, or where the candidate is in terms of their architectural education.

Another common problem is found in the following statistic: between 60 and 70 per cent of prospective employees under 30 years of age list watching or participating in sport and listening to music as their interests. This is a disclosure that immediately puts the applicant in a bad light because employers find such interests superfluous. Instead, they prefer to see interests, such as sketching and painting, that are more associated to the activity of architectural design. Finally, the content of a CV should remain economical and provide matter-of-fact information. Also, it should avoid the temptation to over-sell, i.e. enhancing expectations beyond the reality of the situation. This occurs when the applicant begins to say they are particularly good at something or another. Rather than trumpet-blowing, It is always wise to allow the drawings and visuals to perform on your behalf—relevant examples of work speaking much louder than words.

Apart from the obvious need to communicate design flair and passion, the kind of visuals to include in an illustrated CV can be determined from the findings of two significant national surveys into the needs of major employers in the fields of architectural and interior design. Aside from the basic need for literacy for letter and report writing, certain associated skills emerge as being paramount. For instance, in both surveys the top five requirements sought by design companies from prospective employees include: the ability to freehand sketch; the ability to produce and render design drawings competently; the ability to draft technical drawings (orthographics); knowledge and practice in computer-aided design, and the ability to make presentation models. From these findings we can deduce the employers' need to recruit designers who can rapidly visualise and who can professionally translate their design ideas into both traditional and electronic forms of visual communication. As most employers expect to see examples of work during this initial contact, these five aspects form the basis of a choice of images for the illustrated CV. For instance, Zaha Hadid's senior architect, Graham Modlen, says that an applicant's CV should always 'show something that they are actually proud of. It doesn't have to be a big item, but work which reveals they don't just have their head in the clouds and theorise all the time.'

The Illustrated Student CV

Armed with this knowledge of the 'target consumer', the production of more visual CVs using monochrome and colour illustrations has been developed—combining the survey findings with basic principles associated with graphic design. At the School of Architecture, Oxford Brookes University, the results of this response have been tested and monitored in the reality of successive waves of graduating architectural student applications to selected architectural practices, and the approach has been found to be successful. For example, typical CVs now include illustrations of conceptual drawings, wireframe or fully rendered

computer drawings, axonometric projections, hand-rendered plans, sections, elevations or perspectives and photographs of models, etc. (fig. 57). In the second year of our illustrated CV trials, one student sent out three copies of his CV to a trio of selected London practices. In each case he was offered an interview, in one case a job being offered purely on the strength of the information provided by his CV.

The order of CV content should embody sections outlining: (1) profile of skills and work experience; (2) educational history cited in reverse chronological order (and not necessarily including primary and secondary education), qualifications and any memberships; (3) achievements, including successes in architectural competitions; and (4) contact details including the names and addresses of two referees. Meanwhile, the common student ploy of inserting their name and address as a promotional header on each constituent page is frowned upon by Mike Johnson, Managing Director of SIV architectural recruitment. He also observes that the top third of the front page of a student CV is often wasted in this way. Instead, he suggests, applicants should only include their name and title on the front page and reserve contact information for the last section, i.e. where a potential employer would expect to find it.

Judging how much information to include is the key, but it is difficult to please everyone. For instance, some employers and recruitment consultants advise keeping the CV down to one page, while others suggest three pages. The happy medium, of course, is two pages (or the two sides of a flat or folded single sheet). The size of the CV can range from A4 (8 1/4×11 3/4 inches) down to A5 (5 7/8×8 1/4 inches)—usually bound in landscape format—to flyers produced by one fold of an A4 sheet in portrait format or one or two folds of an A4 sheet in landscape format. While the shape of the A5 portrait format and the

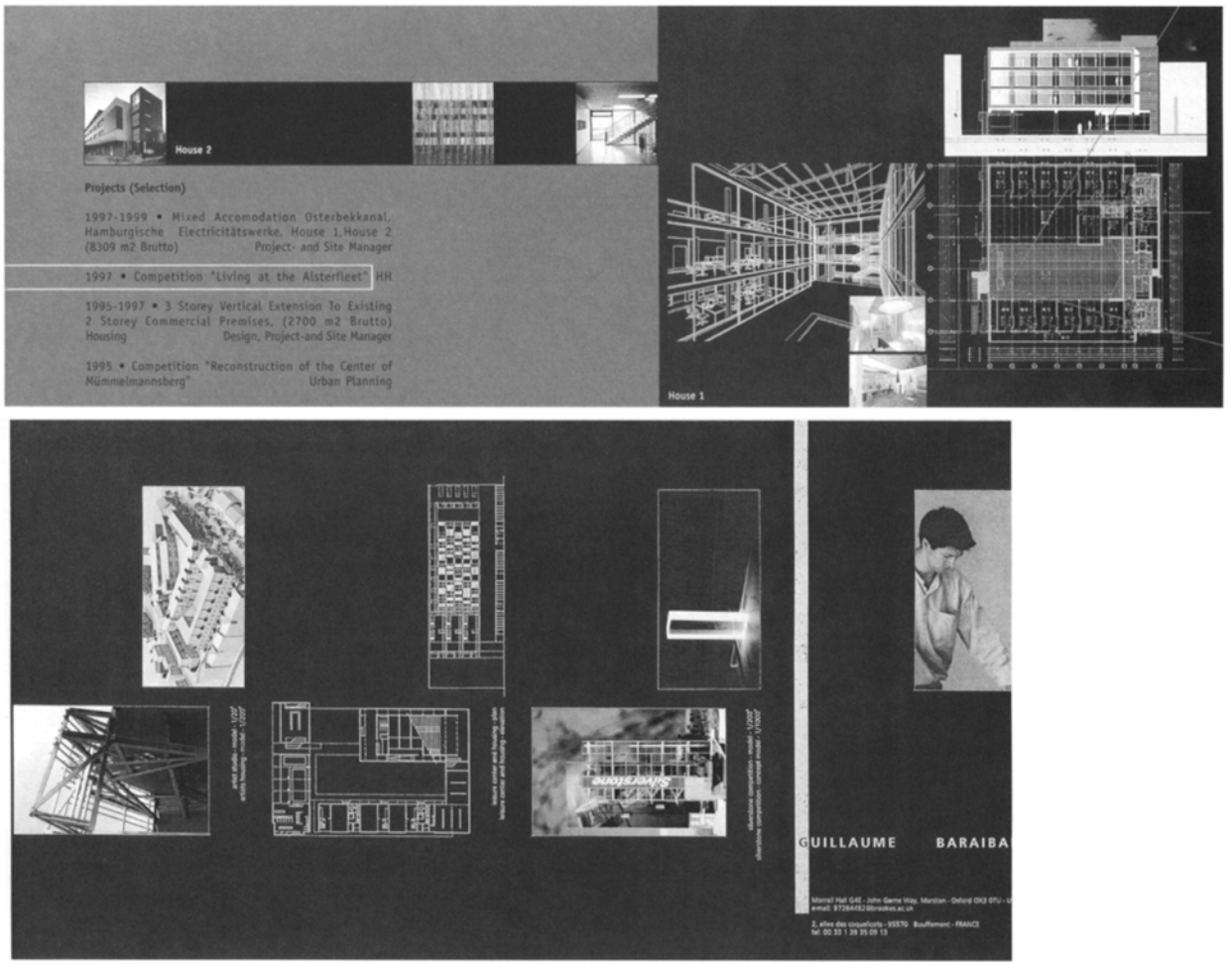
Fig. 57: Page from an A4 curriculum vitae before receiving its folds, acetate overlays and spiral binding. Courtesy: David Buffonge.

narrower shape of the one- or two-folded A4 flyer attract a single column of text, the full A4 landscape or portrait format works best with two columns of text.

