A SENSE OF PLACE
Branding the Richardson Olmsted Complex
Through Architectural Motif

by Lisa J. Mauro

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ABSTRACT

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Abstract

(keywords: Henry Hobson Richardson, Frederick Law Olmsted, Thomas Kirkbride, Romanesque architecture, Buffalo State Asylum for the Insane, 19th century English design reformers, Richardsonian Romanesque, motif, psychology of pattern, pattern design, architectural ornament, place-branding, Buffalo, NY)

Motif design and repeat patterns have been used to decorate, communicate and imbue surface with meaning across cultures and eras. It is also evident that pattern satisfies a fundamental psychological need in humans for order and beauty. Motifs are a well-suited graphic design basis from which to create an effective branding strategy with potential to communicate with a subliminal power and in a way that people are innately drawn to. And for an architectural subject where its very ornament is embedded with rich historic and symbolic meaning, the basis of a place-branding strategy can be found.

The former Buffalo State Asylum for the Insane is a national landmark of uncommon significance. It is a 19th century American masterpiece designed by the architect Henry Hobson Richardson, landscape designer Frederick Law Olmsted, and influenced by Thomas Kirkbride's progressive philosophy towards treatment of the mentally ill. It has been out of operation since 1973 and is currently in varying degrees of degraded physical condition. In a master plan set forth by the Richardson Center Corporation in 2009, a multi-use center will be developed beginning with four core spaces: architecture center, visitor center, hotel and conference center. Plans are underway and stabilization and aesbestoes abatement have begun.

A place-branding problem arises out of the vision to rehabilitate the complex into a multi-use civic campus and tourist destination. How can such an initiative be unified in a branding strategy that synthesizes the building's 19th century Richardson Romanesque aesthetics, the personality of individual buildings and spaces within, and the contemporizing forces that a rehabilitation project of such scope would entail? How does a graphic designer approach such an assignment – one that requires an overarching thematic consistency, but with enough variety and depth to consider brand extensions as future needs sprout and functional reuse continues to become a reality?

The formal aspects of HH Richardson's architecture, his influences and inspirations, pattern design and theory of pattern primarily from 19th century sources, and the contemporary goals of the adaptive reuse initiative were key to developing an approach with enough depth, flexibility, and formal strength to successfully solve its place-branding problem. Unique to my study is the use of architecturally inspired motifs as the graphic underpinning, although precedents in packaging, product design, advertising, and retail storefront design served as inspiration.

INTRODUCTION

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Introduction

I have a special interest in a relative new-comer to the category of branding. 'Place-branding' is a term that could refer to the branding of a city, country or a tourist destination. For my thesis study, I developed a place-branding strategy for a specific architectural site that is slated to become a tourist destination – The Richardson Olmsted Complex in Buffalo, New York. This historic building adds to Buffalo's reputation as a premier location for historic architecture, and marks an important career milestone for America's most significant 19th century architect. It is also in a state of marked decay, with public and private funding currently earmarked for the stabilization and rehabilitation of the grounds and buildings into a mixed use civic campus.

How and why can the motifs found in the architecture itself be used as a basis for its own place-branding? My premise is that pattern and motif can include a range of symbolic and graphic expression that adds depth and meaning to a building's 'sense of place' – that sentience of environment possessed by a particular building, place and time. In telling a building's unique story, I believe its architectural motifs can advance the sense of place that is crucial to a meaningful place-branding program.

So while architecture is a key to shaping the unique sense of place for a city, its patterning inscribes in more subliminal code the spirit of a unique, individual place – a potentially powerful vehicle for its own branding. Designing a place-branding application through motif for the Richardson Olmsted Complex is the primary goal of my thesis.

Situation Analysis

While the place-branding program I developed for the Richardson Olmsted Complex is not unlike any other integrated identity system for a type of product or service in need of logical visual coherence and consistency, it has some very important differences. As a significant landmark building with a particular and special history, the Richardson Olmsted Complex comes with a more complicated set of issues and dynamics than a new product or service does in terms of defining itself as a brand. Without a legacy or established personality, a new product can forge an identity on its own terms without the weight of its own history. But a 19th century building – many years abandoned, many years regarded as a neglected, vandalized former insane asylum – carries in the public's eye ideas and feelings informed by that condition.

As steps are being taken to stabilize and rehabilitate the complex into a viable civic campus, consideration needs to be directed towards what a resuscitated Richardson Olmsted Complex would look like to the public – a public who will be be invited to support and participate in its new presence as a vibrant, sustainable community asset. How can the visual scheme identify and enhance the most positive aspects of the building with an honesty that is true to the spirit of the architecture, but project a forward-looking and fresh attitude?

This thesis' goal was to create a branding program for the Richardson Olmsted Complex based on an inventory of motifs derived from and inspired by its architecture. The system would bind the 'ROC brand' together but also allow the four core anchor spaces to maintain their own unique identities. In order to do this, I studied and reinterpreted the facade and interior ornamentation, texture, color, construction material, and floor plans among other elements.

Why use motifs for branding a building? Part of that answer lies in the interconnectedness between architecture and pattern design dating back to antiquity. My reasoning was also based on successful precedents found in product design where repeat patterns have been used as a subtle ground to help strengthen the brand but in a more subtle and peripheral manner.

In developing a system of meaningful 'brand-patterns' based on the unifying vehicle of architectural motifs, this study will benefit graphic designers, architects, preservationist and historical organizations, those communications professionals involved with branding of all types – and of course The Richardson Olmsted Corporation.

Thesis Statement

I will develop a place-branding strategy that unifies the four core anchor spaces being developed at the Richardson Olmsted Complex using motifs extracted from its architecture.

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RESEARCH

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Review of Literature

ARCHITECTURE

H. H. Richardson
Complete Architectural Works
Jeffrey Karl Ochsner
MIT
1985
This book is a comprehensive guide to all of HH Richardson's work – his municipal offices, educational buildings, department stores, libraries, railroad stations, churches, and private residences, and, of course, the Buffalo State Asylum for the Insane. It is heavily illustrated with sketches, plans, and interior and exterior photographs; maps and addresses are supplied for buildings which survive.

http://www.richardson-olmsted.com
Date of Access: September 2010
Richardson Center Corporation's web site dedicated to the Richardson Olmsted Complex and its rehabilitation into a economically self-sustaining multi-use campus. This not for profit 501(c)(3) organization is a beneficiary and target audience of my study and application. The site includes the master plan for rehabilitation and goals of the organization and its possible limitations. An excerpt from the Vision Statement:

> "By combining contemporary ideas with our 19th century inheritance, we will create to the highest standards a nationally significant, 21st century, economically self-sustaining and environmentally sound Richardson Complex as a place for architectural, educational, cultural, and recreational activities for the benefit of the residents of and visitors to the Richardson Community, the Museum District, the Elmwood Village, and the entire Buffalo Niagara Region."

PATTERN DESIGN
Theory and History

William Morris Designs and Patterns
Norah Gillow
Crescent Books, New York
1988
William Morris' work as a pattern designer rested on certain principles that provided 'a wall against vagueness' by means of 'definite form bounded by firm outline'. His structural strategy was either based on 'the branch formed on a diagonal line' or 'the net framed on variously proportioned diamonds'. Morris's statement that 'any decoration is futile...when it doesn't remind you of something beyond itself, of something of which it is but a visual symbol', resonates with my investigation of both pattern design and place-branding. This book helps in my challenge of developing a pattern design scaffolding that successfully builds meaningful connections to the architecture beyond the merely decorative.

William Morris
Some Hints on Pattern-Designing
Chiswick Press for Longmans & Co., London
1899
William Morris makes his philosophical case for ornamental design based on socialist ideals: 'ornament that reminds us of the outward face of the earth, of the innocent love of animals, or of man passing his days between work and rest as he does...ornament that reminds us of these things.' He also lays out the conditions by which a pattern designer must follow, the different kinds of construction derived from historical recurring pattern design in architecture, as well as step-by-step process of his methods.

William Morris Decor and Design
Elizabeth Wilhide
Pavillion Books
1991
'Have nothing in your house which you do not know to be useful or believe to be beautiful.' William Morris is well-known for his vibrant and sumptuous wall coverings and fabric designs, but he is also the designer most responsible for ushering a move towards minimalism. These two aspects – the beautiful but functional, and the decorative but richly meaningful – these were at the forefront of my thinking.

The Grammar of Ornament
Owen Jones
L'Aventurine
2006
Owen Jones was a versatile architect and designer, and one of the most influential design theorists of the nineteenth century. His theories on flat patterning and ornament still resonate with contemporary designers today. Originally published in 1856, this volume contains thousands of examples of ornamental motifs and designs from the ancient world through the Renaissance, including both Eastern and Western design motifs. This book was key to making the appropriate historical connections regarding Richardson's ornamentation as well as additional basis for pattern design methodology.

Principles of Victorian Decorative Design
Christopher Dresser
Dover Publications
1995
Instructional manual by the great English design reformer Christopher Dresser. He describes his philosophy and methodology for creating applied ornament. The author explains what makes, in formal and associative terms, a pattern 'truthful, beautiful, and powerful.'

Pugin
A Gothic Passion
Yale University Press
Paul Atterbury (Editor), Dr. Clive Wainwright (Editor)
1994
Pugin reacted against the industrial revolution and urged a turning back to values associated with the Middle Ages. The great pioneers of the Arts and Crafts Movement who influenced HH Richardson (Ruskin, Morris, McIntosh, Wright) owe much to Pugin as a key source of inspiration and theory on pattern and architecture.

The Decorative Designs of Frank Lloyd Wright
David A. Hanks
Penguin Group
1979
Wright's decorative detailings are discussed and examples presented in the form of interior furnishings, art glass, and graphic designs. Traces the development of his unique personal inventory of motifs and pattern designs throughout his career. Important to my understanding of how this great master used pattern as a critical element for harmonizing all aspects of a living space.

The Wright Space
Pattern & Meaning in Frank Lloyd Wright's Houses
Grant Hildebrand
University of Washington Press
1991
Discusses the origins and philosophy behind pattern and meaning in Frank Lloyd Wright's designs. The concept of 'prospect and refuge' is parallel to Owen Jones' idea of repose as the psychological and spiritual outcome of ornament. His integrated environments used pattern to design a new, complete and wholly integrated sense of place, creating his own highly individualistic style in the process.

MOTIF AND PATTERN DESIGN
Methods and Technical Processes

Repeat Patterns
A Manual for Designers, Artists and Architects
Peter Philips and Gillian Bunce
Thames and Hudson
1993
Provides historical background as well as step-by-step introduction to developing repeat patterns. Goes through Block, Drop, Brick, Irregular, Composite, Sateen, and Counterchanged repeat structures. This is key to my understanding of construction underpinnings of pattern design.

Pattern Design
Applications and Variation
Lou Andrea Savoir
Maomao Publications
2007
This recent book on pattern design explains that there are two main tendencies with designers who are involved with pattern design: those who embrace the ornamental and make no apologies for creating repeating celebratory eye candy, and those who imbue their patterns with content, commentary or message-making. It makes no judgement on either, instead providing an array of patterns used in many different applications, giving me implement ideas for how I might use the 'brand-patterns'.

Twentieth Century Pattern Design
Leslie Jackson
Princeton Architectural Press
2007
Organized by decade, the book details the technical innovations that affected the development of modern textiles and wallpapers. The color plates will be essential for understanding the development of twentieth-century patterns from around the world, not just European and North American.

PATTERN AND MEANING
Psychology of Pattern

The Sense of Order
A Study in the Psychology of Decorative Art
E. H. Gombrich
Cornell University Press
1979
Includes author's many theories on art, nature, psychology, the brain and how we see and think, as well as decorative development throughout history. This book may provide insight into the psychological aspects behind pattern design, answering questions about what makes a pattern appealing, and why humans are driven to create them.

The Nature of Ornament
Rhythm and Metamorphosis in Architecture
Kent Bloomer
W.W. Norton & Company
2000
Comprehensive study of ornament and its rightful place as an integral and central position in the theory and practice of architecture. Discusses the nature, linguistics, the psychological underpinnings and historic relevance of ornament. Provides a solid defense in the face of Modernism's near criminalization of ornament and surface design during the balance of the 20th century.

Environmental Psychology

A Pattern Language
Towns, Buildings, Construction
Christopher Alexander, Sara Ishikawa, Murray Silverstein
Oxford University Press
1977
The authors and contributors present a theory of architecture and building in which patterns are key to building workable, humane cities and towns. An underlying theme of all the patterns is that architecture, at its best, can be used to foster meaningful human interaction. Thinking about pattern in terms that included the negative spaces surrounding and interpenetrating the solid architectural surfaces themselves needed to be included in my motif extraction experiments.

The Image of the City
Kevin Lynch
MIT
1960
This book considers the visual quality of the American city by studying the mental image of a city created by its citizens. The author discusses ideas about the 'visual clarity' of a city and the organizing principles that make an environment harmonious yet distinctive. The concepts proposed in this book reveal insights that can provide direction in determining the organizing, appealing and distinguishing visual elements of a building's environment. How do the patterns I develop distinguish that building and establish an identity of character?

BRANDING
City, Destination and Place-Branding

Branding New York: How a City in Crisis Was Sold to the World
Miriam Greenberg
Routledge; New Ed edition
2008
Branding New York traces the rise of New York City as a brand. The role of 'image' in urban history, who produces brands and how, and the enormous consequences of branding are discussed. The author shows that the branding of New York was not simply a marketing tool, but a political strategy with more underlying objectives. Studying the branding of New York City, especially during the period it was having serious difficulty in the 1970s, will provide information vital to a vision for branding a building which is itself in a precarious physical condition.

Branding the City through Culture and Entertainment
Kavaratzis Mihalis
Paper presented at the AESOP 2005 Conference, 13-18 July 2005, Vienna, Austria
Discusses concepts related to destination and place/city branding and the nuances between various trends in branding. Introduction to some overall branding nomenclature and theory of place-branding. Discusses the relative newness of place-branding and suggests that no general theoretical framework exists yet to underpin the development of place brands apart from classical, product-based branding theory. Here is a gap where I may add to the ongoing discourse.

Branding Your City
Prophet
2006
Retrieved from: http://www.ceosforcities.org/work/branding_your_city
Produced by CEOs for Cities by the brand strategy firm Prophet, this manual provides a process and guiding principles for creating a city branding strategy. CEOs for Cities describes itself as 'a civic lab of today's urban leaders catalyzing a movement to advance the next generation of great American cities.' Current city branding case studies and implementation examples informed my design decision-making process regarding my own branding ideas for the HH Richardson Complex.

http://www.girvin.com
Date of Access: 2010
Tim Girvin is a graphic designer who writes extensively about place-making through architectural treatment. 'Creating organically realized places with conceptually founded pattern language' is one such remark in his strategic branding blog that resonates with my thesis problem. Like myself, he is interested in the relationship between brand development and patterning in place-making.

MONOGRAM AND CYPHER DESIGN

Monograms and Alphabetic Devices
Hayward and Blanche Cirker
Dover Publications
1970
Comprehensive source for monogram and cypher designs published between 1830 and 1881.

Modern Monograms
Kiyoshi Takahashi
Dover Publications
1979
Reference guide of over 1300 examples of contemporary monogram and cypher designs.

Monograms and Ciphers
A.A. Turbane
Dover Publications
1968
Over 1200 examples of monogram and cypher designs, focusing primarily on two and three letter combinations. Very useful in determining a possible arrangement for the ROC monogram.

GRAPHIC DESIGNERS AND PATTERN DESIGN
Alvin Lustig

Born Modern
The Life and Design of Alvin Lustig
Steve Heller and Elaine Lustig Cohen
Chronicle Books
2010
This book chronicles the life and design work of Alvin Lustig, an 'expressionistic Modernist', who was able to nimbly side-step his period's authoritarian rule against pattern and ornament in design and architecture. His versatility touched on many branches of design including interior, furniture, signage systems, fabric, and of course graphic design. Cover work for *New Directions* books with its idiosyncratic patterning loosely derived from contemporary painters like Klee and Miro, and powerfully symbolic graphics distinguished and marketed the brand to a sophisticated audience. He served as a great inspiration for how a graphic designer can be defined by more than printed graphics on paper substrate – that we can think in terms of a larger, more holistic and diverse design scope.

Key Research Findings

Designers have sometimes used pattern to communicate in more symbolic and coded terms.
I am inspired by the designers driven to do just that as well as those who are more pluralistic in their practice – inventive, original and multi-disciplinary – yet informed, fluent and rooted in the history and traditions of their craft.

The following is a partial list of designers, many of whom also wrote extensively on motif and pattern, and were a great influence on my overall approach. It is also a distilled version of the most salient points taken from my research on them, and those concepts that became the basis of my design logic.

Key to my understanding the practice, meaning, theory and history of pattern in design and architecture:

Christopher Dresser *designer, design theorist*

Owen Jones *architect, textile designer, design theorist*

Alvin Lustig *graphic designer, interior designer, educator, writer*

George Washington Maher *architect*

William Morris *textile designer, artist, writer*

AWN Pugin *architect, interior designer, design theorist, writer*

Henry Hobson Richardson *architect*

John Ruskin *art critic, writer*

Louis Sullivan *architect, interior designer, writer, educator*

Frank Lloyd Wright *architect, interior designer, writer, educator*

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HENRY HOBSON RICHARDSON

H. H. Richardson Portrait, by Hubert von Herkomer

Henry Hobson Richardson was a prominent 19th century American architect whose work left a significant impact on many American cites including Buffalo, NY. He studied architecture at the École des Beaux Arts in France and at Harvard. Much of his inspiration was found in the reinterpretation of the medieval Romanesque style – a unique idiom that was an adaption of the 11th and 12th century Romanesque of southern France. He was also strongly informed by 19th century pro-medieval design reformers such as William Morris, John Ruskin and the Pre-Raphaelites.

The Pre-Raphaelites, inspired by John Ruskin, were a 19th century group of artists who admired the simplicities of the medieval period 'before Raphael.' They were insistent on painting everything from direct observation, with one of their goals being to bring the prevailing Academic art back to a more honest 'truth to nature.' The work and aesthetic philosophy of the Pre-Raphaelites deeply effected William Morris, whose interest in medieval design and its ideals influenced many other interior designers and architects. Traditional craftsmanship using simple forms and medieval or indigineous styles of surface pattern were an intrinsic part of the aesthetic.