Designed against a grid involving ample gutters and margins, typeface is kept clean and simple, popular fonts including. Helvetica, Avant Garde and Arial, etc. A clean, consistent and 'underdesigned' appearance is always the goal, the typeface being restricted to no more than three weights and sizes and deployed in a descending hierarchy for headings, text and captions. This three-step textual structure responds to a considered hierarchy of visual information: primary information being taken in within those crucial first few seconds; secondary and tertiary information being taken in during an ensuing and, hopefully, more committed scrutiny. If the more engaging and secondary stage of viewing is reached, the chances are that you have probably secured an interview.

As a polychrome image can function to attract the eye quickly and leave a more lasting impression on the viewer, full colour illustrations, where appropriate, are judiciously deployed—especially on the title page. Meanwhile, aiming for variety in the reduced illustrative material, black-on-white line drawings always offer the option of being mixed with reversed images. However, the main goal is to introduce an eye-catching cover image that will stand out in a pile of CVs (figs. 58a & 58b). This is the memorable image or drawing that will create that vital first impression of you and your skills; this is the image or drawing that functions in exactly the same way as the 'key image' in a competition submission or a wall-mounted presentation. As this is the one image that literally 'sells' the author, it must be chosen with extreme care. However, if the CV is planned to appear in monochrome, a strip of distinctive colour down one side-edge of its format will help to catch the eye.

Figs. 58a & 58b Two illustrated CVs showing their inside (top) and cover (bottom) before receiving their respective two and three folds. Courtesy: Richard Woditsch and Guillaume Baraïbar.



Written information can support or, using acetate pages carrying text, be interleaved to appear 'overprinted' on or be situated adjacent to illustrations. These are either desktop published on the computer or result from a laser copied paste-up comprising text and illustrations. A common student strategy is to spiral bind larger format brochures—a ploy which makes them more difficult to file away. This is also a strategy which, hopefully, makes the CV appear conspicuous in a pile of CVs or remain exposed on the desk of the recipient, thereby maintaining a 'high profile' in the mind of the prospective employer. However, although large, small and odd-shaped CVs do stand out in a crowd, their non-conformity with filing systems can sometimes find them 'filed' in the waste-paper bin. Yet another strategy is the tailoring of the brochure to the architectural style of a particular design practice. For instance, one student made two quite different brochures, selecting visual material from his portfolio to address quite different architectural firms: one specialising in neo-vernacular design; one specialising in a more highly technological architecture. Yet another personalising device is to mention—either in the CV or in an accompanying letter—architectural work produced by the recipient practice. A stated admiration of the work or design philosophy of a targeted practice can help to persuade a future employer that, rather than work anywhere, the applicant holds a specific interest in working for that firm. Providing that the applicant remains true to his or her own design approach, this strategy is fine. But, in the long-term, it is a tactic that becomes self-defeating if applied purely as a means of obtaining work.

There is no doubt that these more professional-looking publications create an enormous advantage for those in the job market and, indeed, justify the additional time, care and money expended in their creation. Due to their extreme reduction, drawings, renderings and photographs printed in monochrome or colour can gain in visual intensity and impact, their variety of

type being braced by the simplicity of the printed text. Finally, it is the display of competency and creativity in a range of skills expressed in a well-designed CV that can function to create that valuable first impression. In other words, if the brochure is carefully assembled to exhibit a variety of skills, it can double as an effective, potted portfolio. The emphasis, however, should firmly remain on 'potted', as the CV should not duplicate the more extensive role of the portfolio. If successful, the CV will lead to an interview; it is at this point that the portfolio comes into play. Therefore, rather than appearing as an enlarged version of the CV, the portfolio should bring an added dimension to the experience of your work and, if possible, include one or two surprises.

The Interview

The interview represents yet another selling setting, not just of ideas but of the architect. This time, armed with his or her portfolio as visual aid, the interviewee takes centre stage in what can be, for some, a nerve-wracking experience. According to Judy James, a body language specialist, facial expression and non-verbal clues create an enormous 'first impression'. She suggests that in a typical interview only 7 per cent of this impact is verbal, with 38 per cent resulting from tone of voice and 55 per cent body language. Consequently, before turning to portfolio design, and with this kind of social chemistry as the key, we first explore some of the behavioural golden rules when attending an interview.

SIV's Mike Johnson advises that interviewees should attend interviews only for jobs they really want and create a good impression by turning up five minutes early for the appointment. He or she should be armed with a well-organised portfolio together with a working knowledge of the recipient practice. When meeting the interviewer a firm handshake and a smile should be offered as well as maintaining a non-threatening eye

contact. While the appearance of over-confidence is not always a successful interview gambit, a more relaxed attitude and manner can help in winning over a potential employer. Meanwhile, one should not appear too relaxed as body language, such as slumping back into your chair, folding your arms and crossing your legs join fidgeting with clothing or jewellery as non-lexical defence mechanisms; behavioural traits that betray those of nervous disposition. Rather, sit upright or lean slightly forward, show interest, particularly in the job in question and, to display earnest commitment, keep your hands free to take notes during the interview.

Preliminary research into a potential employer familiarises you with the target practice; it may also have raised some key questions about the firm, such as the range and type of projects on offer, security of tenure, career prospects, etc. These should have been carefully listed in readiness for raising at an appropriate moment, such as the inevitable 'Do you have any questions for us?' interview slot. Generally speaking, interviewers respond well to being cross-questioned as this signals informed interest on the part of the candidate. Conversely, being unprepared for this moment can create a pregnant pause in the proceedings that, in turn, could raise serious questions concerning any confidence in hiring you.

The interview atmosphere can range from the formal to the informal and from the aggressive to the confidence-inspiring. From the point of view of the interviewer this is the setting in which he or she can gauge if your CV accurately reflects your capabilities and if you represent the kind of designer sought by the practice. Consequently, the interview will focus on your strengths and design skills but it will equally function as a means of measuring whether or not your personality will fit into that of the design team. If the interviewer has done his or her homework your CV and its references will have been checked.

However, many employers view the CV with a degree of caution and the interview is often conducted—increasingly including CAD and design tests—to probe technical competence. Inevitably the potentially embarrassing question of salary will at some point be raised. Some practices are prepared to negotiate while others will not. But if the interviewer 'hard-sells' the practice this could mean that, apart from showing interest in you, the money offered may be less than your expectations. This is more likely with the big-name firms where the honour of being part of a prestigious design team is often deemed greater than any financial incentive. At this moment the trick is to remain flexible. But, as we all carry estimations as to our worth, the sound of an annual salary can come to test your desire to work for the firm in question.

Although it is not always necessary to look like a businessman or woman, the degree of formality will depend on whether or not the practice operates a hierarchical structure. However, studies of colour meanings of apparel worn in the interview setting have been carried out by Carlton Wagner of the Wagner Color Institute in Chicago. These find that the ubiquitous architectural and unstructured black suit, when combined with a white shirt or blouse and, especially a hint of vermilion, represents the ultimate in 'power dressing'. Such apparel could cause distraction during an interview as their colour combination could intimidate and upstage the 'authority' of the interviewer. Meanwhile, dark blue and dark grey clothing are colours that allow others to focus on what you have to say rather than what you are wearing. According to Wagner, these colours wear well for interviews and especially when promoting oneself or selling new ideas. Wagner's findings also extend to the interviewer. He suggests that, when worn with a soft blue shirt or blouse, fawn suits represent a less threatening colour choice. These are colours to wear if you wish to appear professional without causing inhibition in the candidate. Finally, light brown is a difficult colour

to wear on either side of the interview table as it connotes diminished status, while green clothing projects an 'off-duty' impression and, together with other less-conservative hues, be regarded as 'unprofessional' and casual.

The Portfolio

Mainly used by students when applying for places in design schools or when interviewing for a position in a design practice, the primary function of the portfolio is that of a self-promotional tool. There is also the professional portfolio that is sometimes requested by clients from design firms when competing for major projects (see page 135). In each case, however, the needs of the target audience can be different and to recognise them is the first step in portfolio design. For instance, while the objective of the professional portfolio may be to demonstrate expertise in a specialised design area, the nature of the design school and job interviews will necessitate a demonstration of a broad range of interests and design skills. Although a high-quality printed and reduced A3 or A2 size portfolio is usually sufficient for a design office interview, the traditional practice of attending graduate design school admission interviews usually involves showing design work in its original and bulky state and contained in a large folder. This is because many design tutor interviewers prefer to scrutinise original work. One golden rule when attending office interviews, however, is to avoid taking rolled-up drawings. This is because the effort involved in holding down their ends makes them a distraction and difficult to view.

Popular in Europe and, especially, in the United States is the replicated, reduced and colour-printed portfolio (figs. 59a & 59b). This often involves the condensing of projects into composite page layouts that are re-presented in bound or loose-leaf form. Being portable, this form of presentation can also function over long-distance to represent the applicant in his or her

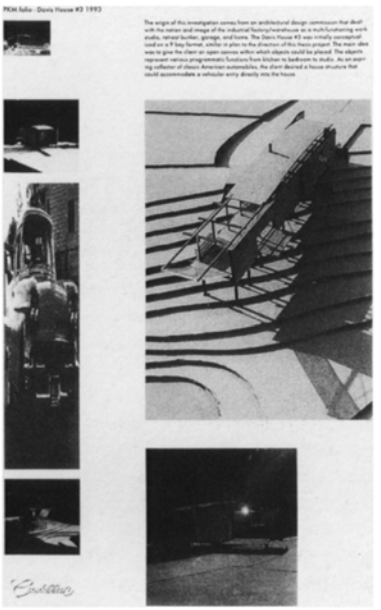


Fig. 59a: Page from a US architecture graduate student brochure. Courtesy: Paul Matelic, MIT (From *Portfolio Design* by Harold Linton, W.W.Norton & Company).

absence. Though costly to produce, it can, like the CV, also act as a mailshot, i.e. a long-distance and speculative 'calling card'. In other words, if successful, this is an advance advertisement of the skills you wish to sell.

The advent of an advanced digital reprographic technology has spawned the electronic portfolio. Consequently, the modern portfolio can now be stored on high-density diskettes or, for a computer-projected or multimedia presentation, on CD-ROM. Moreover, the portfolio may also exist electronically on the Internet. For instance, in order to increase opportunities in the job market, some enterprising students have established home page websites to announce globally their availability and to showcase their skills. However, as the surveys of design practices have demonstrated, it is the range of drawing, drafting, computing and modelling abilities that remain the essential core skills and the prerequisite of most contemporary architectural practices. Therefore, the focus firmly remains on the ability to design habitable space and the attendant professional and creative skills in its visualisation and communication.

The initial stage in portfolio planning is an editing process which, while aiming to represent a complete spectrum of skills, culls a collection of the best examples of design work. Often demanding the cool objectivity of advisory help, this process requires an almost dispassionate stance that critically evaluates your own apparent strengths and weaknesses. For instance, early project work, if substandard, should not be included simply to complete a chronological sequence. The inherent danger at this stage is, of course, over-editing, i.e. reducing content to a minimal or meaningless amount of work. This accounts for the reason why so many graduate students will, with hindsight (and as the time for job application nears), revise, rework, represent or even re-design from scratch major design projects.

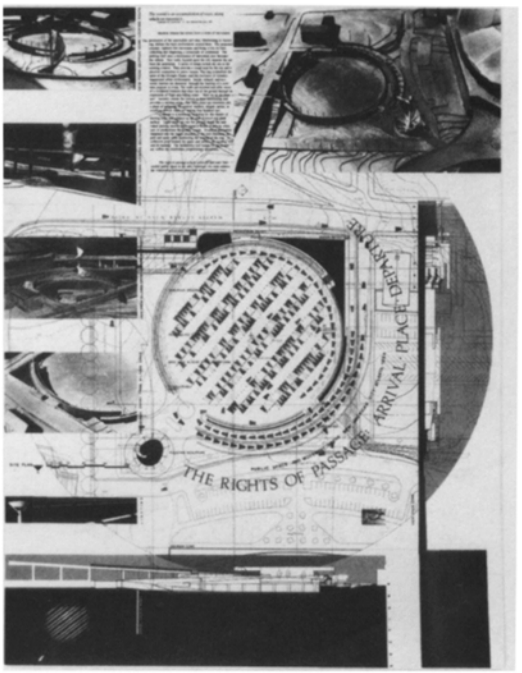


Fig. 59b: Page from a US professional curriculum vitae. Courtesy: Professor J.Reese, University of Illinois (From *Portfolio Design* by Harold Linton, W.W.Norton & Company).

During the content assembly stage other issues will require consideration. For instance, decisions concerning the type of portfolio to be used, for example, one composed of full-sized original work, one existing as a reproduced and reduced brochure or booklet, or one existing as an electronic file. Whichever is chosen, however, its success will primarily centre upon the quality of the design work contained in it because, in a highly competitive market, you will need to demonstrate and persuade the potential employer that you will justify the considerable financial investment that your employment will represent.

However, if the portfolio is to become transformed into a brochure, further decisions concern whether it should be in portrait or landscape format, whether loose-leaf or bound and, if the latter, which mode of binding will be employed? Whichever type of portfolio is chosen, the challenge of self-promotion remains the same. This embodies the need to avoid boredom and blandness in favour of assembling a collection of richly varied projects and presentation techniques which are sequenced chronologically, involve visual drama, exude creativity and, above all, reflect a personal design philosophy.

The usual sequencing follows a chronological order of work presentation, i.e. a narrative or 'storyboard' of the history of your past experience and achievements in design. As we have established, storyboarding is the technique of visually designing movies. It is concerned with the linear piecing together of continuous or disconnected images and events, and how much space and 'weight' is given to each successive visual event in the chain of disclosure. For example, a sequence may be governed by the changing size of the images or their growing complexity, evolving forms, or a change of scale or perspective.