Since Richardson wrote so little about his own architecture, I found it useful to study those designers and architects who were in line with Richardson's aesthetic and did write about their own work. Richardson's great admirer Louis Sullivan, who adapted many of his lessons, is one example. Sullivan's own student Frank Lloyd Wright is another, while designers William Morris and Owen Jones are important links to a clearer understanding of the progressive 19th century milieu Richardson belonged to.

RICHARDSONIAN ROMANESQUE

In 1869, Richardson designed the Buffalo State Asylum for the Insane in Buffalo, New York. It was the largest commission of his career and the first appearance of his signature style, 'Richardsonian Romanesque.' Richardsonian Romanesque was a highly personal synthesis of the Beaux-Arts bias for clear and legible plans, heavy picturesque massing and roofline profiles, along with rustication and polychromy favored by the pro-medievalists.

Buffalo State Asylum for the Insane

Trinity Church, Boston, 1877

Notre Dame la Grande, France, 12th century

LOUIS SULLIVAN
System of Ornament: 'Living Intricacy'

"It was the spirit animating the mass and flowing from it, and it expressed the individuality of the building."
~ Louis Sullivan

Founder of the 'Chicago School' of architecture, Louis Sullivan was known for his multi-storied buildings that eventually came to be known as the first skyscraper forms. The architectural ornamentation that became synonymous with his work embodied organic forms and were often inspired by nature.
His 'system of ornament' was used throughout – in art-glass windows, custom furnishings, architectural ornament and integrated artwork. Using basic geometric shapes like the hexagon and square as a framework, he could transform rigid geometric shapes into organic, plant-like ornaments with an organic complexity that departed from basic geometric simplicity.

I used a simple grid structure underneath my own motif designs to try and find the same coherence, rhythm and clarity that Sullivan's had. Drawing my intial pencil sketches on graph paper was a constant reminder that organic form has a geometric basis.

Ornament from Louis Sullivan's Carson Pirie Scott Building (Courtesy Tim Samuelson)
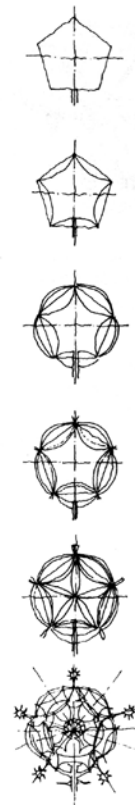
FRANK LLOYD WRIGHT
The Integrated Environment

"So here I stand before you preaching organic architecture: declaring organic architecture to be the modern ideal and the teaching so much needed if we are to see the whole of life, and to now serve the whole of life, holding no 'traditions' essential to the great TRADITION. Nor cherishing any preconceived form fixing upon us either past, present or future, but – instead – exalting the simple laws of common sense – or of super-sense if you prefer – determining form by way of the nature of materials…" ~ Frank Lloyd Wright, An Organic Architecture, 1939

Frank Lloyd Wright was influenced by the rich architectural tradition of the 19th century where ornament had been held in high regard as an intrinsic element of the architectural form. He reworked it all, creating his own highly individual style in the process. His case for complexity in design with an underpinning of a simple organizational premise and subtle variations was akin to Sullivan – his mentor. Like Sullivan, he was intent on using pattern to create a new, complete and wholly integrated environment. He believed that the 'plasticity' and 'living intricacy' of Sullivan's terracotta ornament made the background vanish so that the material and the ornament became one. Highly stylized pattern based on his organic principles became fundamental to creating an interrelated, harmonious composition. His architectural pattern helped integrate the spaces into a unified whole – between the site, the context and the structure. Preoccupation with detail seemed to have lead back to consideration of the scheme as a whole.

Wright was inspired by an array of outside factors including Japanese art, Beethoven and of course nature itself, in which he found the essence of spirituality. Wright's work was highly personalized, even idiosyncratic, and yet fit squarely within the modern canon. 'Form follows function', the embrace of new materials like glass and steel, respect for materials (like Pugin's 'truth in materials' credo) and his flat pattern designs that reinterpreted nature rather than literally representing it influenced the way I approached my own designs. If I were to create a visual branding program for the Richardson Olmsted Complex, I needed to respect that the building was a product of its particular place and time, intimately connected to a particular moment and site, and like Wright, not impose a style so much as find the building's 'character' through careful observation and reinterpretation of its inherent motifs and patterns.

Hollyhock House, Los Angeles
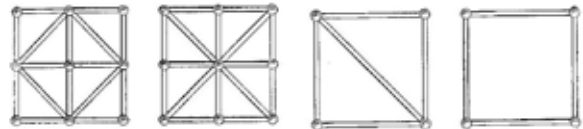
Given a set of the Froebel blocks at about age nine, Wright may have learned the geometry of architecture in kindergarten play.

GEORGE WASHINGTON MAHER
Unified Vision: Motif Rhythm Theory

George Washington Maher, influenced by Frank Lloyd Wright, took the idea of a unified interior and developed a theory that involved adopting a particular motif to be used consistently throughout a building. He believed that repeating a few motifs consistently would make the surroundings more harmonious. His buildings got their own distinctive pattern and were often modeled after highly conventionalized forms of indigenous flowers.

He believed that the furnishings should express simplicity, dignity, and repose and that this could be accomplished with the rhythm created by a unifying system of stylized motifs. He also thought that American houses could typify a national spirit – one that embodied the vitality and unique qualities of American life. And like Richardson and Owen Jones, he thought that the traditions of the past should not be ignored and be interpreted into new forms – intricately tied to a specific time and place. And like Sullivan, he believed that architectural form should follow function and that American architects should strive to create a new idiom that is uniquely, but unequivocally of that place.

In trying to create that 'sense of place' for the Richardson Olmsted Complex, Maher's ideas complimented my own goal of achieving a unified, meaningful and distinct visual vocabulary. My main point of difference is that I captured and reinterpreted motifs that were already embedded within the building rather than conventionalizing the form of an indigenous plant found in the surroundings. Nevertheless, the overall concepts are parallel.

I also believe that in branding an historic building, the spirit of place can be described articulately through a self-reflective system involving its motifs. The past is not discarded, but is reinterpreted to better suit a renewed, repurposed structure that is moving forward in time – not buried in a time-capsule or a slave to historic conventions.

Fireplace mantle from the Patrick J. King House, Chicago
Museum Associates/Los Angeles County Museum of Art

ALVIN LUSTIG
Pattern in Graphic and Interior Design

"The words graphic designer, architect, or industrial designer stick in my throat, giving me a sense of limitation, of specialization within the specialty, of a relationship to society and form itself that is unsatisfactory and incomplete. This inadequate set of terms to describe an active life reveals only partially the still undefined nature of the designer." ~ Alvin Lustig

Alvin Lustig refused to settle on any limiting or compartmentalized definition of what a graphic designer should or could be. His explorations in modern pattern design make him pertinent to my study. His practice encompassed architecture, interior design, lettering, fabric design, furniture and lighting design. Perhaps he is best known for the abstract and symbolic covers created for *New Directions* that defined the publisher's brand identity and raised the bar for book cover design during the mid-20th century. Pattern as a coded and symbolic way of branding a product is one of the primary take-away points from my research on Alvin Lustig. Just as important, was that I could consider a branding project in terms of its unlimited entirety – one which could include interior furnishings, furniture design, floor tiles, etc.

He studied for a brief period under Frank Lloyd Wright, which inspired him to begin his own experimentations in typography and pattern design, initially through the use of dingbats and ornaments. As his style matured, he began to develop his own unique idiom of motif and pattern design, much of which was inspired by contemporary modernist painters like Joan Miro and Paul Klee. He used his pattern designs on everything from curtains and wallcovering to book covers.
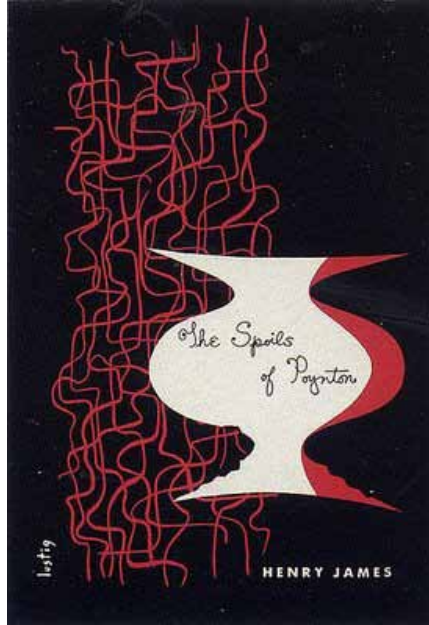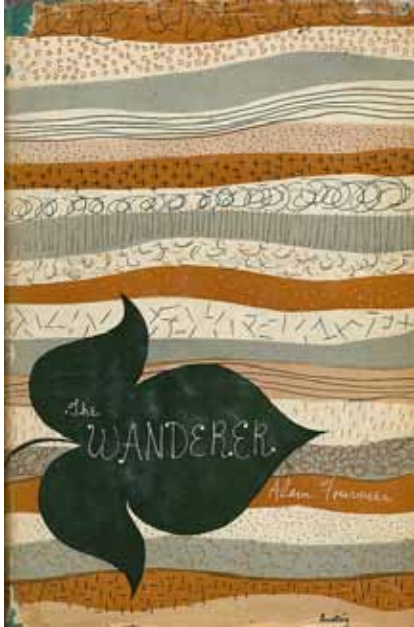
Book jacket designs for *New Directions*

OWEN JONES
Motif Identification and Historic Value

"As Architecture, so all the works of the Decorative Arts, should possess fitness, proportion, harmony, the result of which is repose." ~ Owen Jones

Owen Jones was a 19th English century design reformer who wrote and illustrated an exhaustive encyclopedic style compilation of architectural pattern from around the world called *The Grammar of Ornament*. This book was useful not only for motif identification, but for gaining a deeper understanding of a critical 19th century design reformer's ideas on pattern design – especially as it pertains to architecture. His influence on pattern design was far reaching – even 20th century's Frank Lloyd Wright was one of the many important advocates of Jones' theories.

Jones called for a 'return to nature for fresh inspiration' in pattern design. It was also a call to understand, but not imitate, the styles of other cultures and to be aware of the organic and natural laws that created them. He believed that the ornaments of the past were beautiful because they responded to, by association, the needs and values of the culture from which they had derived. He also believed that a new style of ornament may be conceived independently and be the most likely way to a new style of architecture. I found this idea resonated with my concept of taking the smallest unit of pattern (motif) and exponentially crafting an entire branding program out of it.

He also urged a new style or theory based on conventionalizing sources from nature in a highly individual way, although respectful of the local vernacular. He believed pattern works best and is most pleasing when it is conventionalized rather than naturalistic – a core value of this English design reformer and one in which I adopted in my own reinterpretation of forms.
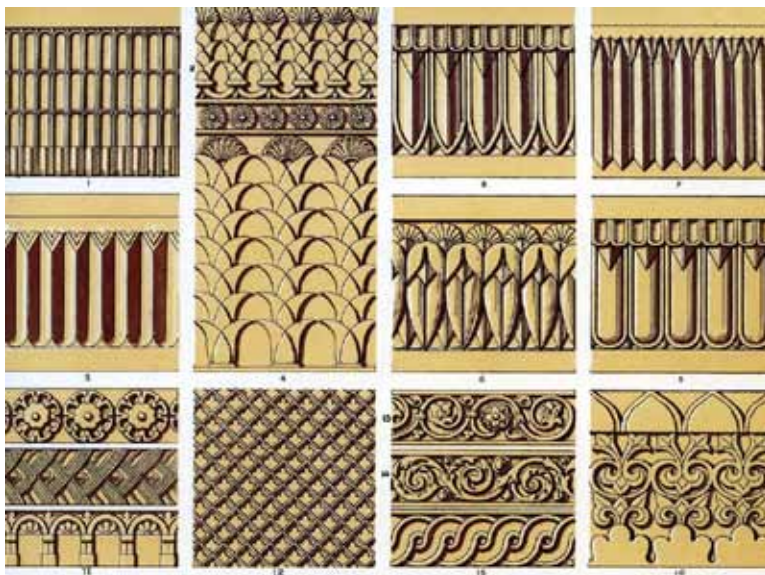
Illustrations from *The Grammar of Ornament*

Pattern design for wallcovering

WILLIAM MORRIS
Pattern: Structure and Sylization

William Morris became the leader of the Arts and Crafts Movement, which was strongly influenced by John Ruskin and the Pre-Raphaelites who looked back to the medieval period for inspiration. He also worked early in his career for George Edmund Street who believed that an architect should influence all aspects of a building including the interior decoration and textiles. I believe the same sentiment can apply to a graphic designer working on the branding of a building – that we needn't be limited to more traditional functions like logo design and web development.

Like Owen Jones and AWN Pugin, Morris believed that flat pattern was a more honest approach than illusionism. He also believed that ornamental work 'must possess three qualities: beauty, imagination, and order.' By keeping my designs simple, structured and not beholden to mimetic reproduction, I worked to achieve his criteria. I was also conscientious about keeping my designs entirely flat as representing texture could be playing a dangerous game with illusionism.

Morris' *Some Hints on Pattern Designing* was instructional in terms of familiarizing myself with basic underlying pattern frameworks. I eventually found that contemporary pattern designers use basically the same constructional methods as Morris. Below is one such enlightening excerpt from his book:

All the recurring patterns of the ancient and classical world were, I repeat, founded on the diaper, square or round.

Of this square continuous pattern-work there are two principal forms of construction: (1) The branch formed on a diagonal line, and (2) the net framed on variously-proportioned diamonds. These main constructions were, as time went on, varied in all sorts of ways, more or less beautiful and ingenious; and they are of course only bounding or leading lines, and are to be filled up in all sorts of ways. Nay, sometimes these leading lines are not drawn, and we have left us a sort of powdering in the devices which fill up the spaces between the imaginary lines. Our Sicilian pattern of the thirteenth century gives us an example of this; and this Italian one of the fourteenth century gives us another, the leading lines of the diagonal branch being broken, and so leaving a powdering on those lines; but in all cases the net or branch lines, that is, the simple diagonal or crossing diagonal, are really there.

For clearness' sake, I will run through the different kinds of construction that I have named: (1) Horizontal stripes; (2) block diaper or chequer; (3) matting diaper, very various in form; (4) square line diaper; (5) floriated square diaper; (6) round diaper formed by contiguous circles; (7) the diagonal branch; (8) the net; (9, which is supplementary) powderings on the lines of the diagonal branch, or of the net.

A Morris pattern design with underlying drawing

Research Synthesis

Economically Sustainable
Stabilization/Rehabilitation
Reinterpretation
Adaptive Reuse
Development
Destination

Color
Shape
Line
Texture
Materials
Rhythm
Repetition
Light
Volume
Ornamentation
Repeat Structure
Shadow

CONTEMPORARY

FORM — **BRAND MOTIFS** — MEANING

HISTORICAL

Psychology of:
Styles
Pattern
Environment
Urban Planning
Sentience of Place
City Identity
Traffic Flow
Symbols
Shared Memory
Moral Aspect
Expressionism

HH Richardson
Pre-Raphaelites
John Ruskin
Owen Jones
William Morris
11th & 12th c. French Architecture

PROCESS

✦

Motif Extraction

Creating a unified place-branding strategy organized in an identity manual was my ultimate application goal. But before any of the components could be designed for the manual, a motif inventory needed to be created as the entire program hinged on those graphic units. I approached this through a series of steps, the first of which involved visual observation and photo shoots at the actual site. I collected as much data from the exterior/interior such as ornament, texture, color, construction materials, etc., as I could obtain within the time and access constraints.

After I toured the perimeter with a representative from Preservation Buffalo-Niagara and had gotten some valuable exterior information, I was able to arrange a subsequent meeting with Monica Pellegrino-Faix for a tour of the interior. A lengthy phone conversation with her prior to my visit yeilded insights into just how dire their need was for guidance in terms of a place-branding strategy. The corporation didn't know where to begin as far as branding, although they did have a comprehensive vision plan for future use of the complex giving me a good starting point.

KEY LOCATIONS

Sites that yielded the most useful information tended to be found in the architectural ornamentation itself, although many other formal elements were examined.

Floor Tiles

Capital

Interior Cornice

Facade

FORMAL ELEMENTS EXAMINED

A variety of formal elements were documented and examined for possible motif extraction.

Shape
Line
Color

Texture
Materials
Rhythm

Repetition
Light
Volume

Ornament
Repeats
Value

MOTIF PENCIL SKETCHES

A system for logging and analyzing motifs for meaning and formal strength began with pencil sketches. From the data collected and used as reference, I sketched out motifs in pencil on graph paper and then studied their formal, historic, symbolic and aesthetic qualities.