Professional Portfolios

> A brochure sent out of the blue will get looked at if it's as good as the Pirelli calendar.
>
> (Andrew Chadwick, Architects Co-Partnership, 1984)

The professional equivalent of the design portfolio is a common publication emanating from the larger architectural firms. This is the practice brochure that, in functioning as the professional portfolio in promoting the quality, style and range of work produced by a practice, is aimed at prospective clients. The practice brochure can also function to represent the scope or specialism of a designer when submitting for selection to invited or limited entry competitions, or when bidding for major commissions. Hard copy practice brochures comprise professionally printed, full colour publications and can range from lavish booklets to fold-out brochures and even postcards which double as Christmas cards.

Three types of practice profile are featured here. We begin with a loose-leaf version produced by Apicella Associates (now merged with Pentagram Design Ltd) (figs. 60a & 60b). This is one of a set of fifteen 42×42 cm format (8 1/4×8 1/4 inches, i.e. a square formed by the width of an A4) cards—each representing a completed project by the practice and using a colour photograph on the face and a related orthographic drawing—printed in blue—on the obverse. Contained in a wallet carrying the name of the practice, this simple but extremely sophisticated format was designed by Lorenzo Apicella in conjunction with a graphic designer using images selected from the work of a professional architectural photographer. After producing the accompanying drawings, Apicella Associates then had the result professionally printed on coated card stock. This loose-leaf profile type is particularly useful because it functions as an additive brochure, the set of cards being constantly updated by subsequent completed projects.

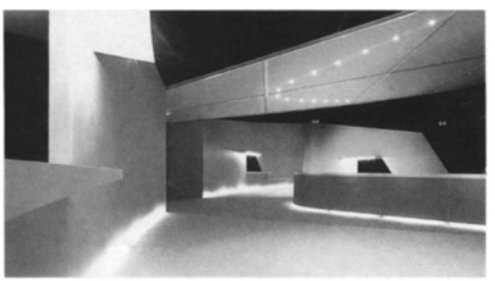


Fig. 60a: Front image from one of the Apicella Associates loose-leaf brochure and…

Fig. 60b: …its obverse line image. Courtesy: Apicella Associates.

The next is a fold-out practice profile representing the office of Brookes Stacey Randall. Based on a three-square landscape format 42×42 cm (8 1/4×8 1/4 inches) this brochure, when twice folded, offers six sides of information, each illustrating a different project. Designed by Alan Brookes in conjunction with graphic designers Hamish Rosie Associates, the layout was first developed on the computer to identify the basic design of the title blocks, text, captions and illustration format. Together with original photographic material, the disk was then submitted to a professional printer for resetting on his computer and ultimate publication. Brookes Stacey Randall produce two versions of their brochure: one illustrating their consultancy work and one illustrating their architectural projects (figs. 61a & 61b).

The third example is the flagship booklet that emanates from the larger, well-established and internationally successful practices. For instance, designed in-house and colour printed in Hong Kong, Foster and Partners' 146-page A4-size brochure features an enormous body of work produced since 1964. Opening with a description of the make-up, working practice and design philosophy of this 300-strong and internationally based practice, the brochure portrays 78 projects before concluding with an impressive list of over 125 design awards. However, despite the prestigious nature of the projects together with the diversity and huge variation in their scale, i.e. from the 116-storey Hong Kong and Shanghai Banking Corporation Headquarters to the Nomus office furniture system, each is afforded equal billing. Visual material and text are cleanly and economically arranged against a deceptively simple grid that chronologically and democratically presents the projects in a spread-by-spread manner (fig. 62). In cataloguing a mainly photographic record of the immense scope of their work which includes all their widely published and realised buildings together with competition entries, town masterplans,

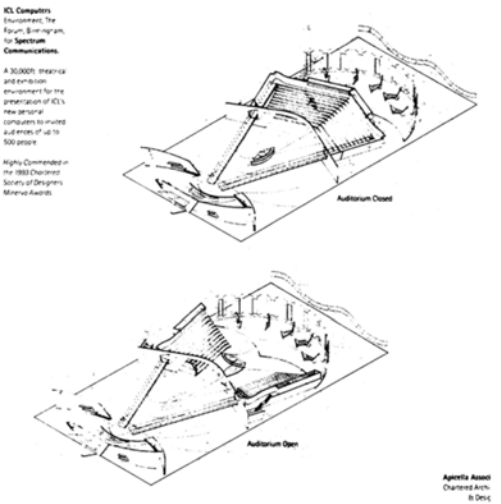


Fig. 61a: Fully opened, two folded brochure showing a gallery of projects by Brookes Stacey Randall…

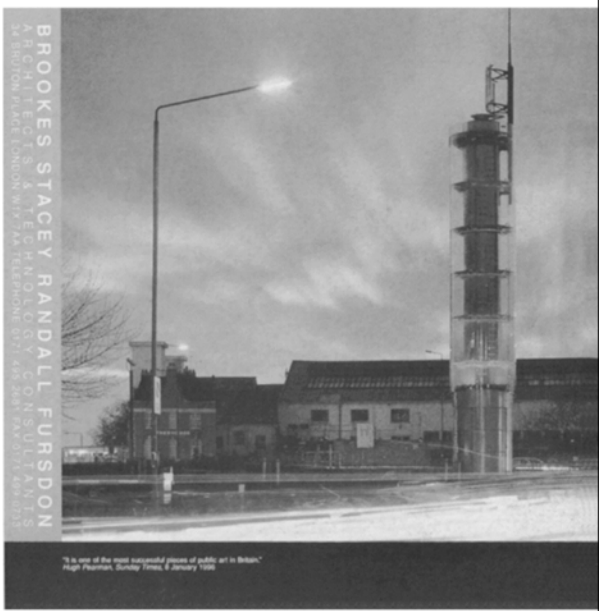
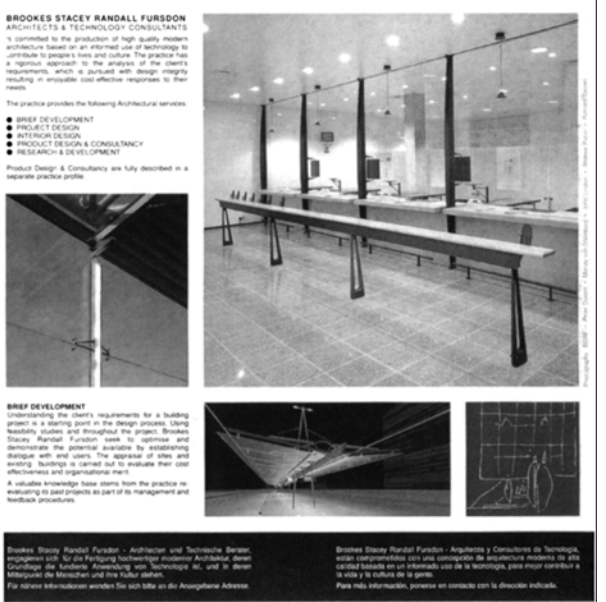


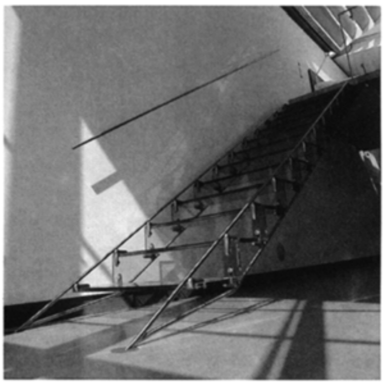
Fig. 61b: …and its obverse format. Courtesy: Alan Brookes.