After a substantial number of studies were sketched, I scanned and digitally redrew selected motifs in Adobe Illustrator. I devised a naming system, which I fine-tuned along the way as forms were identified (such as a *fleur-de-lis* or *pierced quatrefoil)*.
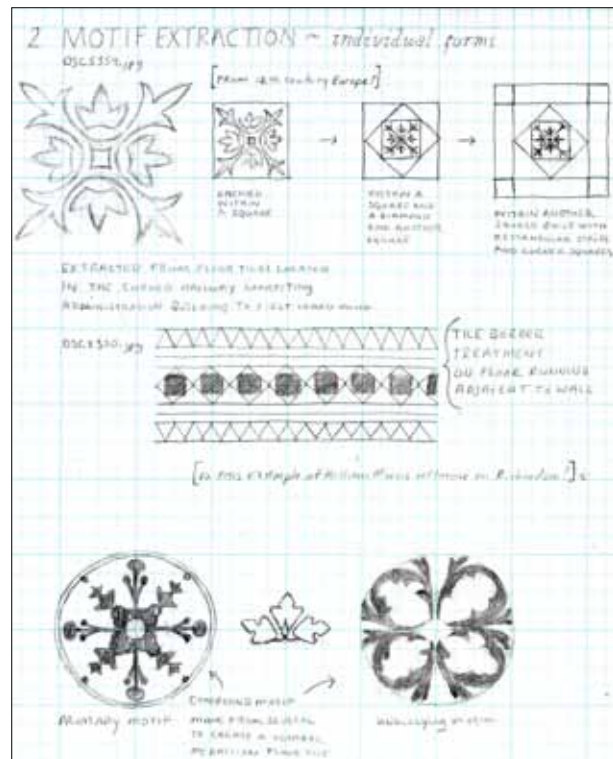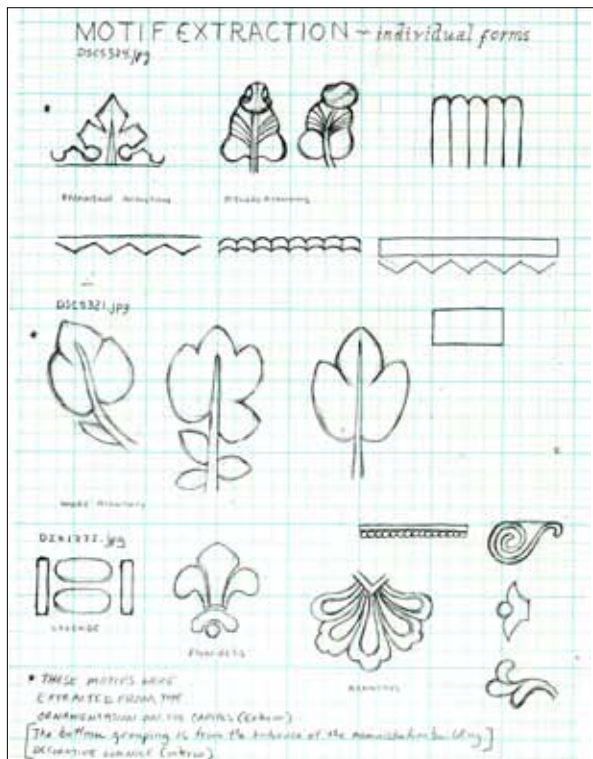
DIGITIZE MOTIF SKETCHES

Motifs were redrawn digitally with the pen tool in Adobe Illustrator from scanned pencil sketches.
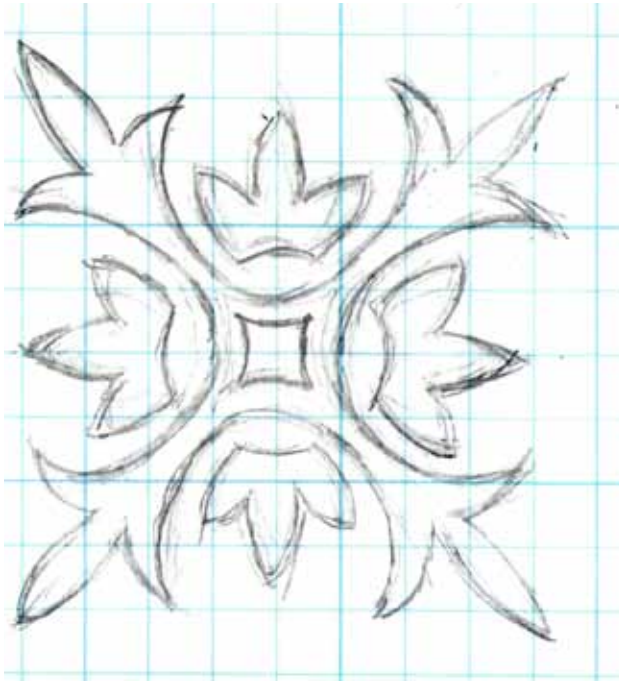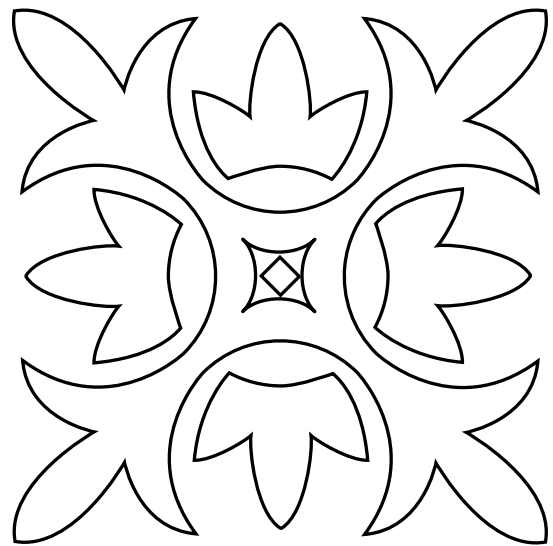
pencil sketch   *digital drawing*

Motif Inventory

Each motif was logged by name, number and location of extraction. An example of a repeat is shown at the bottom. A total of 20 were created. Once I had a backlog of motifs organized in a systematic way, I could start applying them to the brand components. I also began experimenting with various repeat strategies to create the 'brand-pattern' designs – those patterns which would be used for interior furnishing applications. Repeat strategies are a formal grid that underlies the construction of any pattern – parallel to strategies in graphic design and architecture. These underlying frameworks may have a mathematical, geometric, or classical basis, come from all eras and historical and cultural perspectives, and be based on floor plans, interior spaces and repetition found in windows and brickwork.

I experimented with various repeat organizational structures with the goal of fleshing out what combination(s) best gave a sense of movement, harmony, aesthetic richness, meaning, and excitement. These would become the 'brand-patterns.'

MOTIF 1:
BYZANTINE ACANTHUS

LOCATION:
Extracted from one of the captials of a column at the entrance of the Administration Building. Second drawing shows optional conical shape.

MOTIF 16:
TILE BURST MEDALLION UNDERLAY MOTIF

LOCATION:
Extracted from floor tile in hallway from Administration Building leading to first ward.

MOTIF 17:
THREE LEAVES

LOCATION:
Extracted from floor tile in hallway from Administration Building leading to first ward.

FINAL MOTIF INVENTORY
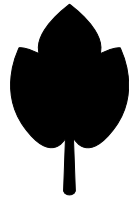
ACANTHUS	FLORIATED	FLORIATED 2	BUD
SCALLOP	TRIANGLE	FENCE	LOZENGE
SWIRL	FLUER DE LIS	PALMETTE	REACHING BUD
BURST	BURST UNDERLAY	INTERLACE LEAVES	PIERCED QUATREFOIL
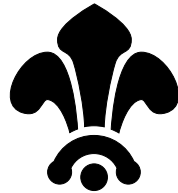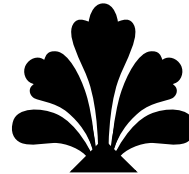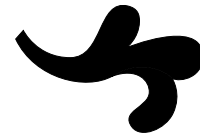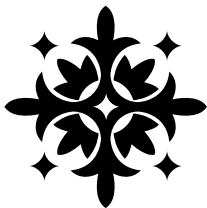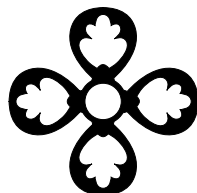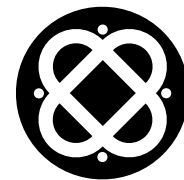
LOCATION OF MOTIF

🔴 Cornice in the administration building   🟢 Floor tile in hallway

🟡 Topmost portion of exterior building facade   🔵 Captials flanking front of administration building

APPLICATIONS

❖

Applications

Motifs and Romanesque aesthetics were the building blocks for the branded components which would eventually be organized in the Brand Standards Manual.

The branded components were also applied to communications materials such as poster designs and business cards designs (also housed within the Brand Standards Manual). A textile design prototype was also produced.

Place-brand Components

- Medallions

- Colors

- Typeface

- Monogram

- Patterns

Integrated Applications

- Textile Designs

- Identity Manual

- Poster Designs

MEDALLION MOTIF SELECTION
Four core anchor spaces identification system

Medallions were used by the Romans in tile designs, coinage and military decoration.
They were inspiration behind the creation of a distinguishing yet unified mark system that links and
clearly identifies the four core anchor spaces.

Selected for intrinsic qualities such as historic significance, meaning and formal variation,
they are informed by a specific aesthetic based on 11th and 12th century Romanesque architecture.

The motifs pulled from the ornamentation were found on and within the building itself in the
following locations: **the capitals • decorative floor tiles • cornice treatments • exterior facade**
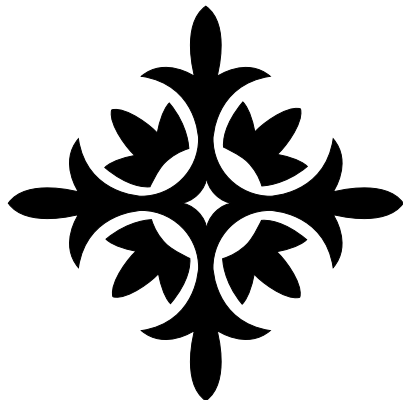
Burst/Cross
Ecclesiastical Designs
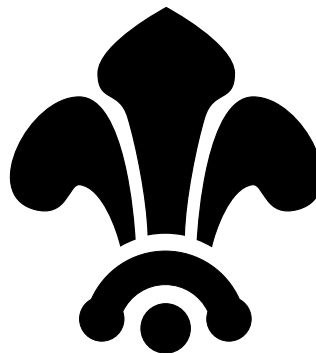
Fleur De Lis
French Heraldry
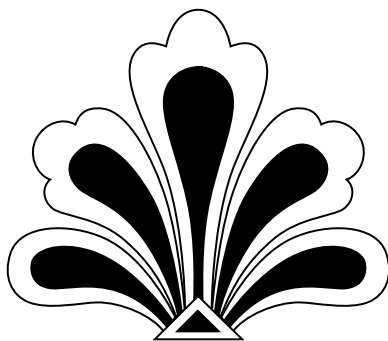
Palmette
Egyptian/Greco-Roman
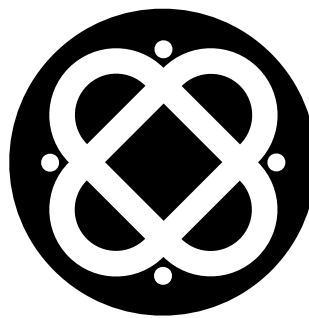
Pierced Quatrefoil
Medieval

BRAND MEDALLIONS

Motifs used to designate the four core anchor spaces.
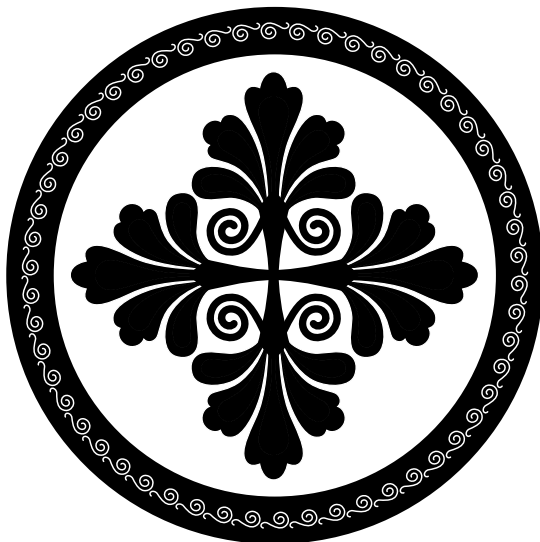
Visitor Center
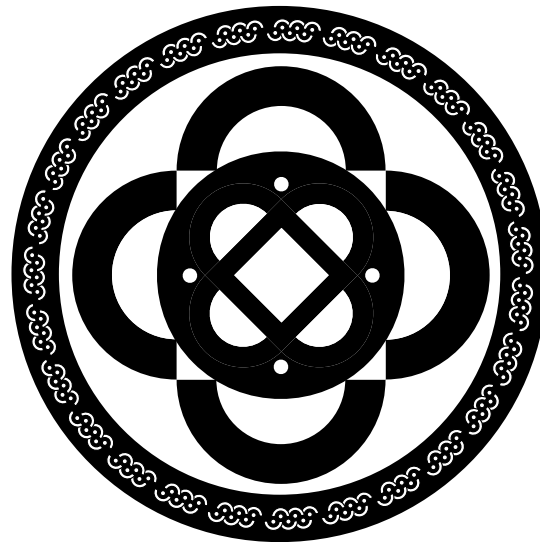
Architecture Center
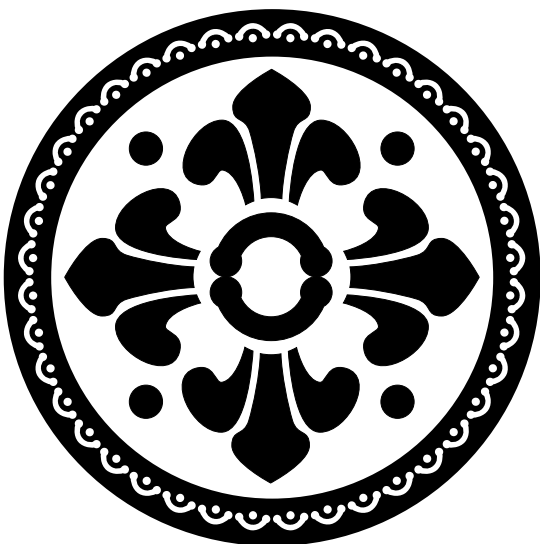
The Hotel

Convention Center

COLOR PALETTE INSPIRATION

Rich primaries found in medieval Romanesque manuscripts and Gothic stained glass served as inspiration for the color palette. Bright jewel colors in the painted miniatures and in stained glass not only connect the Richardson Olmsted Complex to the architect's core inspiration, but gives the brand a more forward-looking and subtly contemporary look as it reinvents itself for the 21st century.

Bury Bible illumination (c. 1135)

Sainte Chapelle, Paris (c. 13th century)

BRAND COLORS

CORE COLORS
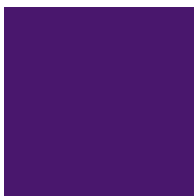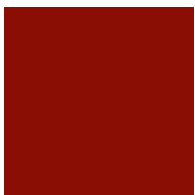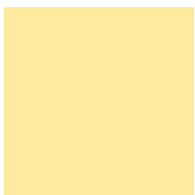
SECONDARY ANALOGOUS

pantone 2755

process blue

pantone 2627

pantone 2415

pantone 188

pantone 1795

pantone 350

hexachrome green

custom yellow
C=0 M=4 Y=75 K=

pantone 125

note: metallic gold should be substituted for the yellow range whenever feasible and appropriate

TYPEFACE
Based on Uncial medieval manuscript hands

The visual grammar of Richardsonian Romanesque architecture was carefully examined to determine what type of model to use for a custom designed typeface. It required one that reflected the formal features of Richardson's architecture and had contextual ties to the middle ages – the period from which the architect drew most heavily upon for his unique architectural expression.

Uncials, a majuscule script commonly used by Latin scribes of the early middle ages and likely developed from late Roman cursive, provided a solid model from which to begin ideation. Characterized by broad single stroke letters and simple round forms, the Uncial hand became the basis for a branded typeface designed specifically for the Richardson Olmsted Complex.
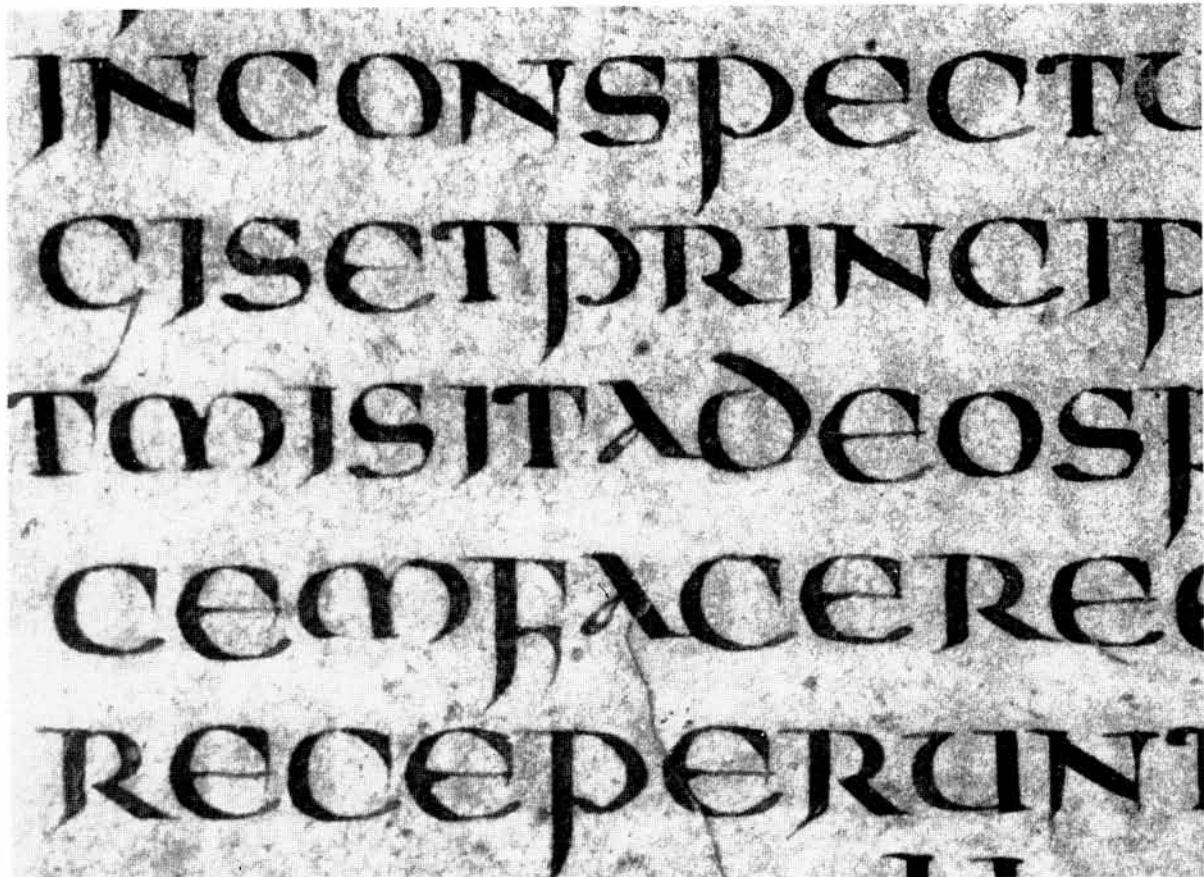
Late Uncial hand from Italy 6th century. (Durham, Cathedral Library, Ms. B.I.V 6, folio 169.)