PROJECT DESIGN
Brookes Stacey Randall Fursdon has experience in a wide variety of building types from the total reconstruction of a major railway station for London Underground to a boathouse on the River Thames. The practice continues to demonstrate its effectiveness in responding to the needs of multi-disciplinary clients and the demands for incorporating new technologies.The practice responds to the needs of individual clients by designing a diversity of projects including houses and one-off conversions.

The practice combines design excellence with the effective control of the means of construction. This was demonstrated by the successful completion of East Croydon Station within the constraints of its tight urban site.The practice transformed a prominent shopping centre in Rotterdam. By careful design, a 40% increase in lettable area was achieved and the building's relationship with its surrounding urban context was enhanced.

The partners of Brookes Stacey Randall Fursdon are:
Nik Randall BA BArch(Hons) RIBA
Michael Stacey BA BArch(Hons) RIBA
Alan J Brookes BArch PhD and
Andrew Fursdon BA BArch(Hons) RIBA



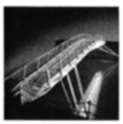
RESEARCH & DEVELOPMENT
In-house research and development has enabled Brookes Stacey Randall Fursdon to design a number of innovative architectural projects including the Thames Water Tower which demonstrates the use of energy saving technology.

AWARDS
Royal Fine Arts Commission & Sunday Times
Building of the Year Award 1995
(Specialist Winner: Jeux d'Esprit)
RIBA Regional Award 1993 and 1995
Kensington & Chelsea Design Award 1995
Aluminium Imagination Architectural Awards
1993 and 1995
International Brunel Award 1994
Civic Trust Award 1994 and 1995

"Brookes Stacey Randall Fursdon has a good track record of thinking about the integration of different "public realm" elements as part of a general response to specific architectural programmes. The challenge of combining transport architecture engineering, working environments and major public spaces is one which clearly appeals to a practice whose attention to detail, literally and metaphorically, has stood them in excellent stead in recent years." AJ 11 January 1996

INTERIOR DESIGN
Brookes Stacey Randall Fursdon continues the architectural intentions of a scheme into the design of the interior spaces. The practice initiates a detailed study of materials and interior finishes to achieve a co-ordinated language of architecture and interior design.

PROJECT DESIGN & CONSULTANCY
Brookes Stacey Randall Fursdon, with its problem solving expertise, designs products for incorporation into projects or as independent product/component systems. International experience in product design includes work in Europe, Japan and Australia.



QUALITY OF DESIGN & MANAGEMENT
Brookes Stacey Randall Fursdon is skilled at defining the parameters of an appropriate design, cost controlled to a realistic budget, achieving excellence through close control of the building process. Diversity of experience and skills available within the practice enables it toproduce architecture of the highest quality and respond to a technically exacting brief.

The Partners of Brookes Stacey Randall Fursdon are members of the Royal Institute of British Architects, and the Practice became Design Council Registered "by virtue of its consistent high standards of project management and design quality."

Brookes Stacey Randall Fursdon - Architetti e Consulenti di Tecnologia, è impegnato nella realizzazione di un'architettura moderna di alta qualità basata sullo studio approfondito della tecnologia, per contribuire alla vita culturale e sociale della gente.
Per ulteriori informazioni, contattateci all'indirizzo indicato.

Brookes Stacey Randall Fursdon - Architectes et Consultants en Technologie, sont dévoués à la conception d'une architecture moderne de haute qualitée à partir d'un usage informé de la technologie, pour mieux contribuer à la vie et à la culture des gens.
Pour plus d'information veuillez nous contacter à l'addresse indiqué.

BROOKES STACEY RANDALL FURSDON
ARCHITECTS & TECHNOLOGY CONSULTANTS

34 BRUTON PLACE LONDON W1X 7AA TELEPHONE 0171 495 2681 FAX 0171 499 0733

Fig. 62: Spread layout from Foster and Partners brochure showing a design restraint typical of their work.

1995

Daewoo Electronics Headquarters
Seoul, Korea

Construction
1997-2000
Area
155,000m²
Client
Daewoo Electronics

Consultants
Ove Arup & Partners
Roger Preston & Partners
Davis Langdon & Everest
Wonki Kim
Sam Lim
Consultant Co. Ltd

The design of this new headquarters building is a challenging opportunity to inject some poetry into the prosaic office block and enhance the image of the Daewoo Corporation as a symbol of the city of Seoul and Korea. The proposed 172 metre high tower will house 95,000 square metres of office and laboratory above ground, 10,000 square metres at lower ground and 50,000 square metres of parking and plant below ground level.

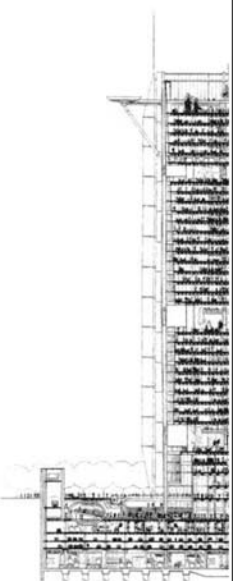
The skeletal form of the tapered slab tower will be a combined steel and concrete structure. The main steel frame is made up of two inner columns and two outer columns that follow the curved facade of the building. Steel outrigger trusses provide stability at intervals up the structure. Where these occur, double height sky gardens are created with outside terraces on the narrow elevation. A slender steel and concrete central core runs the full height of the building distributing all services to the long, column free office floors.

The tower will have an energy efficient triple layered facade with adjustable blinds to prevent solar gain and openable windows for partial natural ventilation

High speed lifts up one side of the building stop at the double height garden levels from which escalators link intermediate floors. The appearance of the escalators at the edges of the building will animate the main facade and they will provide magnificent views over Seoul.

The extensive basements cover the whole site, the upper levels forming an internal public plaza containing shops, cafes, restaurants a fitness centre and an auditorium with car parking, plant, and loading bays on the lower levels.

A public plaza with water features, trees for shading and cafes surrounds the building at ground level.

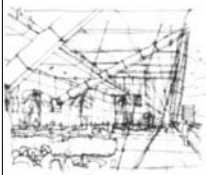


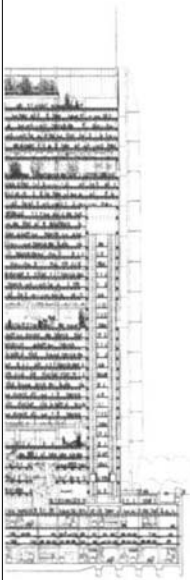
product design and research projects, etc., the Foster and Partners brochure is clearly aimed at the prospective client.