LETTERFORM ANALYSIS
Uncial letterform features related to Richardsonian Romanesque:

- arcaded letterforms = rounded arches

- short ascenders / descenders = squat columns

- legibility = clear floor plans

- sturdy, robust = heavy massing
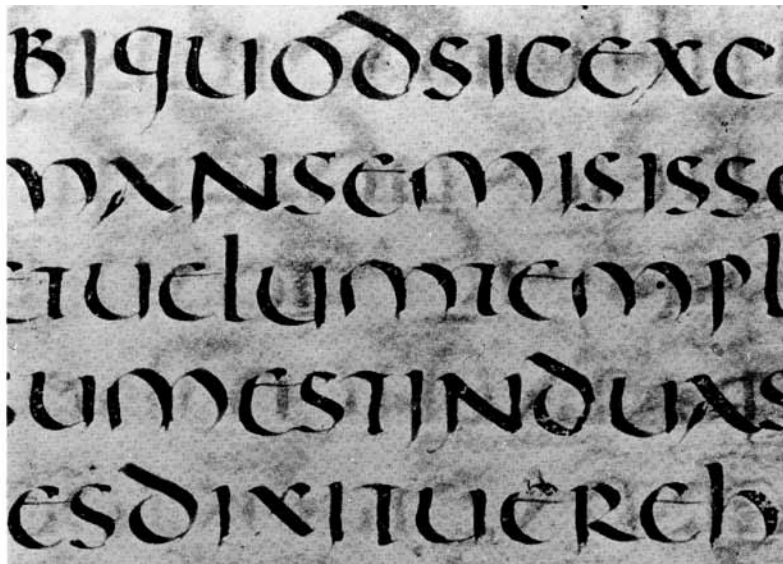
Uncial hand from Italy in the 5th century. (St. Gallen, Stiftsbibliothek)

Front entrance facade of the Richardson Olmsted Complex.

CALLIGRAPHY STUDIES

The first step was to familiarize myself with the Uncial hand by learning to draw the letterforms. This hand was drawn with 5.0mm flat nib pen.

STYLIZATION/MODERNIZATION

Dozens of more modern Unical alphabets were explored.
These were drawn with a 5.0mm chisel point marker for speed and efficiency.

PENCIL STUDIES

Toggling between pencil and pen studies helped me explore different letterform possibilities. Graph paper was also useful. Numerous edit sheets like this example were produced.
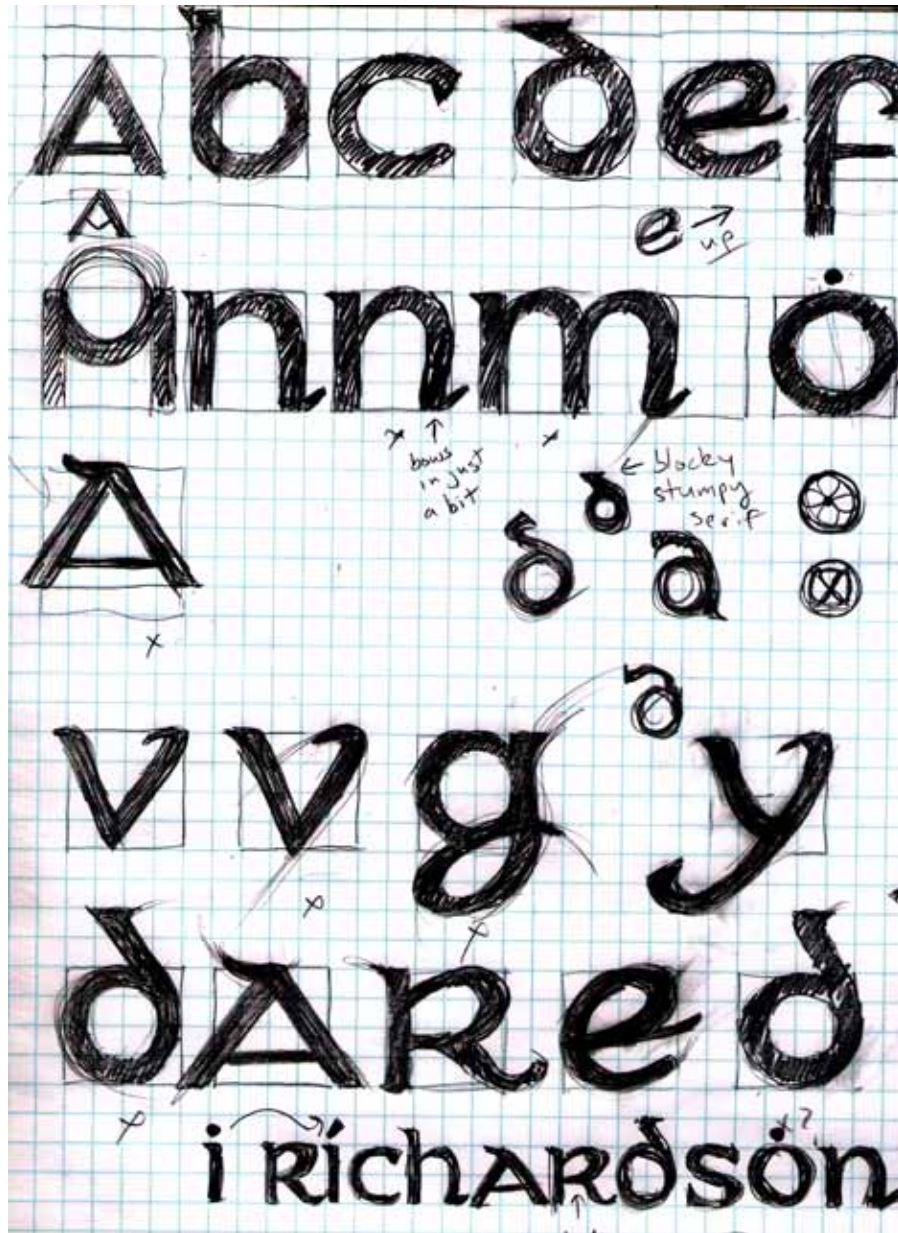
CHISEL PEN STUDIES

REFINEMENT

Tight pencil sketches drawn on vellum were scanned into Adoobe Illustrator where further refinement took place in a digital format.
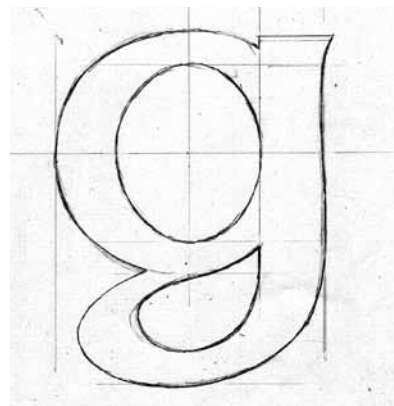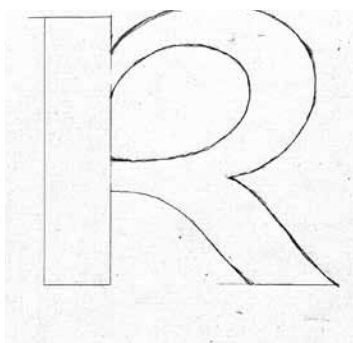
DECISION MAKING PROCESS

Tight pencil sketches were redrawn with the pen tool in Illustrator and the size parameters set in Typetool (font generating software). Illustrator splines are copied and pasted into Typetool where further refinement continued. Weight, thick to thin ratios, x-height, ascender/descender lengths, terminal shapes, to serif or not to serif? – these were the major considerations that needed to be determined along the way.

The Typetool parameters for Richardson Romanesque (which is an entirely majuscule font) were modeled after Optima bold so that the capital heights matched. I liked the weight and coloring of Optima bold at 12 pt. which is the smallest I wanted my display typeface to be used. I output numerous TrueType versions of my typeface at different sizes and compared it to Optima bold until the two began to match in value and weight. The ascenders and descenders, however, were based on the calligraphic hand rather than the Optima typeface so that it would maintain a more traditional Uncial ratio.

Determining the thick/thin ratio was perhaps the most time-consuming aspect. In addition to adjusting splines in Illustrator, I continued to go back to the calligraphy pen in order to work out this problem. Studying the Optima typeface helped determine an appropriate weight for the thickest part of the letterforms, but I had to experiment over and over with exactly how delicate to go with the thinnest part. I had initially begun designing the typeface as a monoweight because I thought that would give it a more 'modern' attitude, but I found that tact wasn't satisfying the criteria – it was looking too casual and plain. When I created a version with slightly more contrast it began to look more elegant and sophisticated. I began to look at the Bodoni family as another source of inspiration. And although Bodoni's contrast was too drastic for Richardson Romanesque, it did help to give me a basis for determining the maximum tolerance. As I pulled back incrementally from that extreme thin, I eventually found a pleasing and functional contrast.

The slab serifs were eventually abandoned in favor of a more succint blunt terminal with slight curves ending in a sharp point that gives some of the letterforms more fluidity. The Uncial 'd' with the backward leaning ascender was eventually discarded as well – although I loved the letterform, it gave the alphabet an old-fashioned flavor that I was trying to avoid. The tongued 'e' – another medieval stylistic vestige – was saved although I created an alternate version sans tongue.

I kept edit sheets with copious notes on the various versions. Kris Holmes provided invaluable analysis at each major decision. Numbers, punctuation, ligatures and alternates are planned to be finished by the end of 2011 and will complete the typeface.

SETTING PARAMETERS IN TYPETOOL

Top of em square
444.4 pts

Top ascender
401 pts

Uncial X height
300 pts
overhang = 6 pts

Traditional X height
222.2 pts
overhang = 6 pts

Baseline 0
overhang = 6 pts

Bottom of em square
−222.2 points

Total em square 666.6pts – Scale 150% to get ~1000 pts em square

Lisa - Well, I involuntarily let out a little sigh when I opened up the pdf - good sign! It is really looking good.

The d - I loved your other one, too, but this new straight stem definitely brings the design toward modern. It looks like you are showing the alternates in text and they are looking good though I wonder if you can get away with that rounded top on p and rounded bottom on d?

The terminals on the 'wxyz cluster' look fine - just the right amount of cursivity (if that's a word). Now I'm wondering if you are willing to change the top and bottom arms of c and s to look more like that terminal? I'm not even sure what I mean by that, but c and s look a little angular now compared to the delicacy of k and r. Seems like you have achieved that delicacy with the terminal of top of a - can you repeat that on c and s? Just a thought.

k and r - much, much improved I think. They are both a little bit curvy, which I see repeated on the x, y, w, v. Now I really love the way you have handled the thick and thin of both k and r. And I like it that both B and R don't quite touch the stem in the middle. Nice detail!

k - I can't find one in text, but in the alphabet it looks too wide. R does not look to wide, though, that width seems fine.

New L is better!

z - the straightish one looks fine and the swash alternate if nice but I'll bet it won't work in text. Can you put the same swishy curve that you use on the alternate at the bottom of the non-alternate? The non-alternate just seems very angular.

Minor problem - x, bottom left serif looks like it is cut off with a vertical straight line. Maybe this is some problem with the pdf, but check that curve.

Looks like you did some work on the a, is that right? It's getting a nice, nice shape, especially in small sizes and the terminal of the top arm, as I said, is nice.

The spacing looks quite good now in general.

This is just beautiful work! I hope you don't mind if I pass it on to Chuck?

TYPOGRAPHIC ORNAMENTS

Pulled from the motif inventory, typographic ornaments were chosen to supplement the typeface with their own custom dingbats and to link it directly with the root of the visual program.
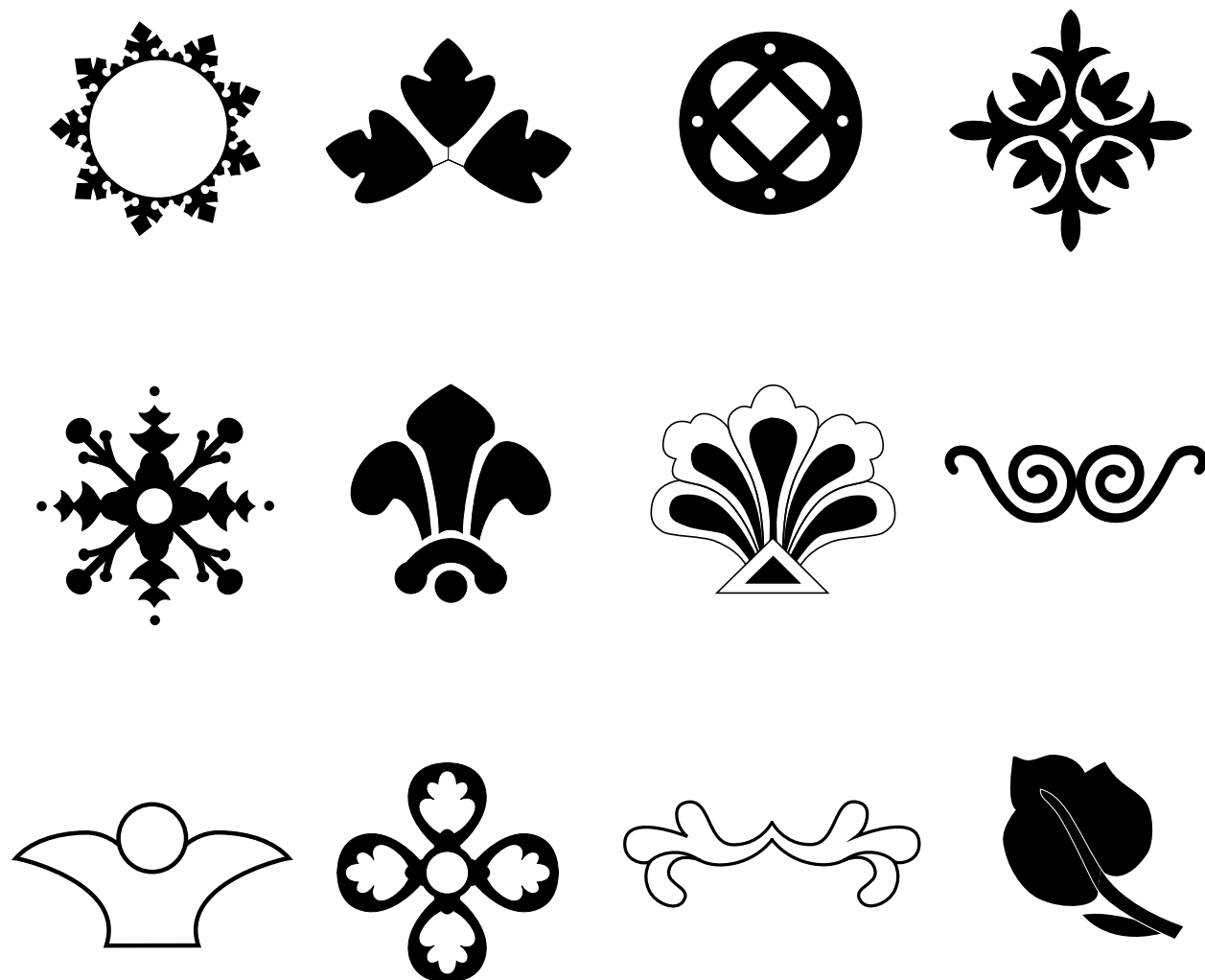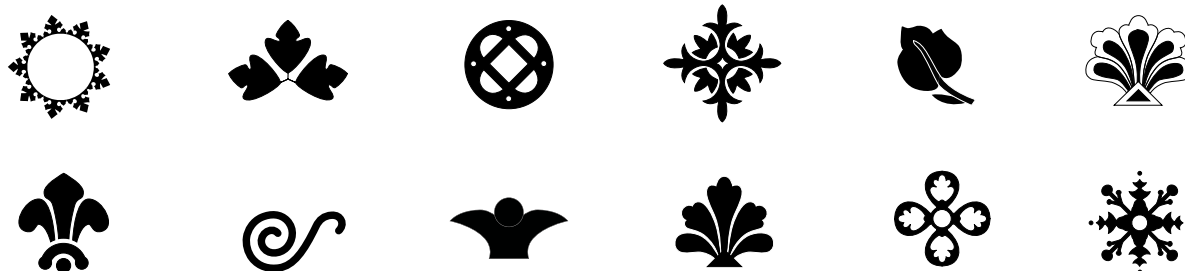
RICHARDSON ROMANESQUE

A modern Uncial designed by Lisa Mauro for the Richardson Olmsted Complex.

aBcdef
ghijklm
nopqRst
uvwxyz

Ornaments

MONOGRAM DESIGN
An identifying mark using the letters ROC

A monogram is a motif made by overlapping or combining two or more letters
or other graphemes to form one symbol. (A cypher is a series of uncombined initials).

Monogram features associated with the medieval:

     • Used as signatures by artists and craftsmen including guilds of the middle ages

     • Names of monarchs as part of the insignia of public organizations in kingdoms

     • Heraldic identification
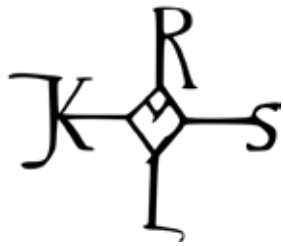
King Charlemagne

Albrecht Durer

'Nicole' by Doyald Young

Jesus (Iota-Eta-Sigma)

George II
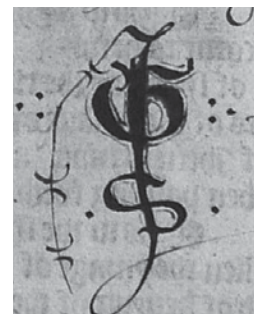
Monk and Nun

MONOGRAM DESIGN METHODOLOGY

Sketches were developed in pencil and calligraphic pen before roughing out designs digitally in Adobe Illustrator where color experiments were also explored.

Pencil Sketch

Richardson Olmsted Complex
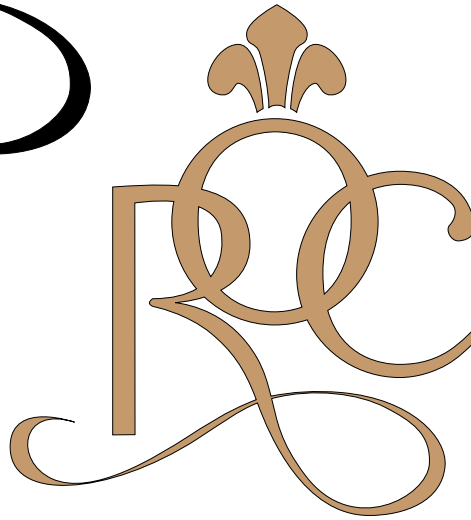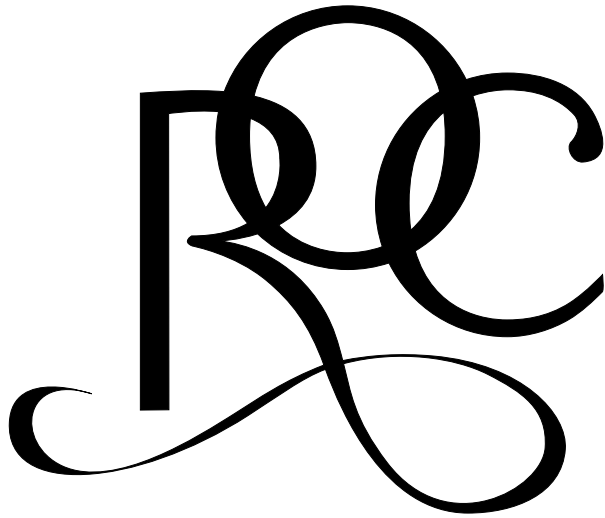Brand-Monogram Design
Interlaced Sketch 1

Motif from exterior of building

ROUGH SKETCHES
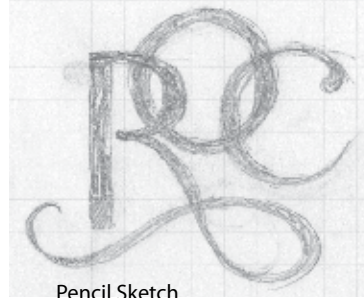
Pencil Sketch

Richardson Olmsted Complex
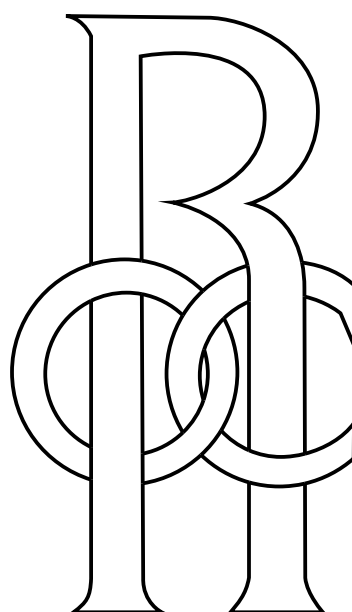Brand-Monogram Design
Interlaced Sketch 2

Possible motif - Fluer de lis
Found on the interior cornice of
administration building

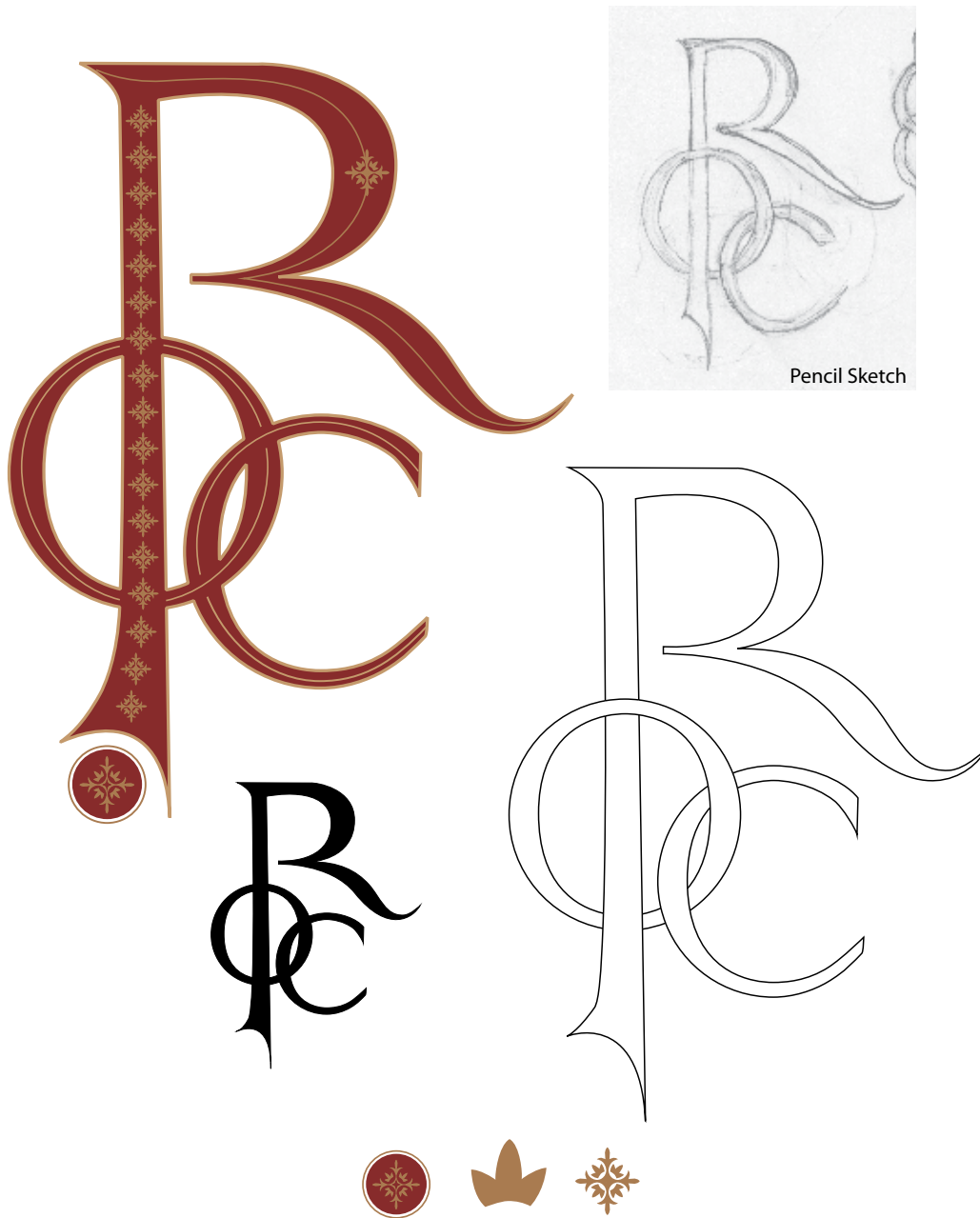**ROUGH SKETCHES**

pencil sketch

'Like Early Medieval 'carpet illumination'

Richardson Olmsted Complex
Brand-Monogram Design
Interlaced Sketch 4

Possible motif -
exterior facade
knot motif

ROUGH SKETCHES

Pencil Sketch

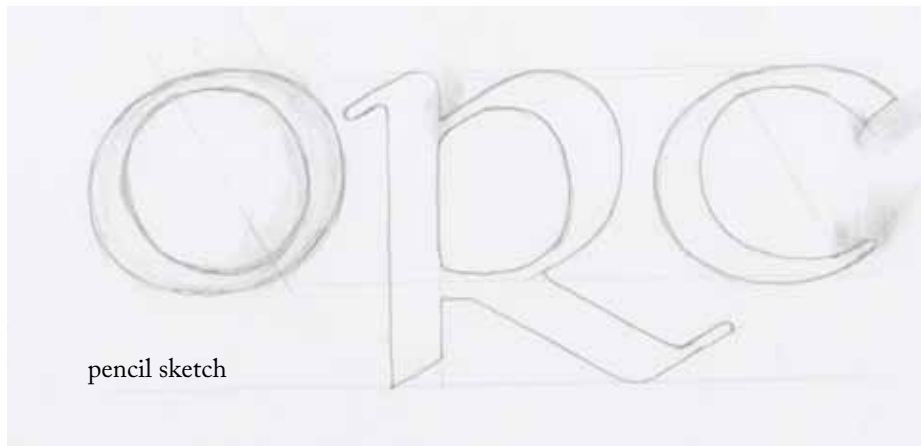Richardson Olmsted Complex
Brand-Monogram Design
Interlaced Sketch 3

Possible motifs to integrate.
Pulled from floor tiles
in the hallway between wards

(note: need to do outline
to overlap parts and set
overlapped line to no color)

REFINEMENT

Initial ideas were far too delicate and ornate for the tone of ROC. I could see that a more concise, bold and crisp approach was necessary. Alternating between pencil, chisel marker, and digital roughs helped me to visualize numerous ideas quickly.

I also returned to Uncial models as a design basis.

calligraphy

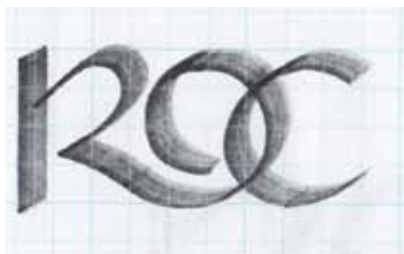pencil sketch

scan of pencil sketch

Simplifying the designs were more compatible with the building's masculine tone.
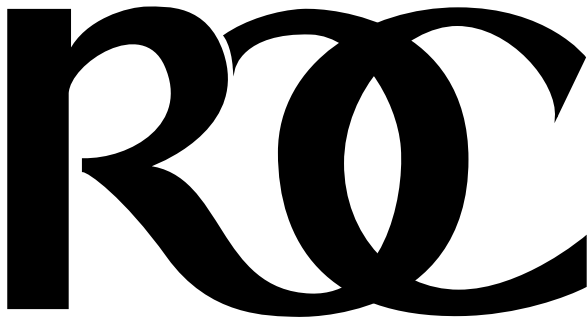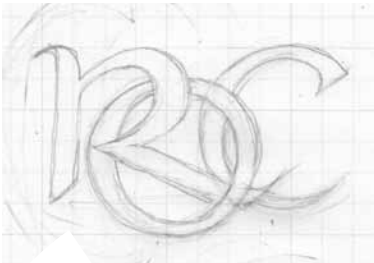
EXPERIMENTATION

More experiments in chisel point marker and text pairing with Richardson Romanesque.

richardson olmsted complex

richardson olmsted complex

FINAL MONOGRAM CONCEPT

Brand colors applied to each of the core anchor spaces.

richardson olmsted complex

architecture center

convention center

visitor center

richardson hotel

PATTERN DESIGNS
Pattern designs using brand motifs and brand colors

Both pattern design and brands by their nature, are extendable. The brand-patterns I develop are intended to work in multiple applications. Interior furnishings are one such extension in which the designs may be used for upholstered chairs, wall covering, tablecloths, window treatments, art glass, floor tiles, etc. These were created with a consistent branding voice, but with enough variety to distinguish individual spaces within the complex. The next pages show examples of the brand-pattern designs. There are endless combinations of color, form and repeat structures that can be explored. The following examples show a few of the many possibilities.

Pattern designs integrate the interior environment with the overall visual program and can be used in multiple applications:
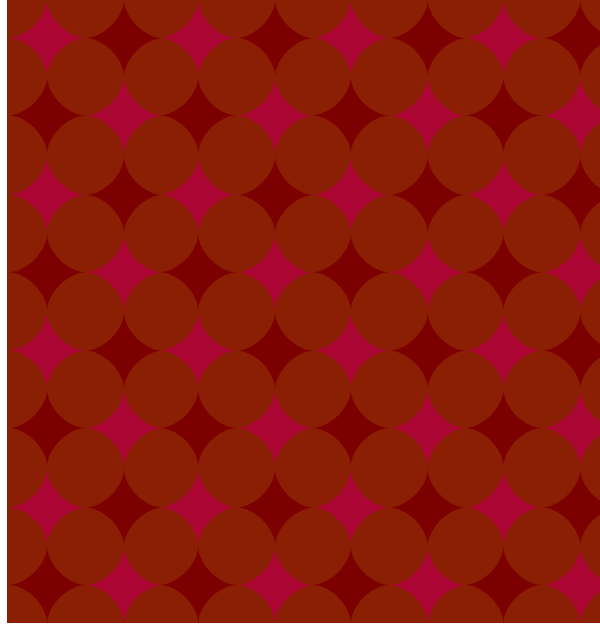
- upholstery

- wall-covering

- floor tiles

- window treatments

- tablecloth / napkins

- dinnerware

- towels

convention center

parliament
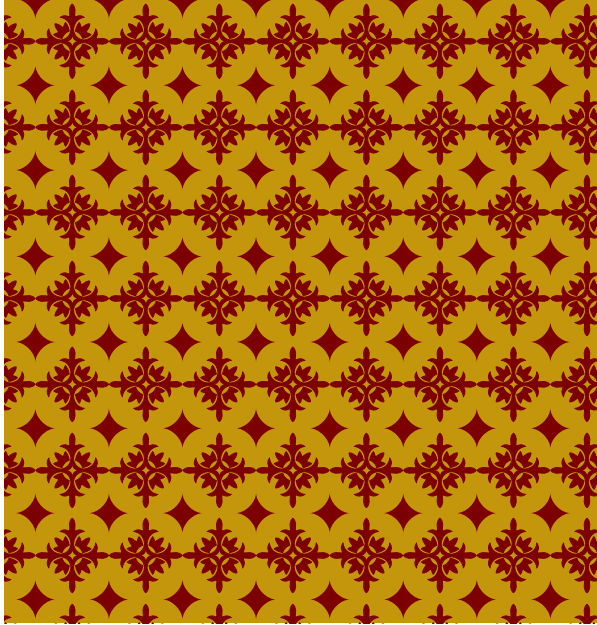
crimson mingle

honeycomb
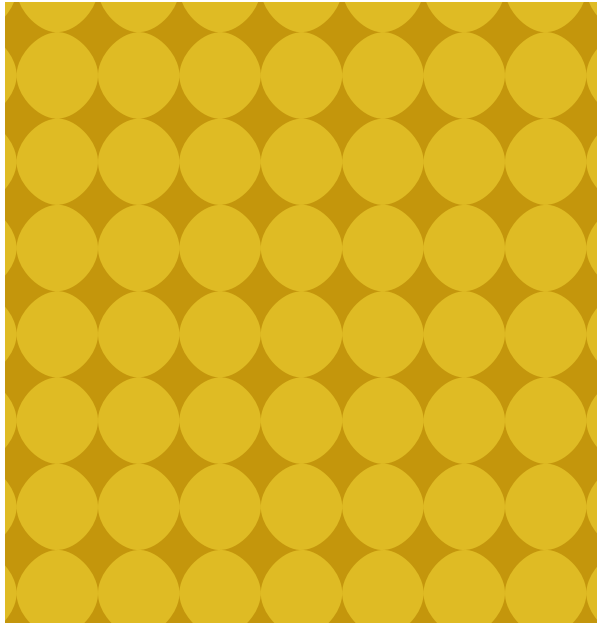
petite fleur

richardson hotel

sedgwick

pugin tile
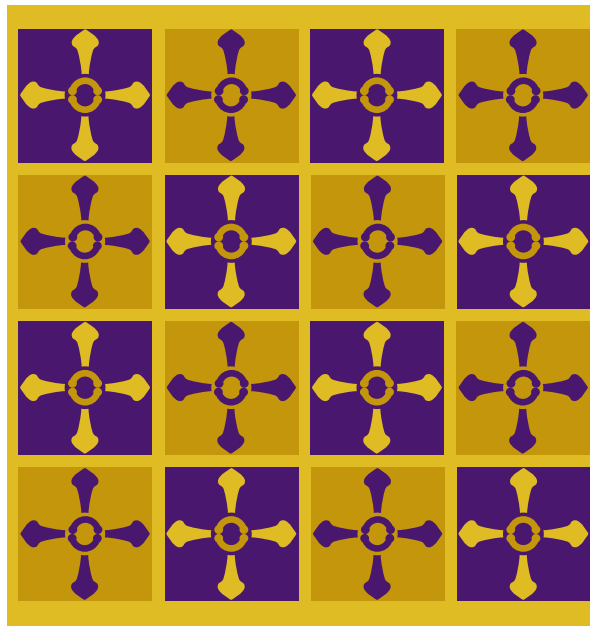
purple lily
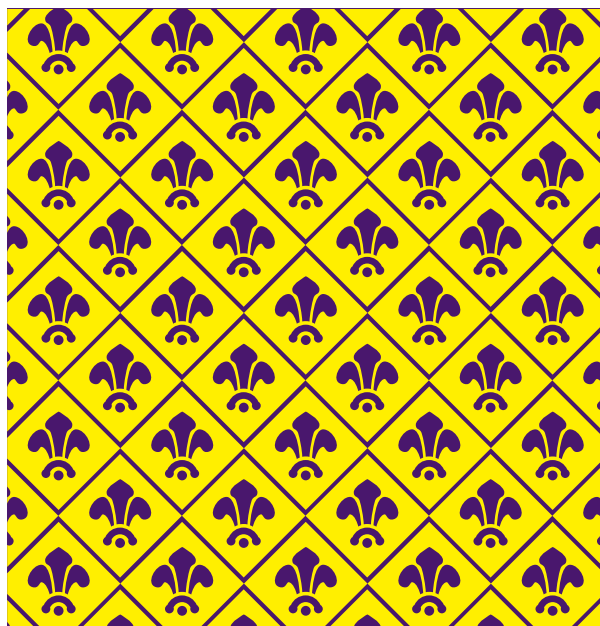
haight street