The Website

Increasingly architectural practices attempt to reach global audiences by launching websites on the Internet. Estimates suggest that around 80 million (a rapidly rising figure) people worldwide regularly log on to the World Wide Web. Although it is known that pedigree designer sites are visited more by students than potential clients, there is a gathering confidence among the architectural fraternity that, apart from its supplemental function as an information source, the practice website does hold the promise of attracting business by selling architectural services (fig. 63). Indeed, the Richard Rogers Partnership, rather than produce a hard-copy brochure, has opted for a website. Some architects, such as Alsop & Störmer, initially engage specialist agencies, such as Archinet, to get them started while others engage them to design, establish and maintain sites. However, Architecture PLB established theirs in-house. Armed with a high-quality printer, they also use their website to produce tailor-made hard-copy brochures on request. These are selectively compiled from their electronic library of pages to suit a particular audience or request, and sent out in a standard binder (fig. 64).

There is no doubt that having a web address can impress clients and sites can be readily updated and be quickly accessed on a worldwide basis. But, still seen as in its infancy, the website continues to function as a testing-ground. Meanwhile, advances in web technology mean that sites can now incorporate a sophisticated three-dimensional visualisation known as VRML (Virtual Reality Mark-up Language). At present only powerful computers are capable of running the three-dimensional models created in this language to a reasonable level of performance. VRML will develop along with other emerging





technologies, such as Microsoft's Chrome which promises to achieve higher quality visuals than are currently achievable using lower powered hardware. However, potentially this is one of the most important marketing tools of the near future.

The Newsletter

Several architectural and design practices issue occasional newsletters which feature a selection of recently completed or ongoing projects. These are usually devised from drawings and photographs generated by the practice or composed of illustrated news items 'scrapbooked' from the professional or national press. The newsletter illustrated here belongs to the latter category, i.e. it is produced by Avery Associates Architects from articles culled from leading architectural journals and national newspapers (fig. 65). The newsletter is assembled by scanning the original copy in the computer against the simple structure of two or three unequal columns, their width dictated by the original press format. The result is then colour-printed on an A4 sheet. Authorship of the newsletter solely relies upon the reviews of the architectural critics. Indeed, any mention of the architect is confined to the copy contained in the broadsheet; a 'soft-sell' approach in which the 'seller' of this information leaves it to others to name him and his practice.

As we see from the impressive number of buildings under construction in Bryan Avery's newsletter, apart from publishing one's own material, the most potent of all the promotional events is to have one's design work featured in the national or architectural press. This is the stuff on which reputations are created and, for the architect, this is the next best thing to winning a major competition or seeing a design being built. However, when this opportunity presents itself it will, to an extent, demand its own discipline.

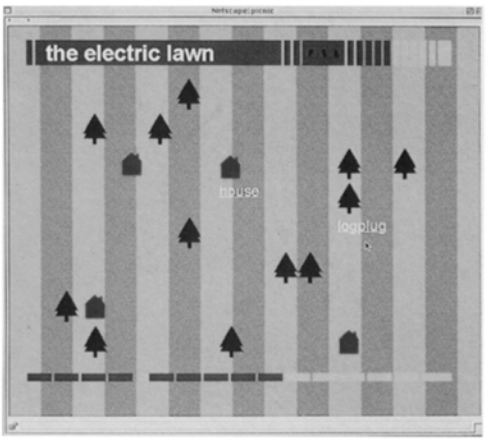
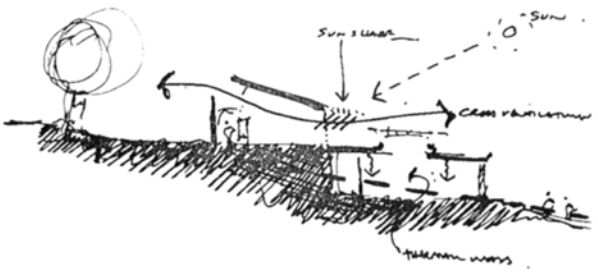


Fig. 63: FAT's 'Coupe du Monde' winning website.

Jersey College for Girls Preparatory School

The Preparatory School forms the first phase in this development which, on completion, will also comprise the construction of the girls secondary school, a sports complex and an art, design and technology building to be shared with the adjacent boys college, a two-storey car park and an all-weather sports facility.

The site for the School was originally farmland with pasture and fruit trees, sloping towards the south where it is contained by a high granite wall. The remnants of a country lane form the north west boundary separating the Preparatory School from the secondary school campus. A substantial granite barn on the site, containing several features of historic and cultural interest, has been retained and incorporated into the design as the administration and reception area.



The building is embedded in the slope with all its classrooms located on the south elevation, exploiting the distant views and passive solar gain. The lower ground floor, containing the Key Stage 1 classrooms, has been 'slid out' to provide roof terraces for the Key Stage 2 classrooms on the upper level. The main entrance is located halfway between these two levels so that both can be reached along a ramp by wheelchair users.

Client: States of Jersey Education Department
Value: £4.3 million
Awards: 1997 RIBA Award for Architecture

project profile

Fig. 64: Page from a custom compiled Architecture PLB brochure drawn from their website.

Submitting Drawings and Visuals to Journals

The majority of architectural journals and magazines prefer drawings submitted in the A4 or A3 format. Ideally, these should be photocopied reductions because most publishers do not want to accept the responsibility of handling large originals nor the expense of their reduction. Also, good quality photocopies are favoured because they can easily be edited, touched-up and scanned. Black line on white photocopies are preferred because, when required, high quality reversed drawings can be easily achieved by the printer.

Orthographic drawings submitted for extended magazine features, such as a building profile, require a site plan and plans for all floors. However, where floors are identical, a ground floor plan plus a typical floor plan will suffice. Usually, two sections—cross and longitudinal—are also required. When appropriate, magazines, such as the *Architects' Journal,* like also to use 'three-dimensional' presentation drawings such as isometrics, axonometrics, perspectives, etc., together with conceptual sketches and/or detail drawings. The same journal also requires two copies of all paper drawings: one photocopied set free from labelling and annotation of any kind; another photocopied set showing all labels, section lines, north point and a graphic scale bar—the latter being crucial as it is easy to lose track of whether or not a submitted drawing has been enlarged or reduced from its original scale. However, this dual submission of photocopied drawings allows this journal to overprint all the relevant conventions and annotation in their own house-style. Submission guidelines are sent to all potential contributors by the *Architects' Journal* in the form of a hand-out. This extends to a recommendation of drawing pen thicknesses. For example, general drawings: 0.25; bold section lines: 0.35–0.50, hatching and pattern: 0.13–0.18.

Fig. 65: Newsletter assembled from press cuttings, Avery Associates Architects. Courtesy: Bryan Avery.

NEATHOUSE PLACE
by Avery Associates

Since its completion a few months ago No.1 Neathouse Place has already received the Westminster Society Award for 1997 (the only award given). It is also currently short listed for the 1997 RIBA Awards, the British Construction Industry Awards (BCIA), and the Glassex Awards. The project was built for Chesterfield Properties, by Wates Special Works Division, and has been let to Broken Hill Properties (BHP). The 94,000 square feet net is currently being fitted out, ready for the company to move in this December.