architecture center

blue beat

troubador
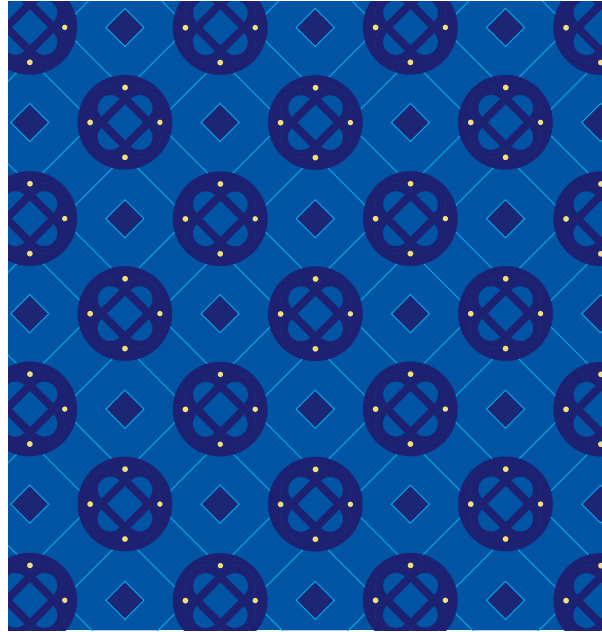
interlace march
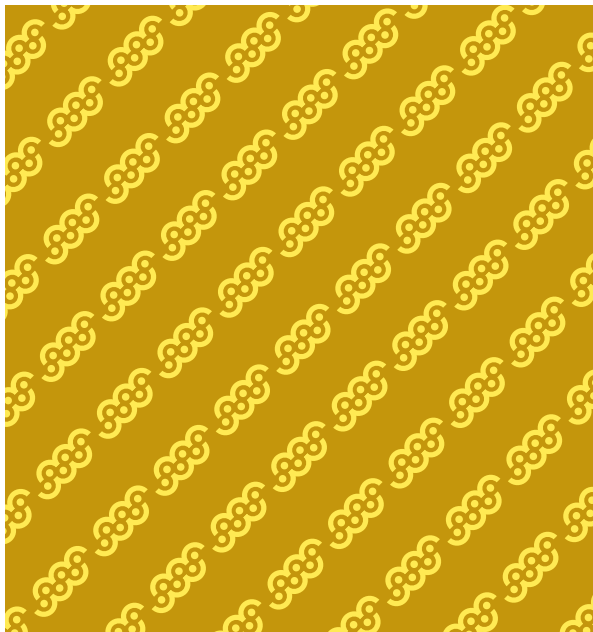
cadet
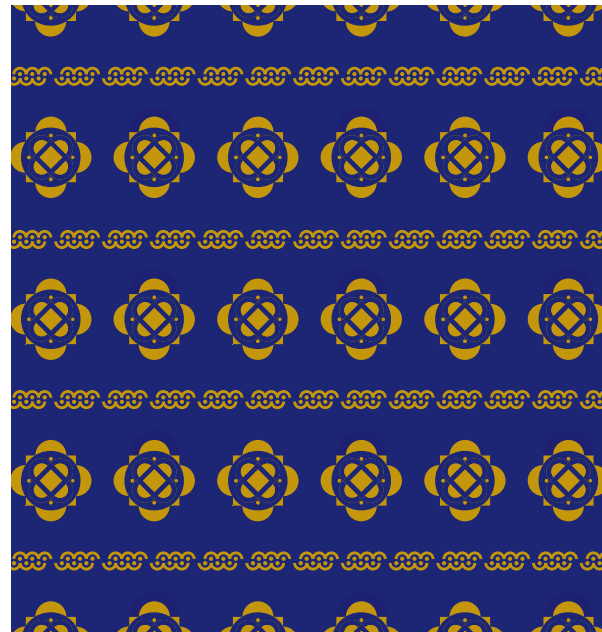
visitor center

sweet peas

aftermint

green julip

royal palmette
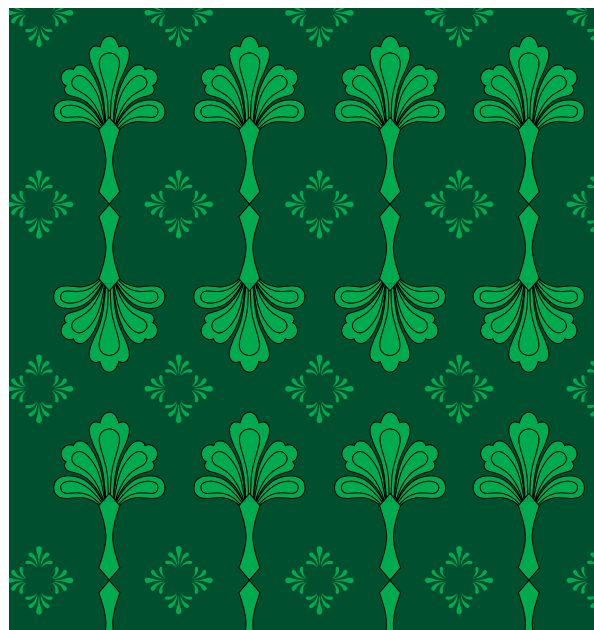
FABRIC DESIGN FOR INTERIOR FURNISHINGS

Prototype tablecloth designs using brand colors and brand motifs in repeat patterns.
Pictured are some of the pattern designs suggested for the convention center.

BRAND STANDARDS MANUAL

The Brand Standards Manual was developed to display and describe how the four core spaces are unified within an integrated visual system. It explains what the sys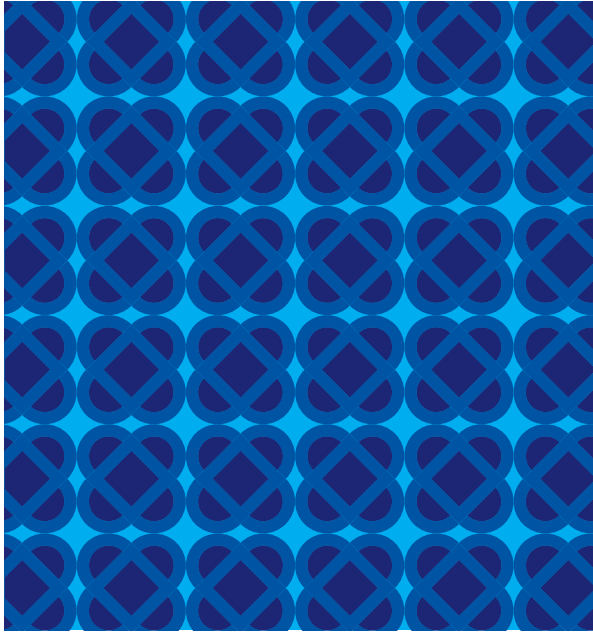tem looks like and details how it should be implemented, as well as giving a brief overview at the beginning of each section on the philosophical and aesthetic reasoning behind the designs.

Contents of the printed manual includes the following:

Introduction
Motifs
Medallions
Colors
Typeface
Monogram
Patterns
Integrated Identity Applications
Afterword

A disk with the full manual is provided with this documentation.

fronts

John Fredrick Doe
Director of Public Relations

convention
center

Richardson Olmsted Complex
400 Forest Avenue
Buffalo, New York 14213

John Fredrick Doe
Director of Public Relations

architecture
center

Richardson Olmsted Complex
400 Forest Avenue
Buffalo, New York 14213

John Fredrick Doe
Director of Public Relations

richardson
hotel

Richardson Olmsted Complex
400 Forest Avenue
Buffalo, New York 14213

John Fredrick Doe
Director of Public Relations

visitor
center

Richardson Olmsted Complex
400 Forest Avenue
Buffalo, New York 14213

backs

◇ aRchitecture center ◇

RŒ

Richardson Olmsted Complex

400 Forest Avenue Buffalo, New York 14213

USABILITY TESTING

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Usability Testing

Can architectural ornamentation be repurposed in a way that is expressive of the intrinsic sense of place for a particular building that is itself being repurposed?

Ultimately, this was the question I was trying to answer. But it was important to first define and describe what 'place-branding' for a building even meant. Survey respondents were sometimes uncertain and needed more clarification, especially those not acquainted with principles of visual communications. As a newer category of branding, I was trying to add some original thinking to the discourse, so this gave me the opportunity to determine how to define 'place-branding' in terms that were concise and plainly stated.

It is branding, but for a building.
It is not unlike any other identity system developed for a type of product or service that is in need of a visually coherent system applied consistently to the website, collateral materials, way finding, identity (logo, typeface), color palette, interior furnishings, etc. The personality of the building and its immediate environment needs to be examined, its history and architectural integrity honored, and its plans for the future clearly resolved, before the design of an identity system can ever be dreamt of.

The respondents didn't need to be experts on place-branding to fill out the surveys I created, only have a stake in the Richardson Olmsted project or in branding/design/architecture/preservation/city of Buffalo. Qualitative in nature, the surveys were useful in confirming key attributes of the complex itself and served as a touchstone for testing the efficacy of my designs. The personality profile defined the complex by means of personifying its most positive and negative qualities. The collected information was a way to syncopate my designs with the building itself – to engineer a compatible relationship between the designs and those positive qualities already inherent in the building. I reasoned that I couldn't really change those fixed attributes cited by the respondents – negative (dark and old), or positive (significant and strong) – but that I could enhance those positive traits falling into the positive zone with designs that had the same appeal.

The second survey asked questions about the branded design components. Each respondent was interviewed individually for about 20-30 minutes while I presented my thesis and applications. This survey gave me specific feedback and invaluable insight from professionals in related fields which provided a good measure that my thesis had succeeded in reaching its goals.

- Target Audience

- ROC Personality Profile Survey

- ROC Branding Designs Survey

- Testing Results / Audience Feedback

TARGET AUDIENCE

Preservationists
Architects / Interior Designers
Graphic Designers
Marketing / Branding Professionals
The Richardson Olmsted Complex
Residents of Buffalo, New York

Graphic designers and marketing professionals interested in a new way to approach a branding challenge will be interested in this thesis. Preservation boards and historical societies, urban planners and architects would learn about a fresh, new way to solve a place-branding problem.

The imagination of the public and potential investors can be ignited through a unified visual identity program such as this. That is why it is important that a branding project of this nature be concieved of prior to and at least in tandem with the renovation work. Persons concerned about the quality of their urban environment, preservation and rehabilitation of significant architecture, and with a history of donating time and money to such causes are a significant audience who can be motivated to action by the place-branding program.

TESTING GOALS

Place-branding is a relative newcomer to the field of branding and it is more typically associated with branding of cities than of a specific building. One of the main purposes of my thesis was to try and describe, invent and develop a template that a designer could follow in order to brand a building – specifically, a significant building that is being adapted for reuse. There are many of these types of branding problems emerging, especially in the Great Lakes and post-industrial areas of the United States. This study and its methodology is adaptable to a range of projects within that segment.

HH Richardson and his influences informed my design decisions throughout:
William Morris, Pre-Raphaelites, Frank Lloyd Wright, Christopher Dresser, AWN Pugin, John Ruskin, Louis Sullivan, George Washington Maher, Romanesque manuscripts, and medieval art traditions formed the core. The hallmarks of Richardson's style – semi-circular arches, clusters of squat columns, round arches over clusters of windows, clear and legible plans, heavy, picturesque massing, strong roofline profiles, rustication, and polychromy – direct my aesthetic logic and serve as reference points for my reinterpretation. I return to these characteristics again and again.

My study and applications seek to design in a more holistic manner, and by doing so, bridge Richardson's 19th century pro-medieval ideals with that of a 21st century rehabilitation project. In theory, any similar rehabilitation project could use the same process, but would naturally unfold in a completely different manner, with completely different resulting designs. The goal was to provide a viable, flexible template from which a design team could begin 'place-branding' an historic building being repurposed for contemporary use.

Develop a personality profile for ROC.

Identify the most positive qualities of ROC that already exist in the eyes of the target audience.

Sync the brand applications to ROC's personality profile. Do they reflect the same positive values?

Success in achieving an integrated visual identity system.

Nudge the image of ROC towards a more modern tone while remaining respectful and mindful of the past.

Richardson Olmsted Complex Survey

(The ROC is being used as the subject of a thesis model for a graduate research study and is not part of any commissioned work).

By answering the following survey questions you will
provide important data for my graduate thesis project.

Richardson Olmsted Complex is a superb model for this study. The backbone of my thesis is the development of a roadmap for developing an integrated place-branding program for an adaptive reuse project such as ROC. The results of the study are meant to serve as a guide for any similar project in any city with a significant architectural site being considered for adaptive reuse.

Thank you!

Lisa Mauro

MFA Candidate 2011, Graphic Design, RIT

Please complete the following:

Name _____

Occupation _____

Currently a resident of Buffalo?   **yes**   **no**

ROC Personality Profile Survey

Connected ○————————○————————○ Isolated

Significant ○————————○————————○ Irrelevant

Beautiful ○————————○————————○ Ugly

Fashionable ○————————○————————○ Dowdy

Feminine ○————————○————————○ Masculine

Assertive ○————————○————————○ Passive

Dark ○————————○————————○ Light

Happy ○————————○————————○ Sad

Pretty ○————————○————————○ Handsome

Functional ○————————○————————○ Obsolete

Welcoming ○————————○————————○ Unfriendly

Adaptable ○————————○————————○ Inflexible

Strong ○————————○————————○ Weak

Fluid ○————————○————————○ Static

Graceful ○————————○————————○ Clumsy

Old ○————————○————————○ New

Briefly jot down any adjectives you can think of (they can be from above list as well) that you feel best describe the **positive** aspects of Richardson Olmsted Complex.

Any **negative** connotations come to mind?

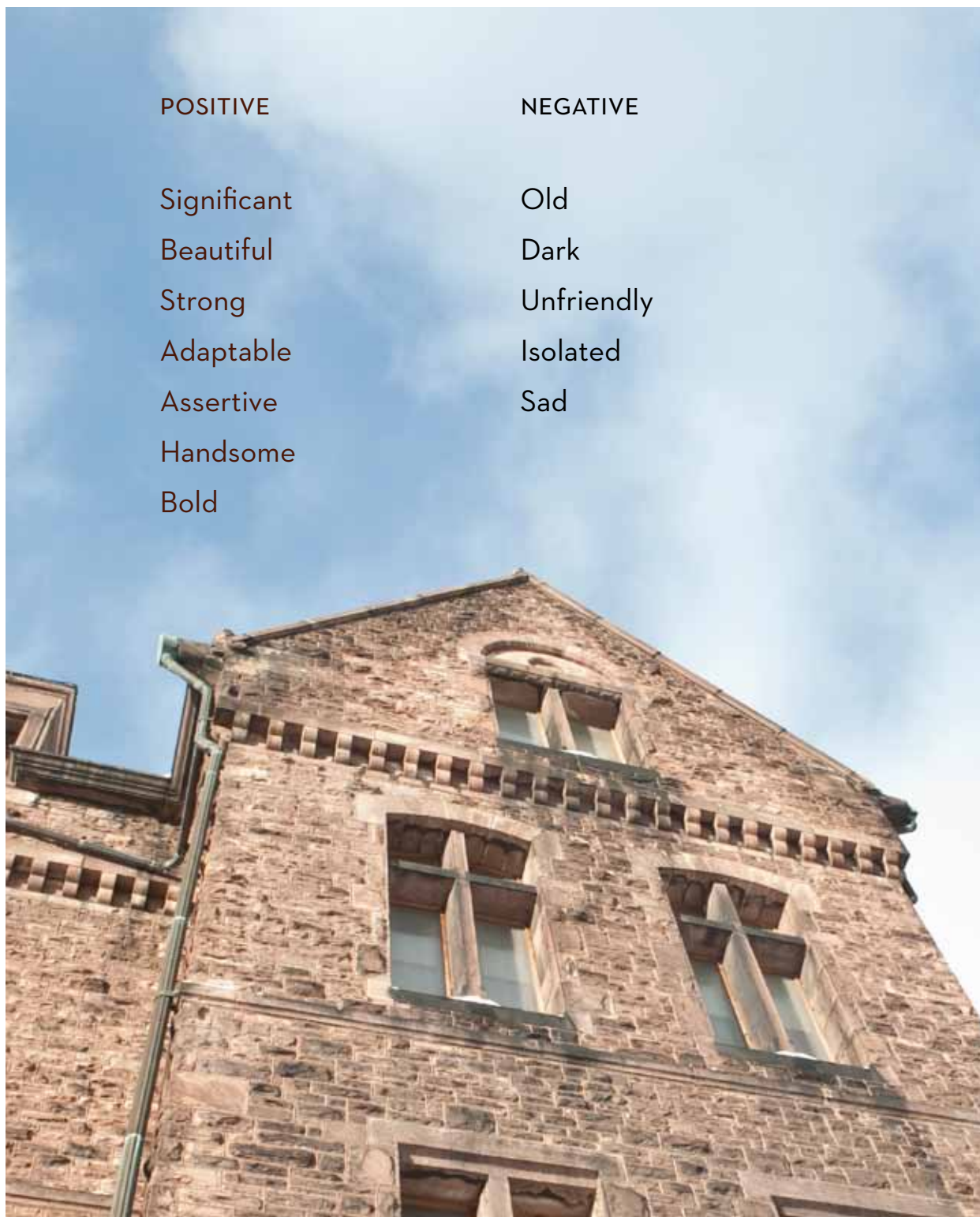| POSITIVE	NEGATIVE
Significant	Old
Beautiful	Dark
Strong	Unfriendly
Adaptable	Isolated
Assertive	Sad
Handsome	
Bold	

EXPERT PANEL

communications / marketing / design
Andrea Sperry - Insight Media Partners
Melissa Vangellow Henderson - MVH Marketing
Susan Sheppard - Director of Communications, Codan, USA
Katrina Beatty - VP, ID Sign Systems
Wendy Rosica - Creative Director, Rosica Strategic Public Relations

preservationists / architects / commercial builders
Geoff Tesch - Town of Mendon Historic Preservation Commission
Chuck Lewis - Architect, Chair, Interior Design at RIT
Jennifer Mazzarella - Mazzarella Construction

the richardson center corporation
Monica Pellegrino Faix - Project Coordinator

ROC Branding Designs Survey

Do the designs appear integrated across the different applications?

Do the individual brand components – typeface, medallions, colors, monogram – appear to work together harmoniously?

Are the core anchor space medallions distinct from one another? Can you tell them apart?

Is the typeface design legible?

Do the designs create an identifiable 'style' for the ROC brand.

Do the designs themselves reflect any of the more positive qualities most unanimously attributed to the ROC personality? **bold, strong, beautiful, significant, assertive, handsome, adaptable.**

Do the designs *deflect* some of the more negative qualities most unanimously attributed to the ROC personality? **old, unfriendly, dark, sad, isolated.**

Does the visual program help edge the image of ROC towards a positive direction?