"Buildings should be re-used whenever possible because they contain huge stores of invested energy and materials. But, as this example shows, much ingenuity is often required to achieve a successful transformation."

PETER DAVEY
July 1997

THE ARCHITECTURAL REVIEW

The original structure (1960-61), a podium and slab block spanning a very busy road, was so formidable that no one could work out how to demolish it expediously.
The building stood empty for several years whilst successive consultants tried to decide what to do with it.

An ugly duckling turns beautiful

Marcus Binney on the transformation of an unloveable and unlettable Sixties office block

For a decade, the building now renamed 1 Neathouse Place, stood empty and unlettable. Architects came to look at redevelopment, but were deterred by the cost and complications of demolition.
Enter the ingenious Brian Avery, who wrapped a railway viaduct beside Waterloo Station in curtain glass to create the Museum of the Moving Image.
Avery has so transformed the Sixties block by Sir John Burnet, Tait and Partners, that you would no longer know you were looking at the same building. Decaying concrete has been replaced by shining metal and sleek, slightly darkened glass which allows a glimpse of the interior and creates interesting reflections at the same time.
Anyone driving into London along Vauxhall Bridge Road, cannot miss it. At roof level, he has added a giant panoramic eye window, proclaiming that space and comfort await within for those who make it to the top.
Avery's technique is an ultra modern version of Thirties streamlining. The previous block has all the interest of a large upturned matchbox. Now every wall and window is on the curve, on the tilt or at an oblique angle.
No longer is the entrance barely distinguishable from the repetitive bands of windows above and beside it. Avery's entrance is a glass rotunda with a glass roof held aloft on a corona of steel beams. It is filled with light by day and bright as a stage set in the evening. He doesn't like his buildings to be predictable, so inside he has introduced a screen dividing the hall into two. 'It's an idea I took from a church in Rome. San Stefano Rotondo, where a circular interior becomes more mysterious because of a screen.'
Inside, all the offices have floor-to-ceiling glass, providing spectacular views. At the top I had notched up two dozen spires before I gave up counting. Close to is the magnificent bulk of Westminster Cathedral, with the Abbey in the background.
With buildings of 20 or more storeys, you tend always to be looking down on roofscapes cluttered by air conditioning plant. Here you are just a few floors above the building line and numerous London landmarks are beautifully silhouetted against the skyline. The best views are those through the north front. The windows are set zigzag fashion like a folding screen, emphasising the lateral vistas. As the glass is angled back on either side, you can stand right in front of the glass without the stomach-turning feeling of a vertiginous drop. The other side catches the sun for most of the day and Avery has tilted the long bands of horizontal windows outwards and downwards to reduce heat gain.
Every building with pretensions to style must have a decent staircase. In the office blocks of the Sixties, stairs were usually no more than fire escapes, boxed away out of sight, an embarrassment in the new age of express lifts.
But stairs, unlike corridors, have a social function. They are a place where staff encounter each other and stop to talk - something which rarely, if ever, happens in a lift.
Avery's stairwell is the most dashing as it is suspended free of the walls. No space is lost to a large stairwell, but the flights are set just far enough apart for you to look down straight to the bottom. Avery's final flourish is his treatment of the ugly underbelly of the building, where the road passes beneath it. Downward draughts were a problem. He stops them with fins the size of aeroplane wings. If Avery can so transform Vauxhall Bridge Road, think what he could do for Croydon.

RIBA *Journal*

"Studying Neathouse Place is enjoyable, not like so many current examples where the only game is guessing what reference or which colour monograph has been used. The forms seem genuinely original, layered up from technical requirements, manufacturing processes, references as well, but only as architectural devices, not for connotation. The aesthetic notion that art resides not in the object itself but in experiencing how it was made fits this work well. One can readily trace the design, through imbuing the form. Technology pervades the design but, wisely, is not expected to double for architecture."

Matthew Wells
February 1997

Exterior view from entrance rotunda

When submitting computer line drawings, these should be saved on DXF or EPS files, i.e. large-file formats that can be loaded by different types of computer running various software. All drawings sent in on disk should be fully labelled, with north points and a visual graphic scale, and, for a double-check, be accompanied by hard copies. Also, files can be attached to e-mail and sent down ISDN lines.

Shorter news features covering competition-winning designs or lottery-funded projects, etc., are much more likely to be published as news items when submitted in a 'hit you in the eye' or 'look twice' form. Here, accuracy is less important and, compared with lots of technical drawings, a well-executed colour sketch, rendered perspective drawing or axonometric will provide a much more compelling visual. When producing such drawings, it is always wise to remember that the image will be drastically reduced for publication—crisp, strong images reproducing best. Meanwhile, pencil drawings or those executed with too much detail rarely make it to publication.

When sending photographic material for colour reproduction the traditional 5×4 inches transparency remains as the most preferred because, as a general rule, the larger the transparency, the better the reproduction. However, with the new generation of film, such as Fuji's 'Astia Professional', 35 mm transparencies gain in reproduction credibility. But there is also the option of scanning colour prints. When submitting in this form avoid silk finish prints; this finish is embossed into the surface after the print is made and this makes it difficult to make an adequate reproduction. Instead, always specify the preferred glossy finish or a matte finish when ordering prints for reproduction. Ideally, prints should be submitted unmounted or mounted on a thin, flexible base so that they easily wrap around the scanning cylinder. Crop marks should be recorded in the margins in a waterproof ink, not on the image area.

Although most magazines are not impressed as yet by the reproduction quality achieved by the digital camera, many are happy to receive colour work on disk provided it is saved as compressed files, such as JPEG, or big files, such as TIFF and BMP—the latter supporting True Color images and offering palettes in excess of 16 million hues. Finally, as, it seems, the printing industry is not yet fully geared up to reproduction from digital software, it is always wise to check with publishers before making such submissions.

The Ultimate PR Weapon

There are several peripheral forms of direct and indirect self-promotional tools in widespread use. These include the possibility of profile-raising and gaining access to the media via origination of or exposure in design exhibitions, giving keynote lectures and taking a stand on public realm issues, etc. And then there is networking, that opportunistic, if not predatorial, form of socialising and contact-making that is common in the architectural fraternity. However, the most important of all the promotional tools is, of course, *you* and the chemistry of your personality! Your presence at an interview, client meeting or a crit, together with the content, timing and manner of delivery of a verbal commentary that accompanies your presentation material is a marketing issue rarely confronted in design education. For example, in a recently invited competition to design a symbolic gateway to Britain's famous Formula One motor racing circuit, twenty graduate students were allotted 10-minute slots of presentation talk-and-show time by Silverstone's sponsoring management team (fig. 66). Although each graphic presentation was thoroughly designed to be self-explanatory (using the structural, narrative principles explained in Chapter Three), several of the students over-ran the strictly timetabled schedule. Those that did, however, were considered 'unprofessional' by the panel of judges who also commented that the majority of student introductions had tended to ramble

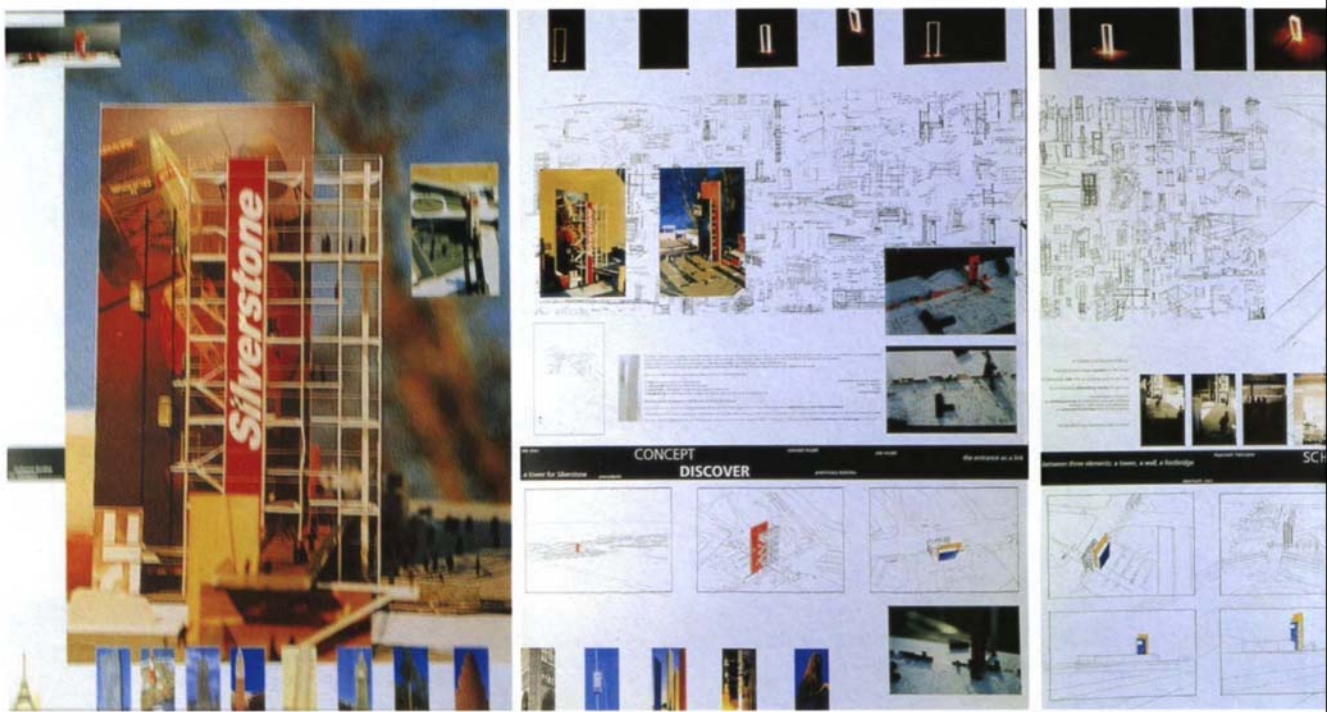
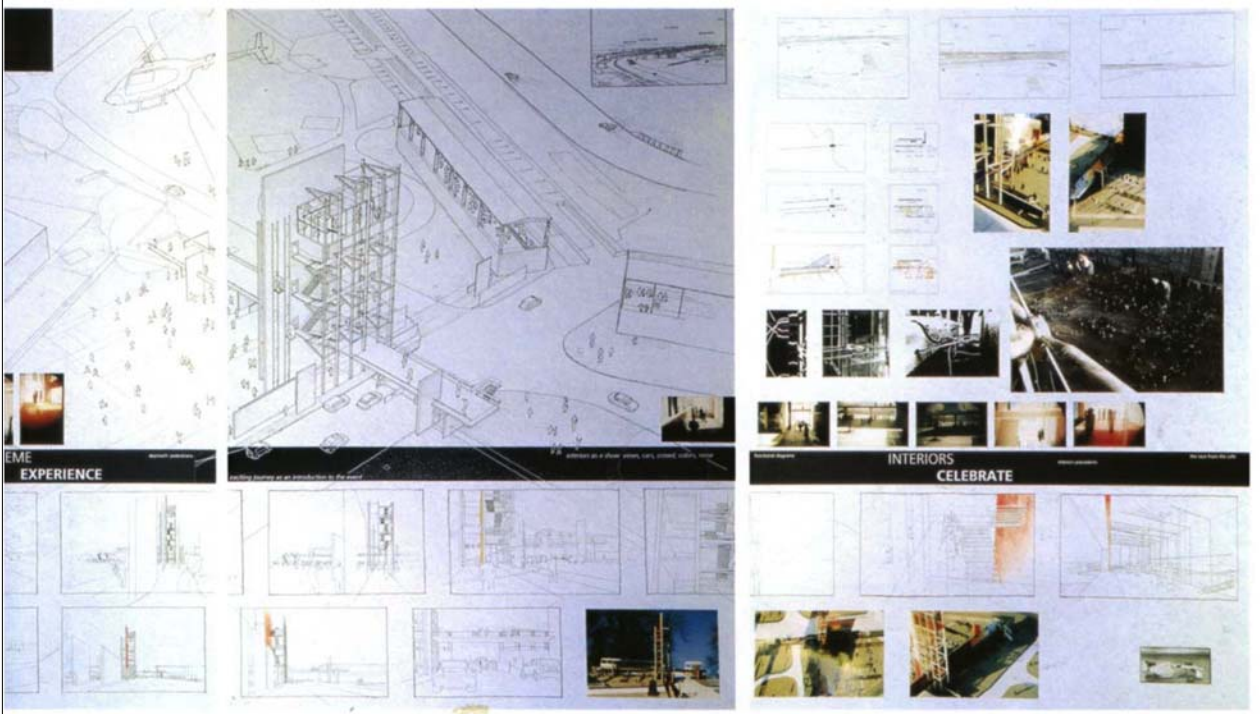


Fig. 66: Joint first prize-winning Fifth Year student submission to the Silverstone Gateway competition. Courtesy: Ion Metulesco and Guillaume Baraïbar.



and be repetitious and unstructured. This was highlighted, it seems, by the fact that the last architectural design presentation to be made at Silverstone was by Norman Foster. However, it was these observations that, to a certain extent, adversely affected several students' advancement to the ensuing and short-listed stage of the competition. Although harsh, this judgement by non-designers is typical of a business world, 'time is money', attitude. Furthermore, it is one that underscores a 'real world' need for verbal presentations to be brief, entirely focused and thoroughly structured. Indeed, such commentaries should acknowledge timed deadlines and, in order so to do, often require some rehearsal.

In preparation for the final stage of the competition the short-listed students underwent a mild form of media-training. This focused on speaking against the clock, following a preplanned structure of bullet-pointed issues and vocally and clearly emphasising the key points. The rehearsed deliveries not only responded to the information specifically required by the judges, but hierarchically explained and promoted the salient design features of each scheme. During his later announcement of the prizewinners, the Chairman commented on how much he and his team had enjoyed the reworked verbal deliveries. This time, as a result of a little pre-planning and rehearsal, it was the apparent confidence, spontaneity and, especially, the enthusiasm of the students which had marked the occasion. After all, apart from innovation and competence in design, a degree of confidence, spontaneity and passion are, possibly, the greatest of all the promotional tools.

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