Do the designs feel more classical or modern or a bit of both?

Would you be more motivated to visit the Complex based on these designs?

SURVEY RESULTS
Overview of respondents' comments

It is a coordinated, integrated and harmonious system.

Typeface is legible.

Core anchor space medallions are distinctive from one another, but work together as a system.

Respondents would be more motivated to visit the Complex based on the look of the branding system.

The most positive personality attributes of ROC sync with the visual tone and manner of the designs:
bold, strong, handsome, adaptable

Designs are imbued with both classical and modern feel.

Additional coordinated marketing efforts will have a lot to do with the public's image of ROC.

Designs are especially handsome, with an integrated elegance.

You preserved the historical elements, but the colors bring it into a more modern time.

The typeface is unique and very easy to read.

Richardson Romanesque typeface is crispy and spicy.

The visual program conveys high-end, high calibre.

The general public may have trouble with a mono-case alphabet.

Interior furnishing patterns are very successful at deflecting any negative personality attributes of ROC.

The designs are hopeful and forward-looking.

The designs are original and true to the architecture.

CONCLUSION

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Conclusion

The idea of developing a comprehensive place-branding strategy for an historic building undergoing an adaptive reuse initiative is a relatively new undertaking for a graphic designer. Ghirardelli Square in San Francisco and Faneuil Hall in Boston serve as successful examples of destination-branding, although precedents still remain somewhat scant and approaches for a graphic designer even more so. By using architectural motifs to place-brand the Richardson Olmsted Complex, a depth of meaning and level of formal integration commensurate with a complex design problem of this nature was achieved.

I have concluded based on my study that motifs derived from architectural ornamentation can be used to express the intrinsic sense of place for a particular building and can serve as a useful starting point for a similar project. My thesis study contributes a viable way – a template or pathway – in which a graphic designer can approach a place-branding assignment. The methodology I used to brand the Richardson Olmsted Complex could function to place-brand an entirely different building, destination or even a city or country.

I have addressed questions about place-branding a building itself – what is it and how may a graphic designer approach such a problem? This study makes a strong case in favor of motif and pattern design's depth and importance as a strong communicative tool that can bring with it a gravitas and symbolic weight. Careful scrutiny of the architecture's formal elements and deep associative connections to relevant historical models was also a key to success. These are probably the most important discoveries I can now share with fellow designers, architects, preservationists and branding professionals.

PEER REVIEW

A timely and unique opportunity for dissemination comes at the National Preservation Conference held in Buffalo October, 2011. I will also continue to present my study to preservation groups and related conferences. In addition, I plan to submit my research to the following publications:

The Journal of Brand Management
The National Trust for Historic Preservation

Samples of the Brand Standards Manual will be sent to preservation and landmark organizations.

Typeface design will be completed and entered into the 2012 Type Directors Club competition.

APPENDIX

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Appendix

The title of my thesis proposal title contained the phrase 'architectural pattern,' but as my study evolved, it was more apt to change the wording to 'architectural motif' – the essential basis of my designs. There is also a more recent proposal sign-off page reflecting the addition of a new advisor. A copy of the original thesis proposal is included in this Appendix.

The motif inventory data is the system by which I initially logged, named and kept track of the motifs I extracted. Creating a repeat at the bottom of each page was useful reference when it came time to begin designing the 'brand-patterns.'

Copies of the surveys my respondents filled out are also included in the this section.

- Copy of Signed Thesis Proposal

- Motif Inventory Data

- Surveys

A SENSE OF PLACE

Branding the H.H. Richardson Olmsted Complex
Through Architectural Pattern

Lisa Mauro
MFA Thesis Proposal
Graduate Graphic Design
Rochester Institute of Technology
November 17, 2010

Thesis Proposal for the Master of Fine Arts Degree

Rochester Institute of Technology College of Imaging Arts and Sciences
School of Design
Graduate Graphic Design

Title: A Sense of Place:
Branding the H.H. Richardson Olmsted Complex Through Architectural Pattern

Submitted by: Lisa J. Mauro
Date: November 17, 2010

Thesis Committee Approval

Chief Advisor: Associate Professor Nancy Ciolek, Graphic Design

Signature of Chief Advisor   Date

Associate Advisor: Assistant Professor Sarah Thompson, CIAS, Art History

Signature of Associate Advisor   Date

Associate Advisor: Associate Professor Alex Bitterman, Graphic Design

Signature of Associate Advisor   Date

School of Design Chairperson Approval

Chairperson, School of Design: Patti Lachance

Signature of Chairperson   Date

Thesis Proposal for the
Master of Fine Arts Degree

Rochester Institute of Technology College of Imaging Arts and Sciences
School of Design
Graduate Graphic Design

Title: A Sense of Place:
Branding the Richardson Olmsted Complex Through Architectural Motif

Submitted by: Lisa J. Mauro
Date: January 10, 2010 (Updated)

Thesis Committee Approval (revised Advisor Committee as of 1-10-11)

Chief Advisor: Associate Professor Nancy Ciolek, Graphic Design

_____   _____
Signature of Chief Advisor   Date

Associate Advisor: Assistant Professor Sarah Thompson, CIAS, Art History

_____   _____
Signature of Assistant Advisor   Date

Associate Advisor: Associate Professor Lorrie Frear, Graphic Design

_____   _____
Signature of Assistant Advisor   Date

School of Design Chairperson Approval

Chairperson, School of Design: Patti Lachance

_____   _____
Signature of Chairperson   Date

SITUATION ANALYSIS

Motif design and repeat patterns have been used to decorate, communicate, and imbue surface with meaning across all cultures and eras. It is also evident that pattern satisfies a fundamental psychological need in humans for order and beauty. A potential to communicate with a subliminal power and in a way that people are innately drawn to makes pattern a well-suited graphic design basis from which to create an effective branding strategy.

The type of branding I have a special interest in is a relative new-comer to the category. 'Place-branding' is a term that could refer to a city, country or a tourist destination. For this study, I will develop a place-branding strategy for a specific architectural site that plans to become a tourist destination—The Richardson Olmsted Complex in Buffalo, New York—a national landmark of uncommon significance. Designed by the notable architect HH Richardson and famed landscape designers Frederick Law Olmsted and Calvert Vaux, this historic building adds to Buffalo's reputation as a premier location for historic architecture. It is also in a state of marked decay, with public and private funding currently earmarked for the stabilization and rehabilitation of the grounds and buildings into a mixed use civic campus.

What I will specifically examine is how pattern extracted from a building's architecture can be used in it's place-branding. Pattern in architecture may include a range of symbolic and textural expression that adds depth to it's 'sense of place'—that sentience of environment possessed by a particular building. In telling a building's unique story, I believe its architectural pattern can advance the sense of place that is crucial to a successful place-branding.

The story of the building itself, the architect's philosophy, pattern design and theory of pattern pulled primarily from 19th century sources will form the core of my research. I will also look to other successful place-branding examples for guidance. Unique to my study will be the use of architecturally inspired pattern as the underpinning for a place-branding, although many precedents exist in packaging, advertising, retail storefront and product design.

While architecture is a key to shaping the unique sense of place for an urban environment, its patterning inscribes the spirit of place in more subliminal code— a perfect vehicle for branding. Designing a meaningful place-branding application through pattern for the HH Richardson Olmsted Complex is the goal of my thesis.

PROBLEM STATEMENT

Using pattern derived from the Richardson Olmsted Complex, I will develop a place-branding strategy that unifies the various buildings of a multi-use campus.

In a Master Plan set forth in 2009 by the Richardson Center Corporation, an architecture center, visitor center, boutique hotel and conference center would become the anchor spaces within a rehabilitated complex. A branding problem arises within this vision: How can such an initiative be unified in a branding strategy that synthesizes the building's 19th century Richardson Romanesque aesthetics, the personality of individual buildings and spaces within, and the contemporizing forces that a rehabilitation project of such scope would entail? How does a graphic designer approach such an assignment—one that requires an overarching thematic consistency, but with enough variety and depth to consider brand extensions as future needs sprout and functional reuse continues to become a reality?

For my thesis, I will create a branding strategy for the Richardson Olmsted Complex that is based on an inventory of patterns derived from and inspired by its architecture. I will study and interpret the facade and interior ornamentation, texture, color, construction material, and floor plans. The architecture center, visitor center, boutique hotel and conference center will maintain their own unique identities, but will be grounded in a visual logic based on a pattern system that binds the 'ROC brand' together.

Why use pattern for branding a building? Part of that answer lies in the interconnectedness between architecture and pattern design dating back to antiquity, an issue I will explore in building my rationale. My reasoning is also based on precedents found in packaging, advertising, retail storefront and product design where repeat patterns have been used as a subtle ground to help strengthen the brand.

My application will be the design of a branding system for The Richardson Olmsted Complex and it's four core anchor spaces: architecture center, visitor center, boutique hotel and conference center. The 'brand-patterns' will be applied to a series of capital campaign materials: brochures, posters and identity materials. Additionally, I will produce a visualization of interior decor choices for the proposed boutique hotel, with a selection of wall covering and fabric samples.

Providing direct assistance to the Richardson Center Corporation by way of a basis to develop their own 'place-brand' is my primary application goal. In developing a system of meaningful 'brand patterns' based on the unifying vehicle of architectural pattern, this study will benefit graphic designers, architects, preservationist and historical organizations, as well as those involved in place branding in general.

SURVEY OF LITERATURE

Three primary areas of my research are architecture, pattern design, and place-branding. For architecture, I will focus most specifically on HH Richardson, but will also include other architects instrumental in creating the unique sense of place for Buffalo. This is in anticipation of the possibility of adding one or more additional buildings to my branding study.

HH Richardson was influenced by William Morris, John Ruskin, and Edward Burne-Jones and the Pre-Raphaelites—all of whom were medieval-inspired designers, architects and theorists. I will use HH Richardson's own influences as guidance in building an aesthetic rationale, methodology and visual grammar. Owen Jones and AWN Pugin will also be looked to for inspiration and theory as they were monumentally important 19th century precursors to Morris and his contemporaries.

Resources on pattern design and their applications potential will also be an important component to understanding technical processes regarding motif design and underlying constructional grids. The history, symbolic meaning and psychological aspects of pattern is a also key to making my research well-rounded so I have research to back that up.

Familiarizing myself with place branding concepts will yield insights as to how best apply the 'brand-patterns' as well as how to test them. What has worked and what had failed in other place-branding situations? There is much less literature on branding of specific buildings (although designer Tim Girvin has a useful blog about it), and much more on the branding of cities. I will distill certain relevant concepts related to city branding and apply them to my place-branding study.

Architecture
HH Richardson

H. H. Richardson
Complete Architectural Works
Jeffrey Karl Ochsner
MIT
1985

This book is the definitive guide to all of HH Richardson's work, built and unbuilt, extant and demolished—his municipal offices, educational buildings, department stores, libraries, railroad stations, churches, and private residences. It is heavily illustrated with sketches, plans, and interior and exterior photographs; maps and addresses are supplied for buildings which survive. Crucial to my understanding of Richardson.

http://www.richardson-olmsted.com/
Date of Access: September 2010

This is Richardson Center Coporation's web site is dedicated to the Richardson Olmsted Complex and its rehabilitation into a economically self-sustaining multi-use campus. This not for profit 501(c)(3) organization is the direct beneficiary of my study and branding application. The site includes the master plan for rehabilitation which informs me as to the needs and goals of the organization and its possible limitations.

An excerpt from the Richardson Olmsted Corporation's Vision Statement:

> By combining contemporary ideas with our 19th century inheritance, we will create to the highest standards a nationally significant, 21st century, economically self-sustaining and environmentally sound Richardson Complex as a place for architectural, educational, cultural, and recreational activities for the benefit of the residents of and visitors to the Richardson Community, the Museum District, the Elmwood Village, and the entire Buffalo Niagara Region.

Buffalo Architecture

Buffalo Architecture: A Guide
Reyner Banham, Charles Beveridge, Henry-Russell Hitchcock
The MIT Press
1981

This book is a collection of essays describing architectural works and the prominent architects who designed them. For its size, the city of Buffalo, New York, possesses a remarkable number and variety of architectural masterpieces from the late nineteenth and early twentieth centuries. Buffalo's rich urban planning heritage is also discussed as well as the innovative manufacturing plants and grain elevators. Their essays are followed by neighborhood histories, maps, and a full complement of photographs with descriptive building captions. Another section, 'Lost Buffalo,' describes demolished buildings, which is of great interest to me and may provide insight for developing a visual language for other buildings in need of rehabilitation.

http://buffalocentralterminal.org
Central Terminal Restoration Corporation
Date of Access: September 2010

The website is dedicated to the redevelopment of the Buffalo Central Terminal complex through sustainable methods. The Central Terminal Restoration Corporation is the current owner, interested and actively seeking collaboration with public and private entities to redevelop the property. Much like the Richardson Olmsted Complex, this historic Buffalo landmark intends to reinvent itself as an adaptable space for commercial, cultural, green industry, and transportation functions. This site may become another opportunity for my branding study.

Motif and Pattern Design by Architects
William Morris

William Morris Designs and Patterns
Norah Gillow
Crescent Books, New York
1988

William Morris' work as a pattern designer rested on certain principles that provided 'a wall against vagueness' by means of 'definite form bounded by firm outline'.
His structural strategy was either based on 'the branch formed on a diagonal line' or 'the net framed on variously proportioned diamonds'. Morris's statement that "*any decoration is futile...when it doesn't remind you of something beyond itself, of something of which it is but a visual symbol*'," resonates with my thesis study of both pattern design and place-branding as my goal is to create meaning through pattern and not something that is merely decorative.

William Morris
Some Hints on Pattern-Designing
Chiswick Press for Longmans & Co., London
1899
(http://www2.cddc.vt.edu/marxists/archive/morris/works/1881/hints.htm)

William Morris makes his philosophical case for ornamental design based on socialist ideals: *"ornament that reminds us of the outward face of the earth, of the innocent love of animals, or of man passing his days between work and rest as he does... ornament that reminds us of these things."* He also lays out the conditions by which a pattern designer must follow, the different kinds of construction derived from historical recurring pattern design in architecture, as well as step-by-step process of his methods. Morris is greatly concerned with authenticity and avoiding sham in the tradition of truth in materials ala AWN Pugin. This great master of pattern design is an essential link in my own creation of design methodology.

William Morris Decor and Design
Elizabeth Wilhide
Pavillion Books
1991

"Have nothing in your house which you do not know to be useful or believe to be beautiful." William Morris is well-known for his vibrant and sumptuous wall coverings and fabric designs, but he is also the designer most responsible for ushering a move towards minimalism. Combining these two aspects—the beautiful but functional and the decorative but rich in meaning—I strive to bring some of this philosophy to the forefront when designing the brand-patterns for Richardson-Olmsted Complex. This book will provide inspiration and guidance along these lines.

Owen Jones

The Grammar of Ornament
Owen Jones
L'Aventurine
2006

Owen Jones was a versatile architect and designer, and one of the most influential design theorists of the nineteenth century. His theories on flat patterning and ornament still resonate with contemporary designers today. Originally published in 1856, this volume contains thousands of examples of ornamental motifs and designs (many from ancient monuments and buildings) from the ancient world through the Renaissance, including both Eastern and Western design motifs. This master of pattern design will be an inspiration and part of my theoretical basis.

AWN Pugin

**Pugin
A Gothic Passion**
Yale University Press
Paul Atterbury (Editor), Dr. Clive Wainwright (Editor)
1994

Pugin reacted against the industrial revolution and urged a turning back to values associated with the Middle Ages–a world of great faith, intellectual and spiritual integration, and hand craftsmanship. The great pioneers of the Arts and Crafts Movement (Ruskin, Morris, McIntosh, Wright) owe much to Pugin. Prolific creator of architecture, furniture, metalwork, ceramics, and of course pattern design, Pugin is a key source of inspiration and theory on how pattern and architecture are philosophically intertwined. I hope to garner insight on process and philosophy behind his pattern designs created specifically for interior spaces as well.

Frank Lloyd Wright

The Decorative Designs of Frank Lloyd Wright
David A. Hanks
Penguin Group
1979

Wright's decorative detailings are discussed and examples shown in the form of interior furnishings, art glass, and graphic designs. Traces the development of his unique personal inventory of motifs and pattern designs throughout his career. Crucial to my understanding of how this great master used pattern as a critical element for harmonizing all aspects of a living space.

Motif and Pattern Design
Technical Processes

**Repeat Patterns
A Manual for Designers, Artists and Architects**
Peter Philips and Gillian Bunce
Thames an Hudson
1993

Provides historical background as well as step-by-step introduction to developing repeat patterns. Goes through Block, Drop, Brick, Irregular, Composite, Sateen, and Counterchanged repeat structures. This is key to my understanding of construction underpinnings of pattern design.

Designs and Applications

**Pattern Design
Applications and Variation**
Lou Andrea Savoir
Maomao Publications
2007

This book describes two main tendencies with pattern designers: those who embrace the ornamental and make no apologies for creating repeating celebratory eye candy, and those who imbue their patterns with content, commentary or message-making. It makes no judgement on either, but instead provides an array of uses and implementation ideas that will be extremely useful for my investigation.

Twentieth Century Pattern Design
Leslie Jackson
Princeton Architectural Press
2007

Organized by decade, the book details the technical innovations that affected the development of modern textiles and wallpapers. The color plates will be essential for my understanding the development of twentieth-century patterns from around the world. Jackson draws frequent parallels to the worlds of fashion, packaging, and graphics and explores the interrelationship between painting and pattern design. Seeing the interconnectedness of various design fields is of interest to me and relevant to my study of architecture and pattern design.

Meaning and Pattern
Psychology of Pattern

The Sense of Order
A Study in the Psychology of Decorative Art
E. H. Gombrich
Cornell University Press
1979

Includes author's many theories on art, nature, psychology, the brain and how we see and think, as well as decorative development throughout history. Provides crucial insights pertaining to the psychological aspects of pattern design, offering theories as to what makes a pattern appealing, and why humans are driven to create them.

Environmental Psychology

A Pattern Language: Towns, Buildings, Construction
Christopher Alexander, Sara Ishikawa, Murray Silverstein
Oxford University Press
1977

The authors and contributors present a theory of architecture and building in which patterns are key to building workable, humane cities and towns. An underlying theme of all the patterns is that architecture, at its best, can be used to foster meaningful human interaction. How can I bring some of this thinking into my place-branding? My strong sense is that there will be meaningful content to be gleaned that will develop and defend my concepts about 'sense of place' related to my 'brand-patterns.'

The Image of the City
Kevin Lynch
MIT
1960

This book considers the visual quality of the American city by studying the mental image of a city its citizens associate with it. The author discusses ideas about the 'visual clarity' of a city and the organizing principles that make an environment harmonious yet distinctive. The concepts proposed in this book reveal insights that can provide direction in determining the organizing, appealing and distinguishing visual elements of a building's environment. How do the patterns I develop distinguish that building and establish an identity of character?

Branding
City Branding

Branding New York: How a City in Crisis Was Sold to the World
Miriam Greenberg
Routledge; New Ed edition
2008

Branding New York traces the rise of New York City as a brand. The role of 'image' in urban history, who produces brands and how, and the enormous consequences of branding are discussed. The author shows that the branding of New York was not simply a marketing tool, but a political strategy with more underlying objectives. Studying the branding of New York City, especially during the period it was having serious difficulty in the 1970s, will provide information vital to a vision for branding a building who is itself in a precarious physical condition.

Destination and Place Branding

Branding the City through Culture and Entertainment
Kavaratzis Mihalis
paper presented at the AESOP 2005 Conference, 13-18 July 2005, Vienna, Austria

Discusses concepts related to destination and place/city branding and the nuances between various trends in branding. Introduction to some overall branding nomenclature and theory of place branding. Talks about the relative newness of place-branding and suggests that no general theoretical framework exists yet for place-branding apart from classical, product-based branding theory. Includes an extensive bibliography that will aid further research into place-branding. How will my ideas related to 'brand-patterns' advance theory on place-branding related to a specific building? I believe this paper will be a good starting point for that evaluation.

Branding Your City
Prophet
2006
retrieved from: http://www.ceosforcities.org/work/branding_your_city

Produced by CEOs for Cities by the brand strategy firm Prophet, this manual provides a process and guiding principles for creating a city branding strategy. CEOs for Cities describes itself as *"a civic lab of today's urban leaders catalyzing a movement to advance the next generation of great American cities."* This current city branding case study and implementation examples will help inform my design decision-making process regarding my own branding objectives for the HH Richardson Complex.

http://www.girvin.com
Date of Access: 2010

Tim Girvin is a graphic designer who writes extensively about brand patterning and placemaking through architectural treatment. *"Creating organically realized places with conceptually founded pattern language"* is one such remark in his strategic branding blog that resonates with my thesis problem. Like myself, he is interested in the relationship between brand development and patterning in place-making–in how a brand manifests itself in meaningful place creation. How does a designer create that sense of presence and place through pattern?

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PROJECT DESCRIPTION

**Development of
'Brand-Patterns'**

Creating a place-branding strategy for the Richardson Olmsted Complex based on an inventory of patterns derived from and inspired by its architecture is the goal of my application. I will approach this through a series of steps, the first of which involves developing the 'brand-patterns'.

Through visual observation, I will collect data in the form of photographs, spot sketches of exterior/interior ornament, texture, color, and construction materials. I will also be keeping a written journal in which to log my observations and store other relevant information about the buildings.

The next phase will be to build a preliminary motif inventory. Drawing upon the data collected, I will begin sketching out motifs in pencil on graph paper. I will organize them by way of a system that I devise based upon relevant formal and aesthetic criteria. Symbolic meaning, shape, color, and texture may be some of the categories.

After a substantial amount of studies have been sketched out and organized into categories, they will be scanned and redrawn in Adobe Illustrator. I will then begin applying textural and color components to the motifs, trying many different options and combinations. I will continue to fine-tune a naming system by which to organize these elements.

Once I have a backlog of motifs organized in a systematic way, I will begin applying them to various repeat strategies to form 'brand-pattern' designs. Repeat strategies are a formal grid that underlies the construction of any pattern—parallel to strategies in graphic design and architecture. These underlying frameworks may have a mathematical, geometric, or classical basis, come from all eras and historical and cultural perspectives, and be based on floor plans, interior spaces and repetition found in windows and brickwork.

This step involves an intensive study of motif applied to various repeat organizational structures with the goal of fleshing out what combination(s) best give a sense of movement, harmony, aesthetic richness, meaning, and a sense of excitement. Ultimately, this will enable me to determine which 'brand-patterns' will compliment and advance the sense of place for the Richardson Olmsted Complex and which ones will be selected for use in the branding application.

APPLICATION OF 'BRAND-PATTERNS'

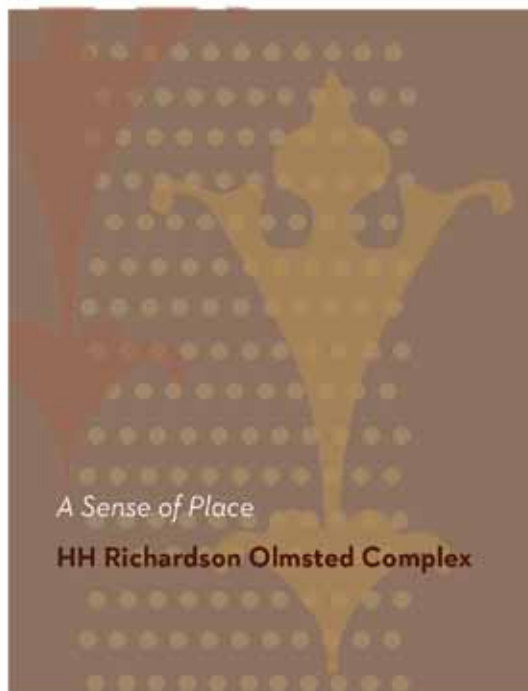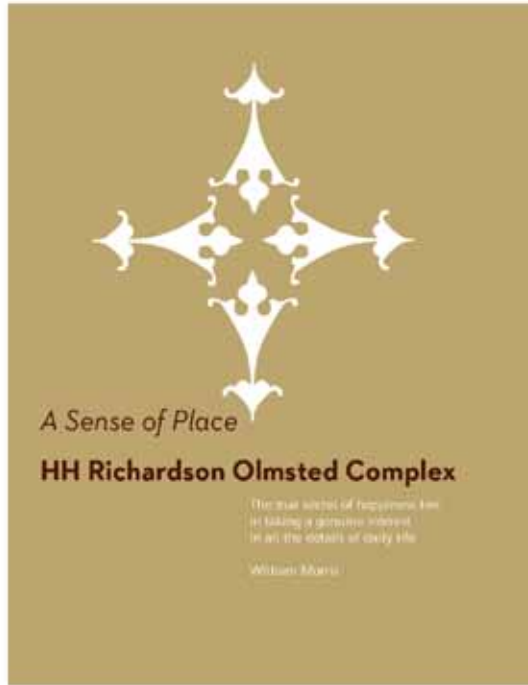**'Brand-Pattern' Designs**

The application phase will involve compiling my final pattern designs into a book organized by sections devoted to motif development and pattern repeats. This will is the format from which I will explain my methodology and discuss meaning and theory behind the 'brand-patterns' as well as a place to house the inventory. This will serve as the basis for a building a place-brand program for the Richardson Olmsted Complex.

Branded Communications Materials

I will apply the 'brand-patterns' to a series of communications materials for the Richardson Olmsted Complex. An identity program for the 4 anchor buildings is the first branding applications I will design. A capital campaign program, which may include a poster series, will be the next branding application. I will, however, look to input from the Richardson Olmsted Corporation for guidance on what would be most useful applications to the organization. Monica Pellegrino Faix is the project coordinator for the rehabilitation project with whom I will be discussing this with.

Branded Interior Decor

Both pattern design and brands, by their nature, are extendable. The brand-patterns I develop are intended to work in multiple branding applications. An interior furnishings application may be an additional extension. This may be in the form of an artist's rendering of a proposed interior space, an upholstered chair, a swath of wall covering—created with a consistent branding voice in keeping with the overall pattern strategy.

TARGET AUDIENCE

Design Professionals Architects Brand Managers

Graphic designers and marketing professionals interested in a new way to approach a branding challenge will be interested in this study. Preservation boards and historical societies, urban planners and architects would learn about a fresh new way to solve a place-branding problem.

Preservationists Philanthropists Business Developers

Persons concerned about quality of their urban environment, preservation and rehabilitation of significant architecture and with a history of donating time and money to such causes are a significant audience for the 'brand-pattern' communication materials, particularly if they take the shape of a capital campaign. This group includes the Richardson Olmsted Corporation and its associates.

IDEATION: 'BRAND PATTERN' BOOK

The first part of the application phase will involve compiling my final pattern designs into a book organized by sections devoted to motif development and pattern repeats. This is the format from which I will house and showcase the inventory as well as discuss the methodology and meanings of the 'brand-patterns'. This book will become the basis for a place-branding program for the Richardson Olmsted Complex.
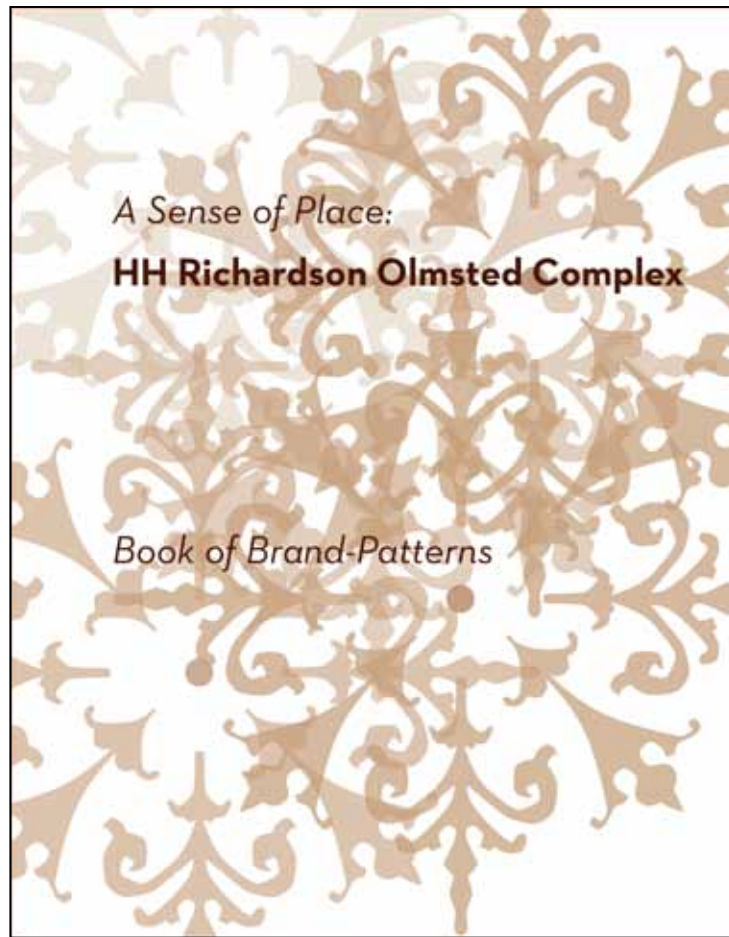
IDEATION: BRANDED COMMUNICATIONS MATERIALS

I will apply the 'brand-patterns' to a series of communications materials for the Richardson Olmsted Complex. A capital campaign program comprised of a poster series may be part of that application.

IDEATION: BRANDED INTERIOR DECOR

Both pattern design and brands, by their nature, are extendable.
The brand-patterns I develop are intended to work in multiple branding applications. An interior furnishings application for a renovated space within the HH Richardson Olmsted Complex may be such an extension.

Fabric Swatch
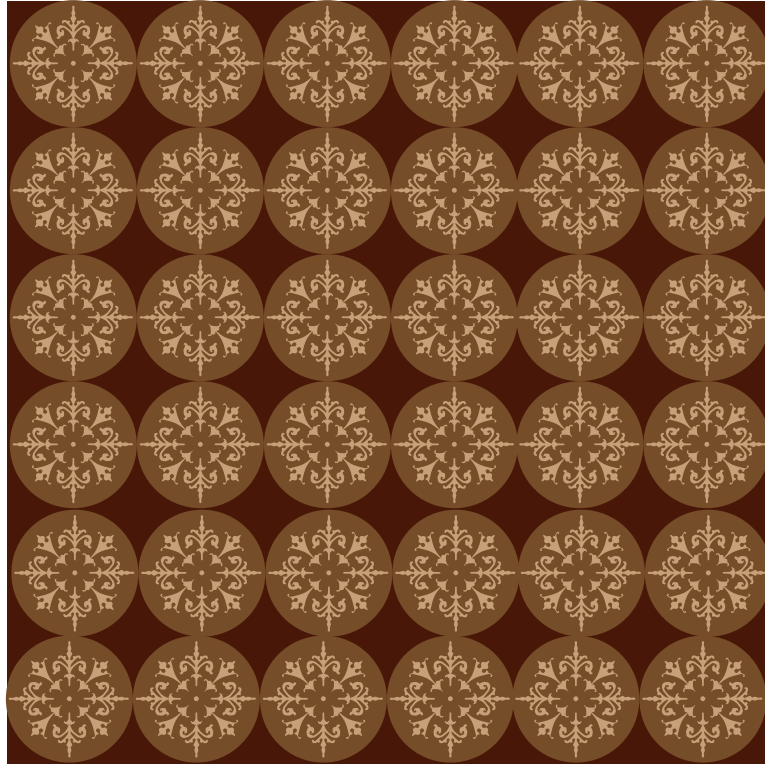
Wallcovering Swatch

PRECEDENTS: PATTERN IN GRAPHIC AND INTERIOR DESIGN

Alvin Lustig drew freely from the Modernist painters of the time for patterning inspiration, Miro and Klee in particular. His visual idiom was personal and yet in touch with the aesthetic Zeitgeist. His use of pattern to advance symbolic meaning helped brand New Directions Books in a less heavy-handed manner.

Book Cover Design

Wallcovering Design

PRECEDENTS: PATTERN IN RETAIL PRODUCT DESIGN

Gucci demonstrates largely through pattern a consistent branding concept
and the idea of the rich lustre of a luxury product.

Retail Design

Fabric Design

PRECEDENTS: PATTERN IN ARCHITECTURE

Pattern is used to advance a sense of place, reflect the immediate environment and create an appealing sense of order and aesthetic harmony.

Ex Arsenal at La Maddalena
Sardinia, Italy

Museu Paula Rêgo
Casais, Portugal

PRECEDENTS: PATTERN IN ARCHITECTURE

Pattern is evident in the structural elements, surface, color and the way light plays off of shapes. In all eras and cultures, pattern has been present as an often understated, sometimes highly idiosyncratic, but always integral part of its architectural idiom.

Lichfield Cathedral
England
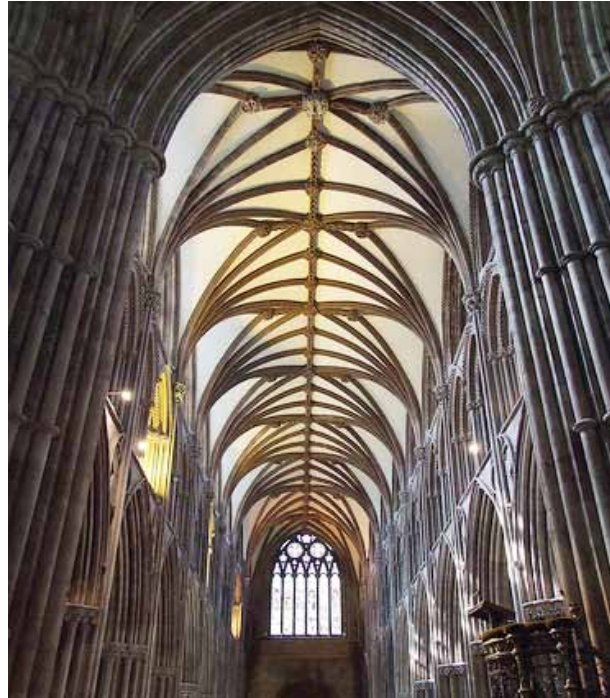
Antoni Gaudí
Barcelona

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METHODOLOGY: FORM • CONTEXT • MEANING

Areas of research synthesized to create the 'brand-patterns'.

Economic Sustainability

Stabilization/Rehabilitation

Reinterpretation

Adaptive Reuse

Development

Destination

		Psychology of:
Color		*Styles*
Shape		*Pattern*
Line	**CONTEMPORARY**	*Environment*
Texture		Urban Planning
Materials		Sentience of Place
Rhythm		
Repetition	FORM — **BRAND PATTERNS** — MEANING	City Identity
Light		Traffic Flow
Volume		Symbols
Ornamentation	**HISTORICAL**	Shared Memory
Repeat Structure		Moral Aspect
Shadow		Expressionism

HH Richardson

Pre-Raphaelites

John Ruskin

Owen Jones

William Morris

11th & 12th c. French Architecture

METHODOLOGY: PATTERN DESIGN BUILDING BLOCKS

Various elements pulled from the HH Richardson Complex will be used to create motifs, patterns, and underlying grid structures.

Shape
Line
Color

Texture
Materials
Rhythm

Repetiton
Light
Volume

Ornamentation
Repeat Structure
Shadow
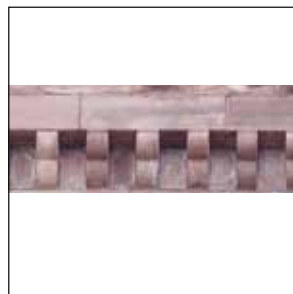
METHODOLOGY: MOTIF AND PATTERN EXTRACTION TEST

I used a Rochester, New York architectural subject with similarities to the Richardson Olmsted Complex for an exploration of how a motif design inventory might be developed. The Rochester Free Academy, built by Andrew Jackson Warner is an historically significant 19th century building in Rochester, NY in need of rehabilitation.

Process:

Study the following:

    color
    texture
    value
    repeat structures
    materials
    shape
    ornament
    shadows
    light
    variables

METHODOLOGY: MOTIF PENCIL SKETCHES

Samples of motif exploration sketches based on The Rochester Free Academy

Process:

Select ornamentation

Pencil sketched motif on graph paper
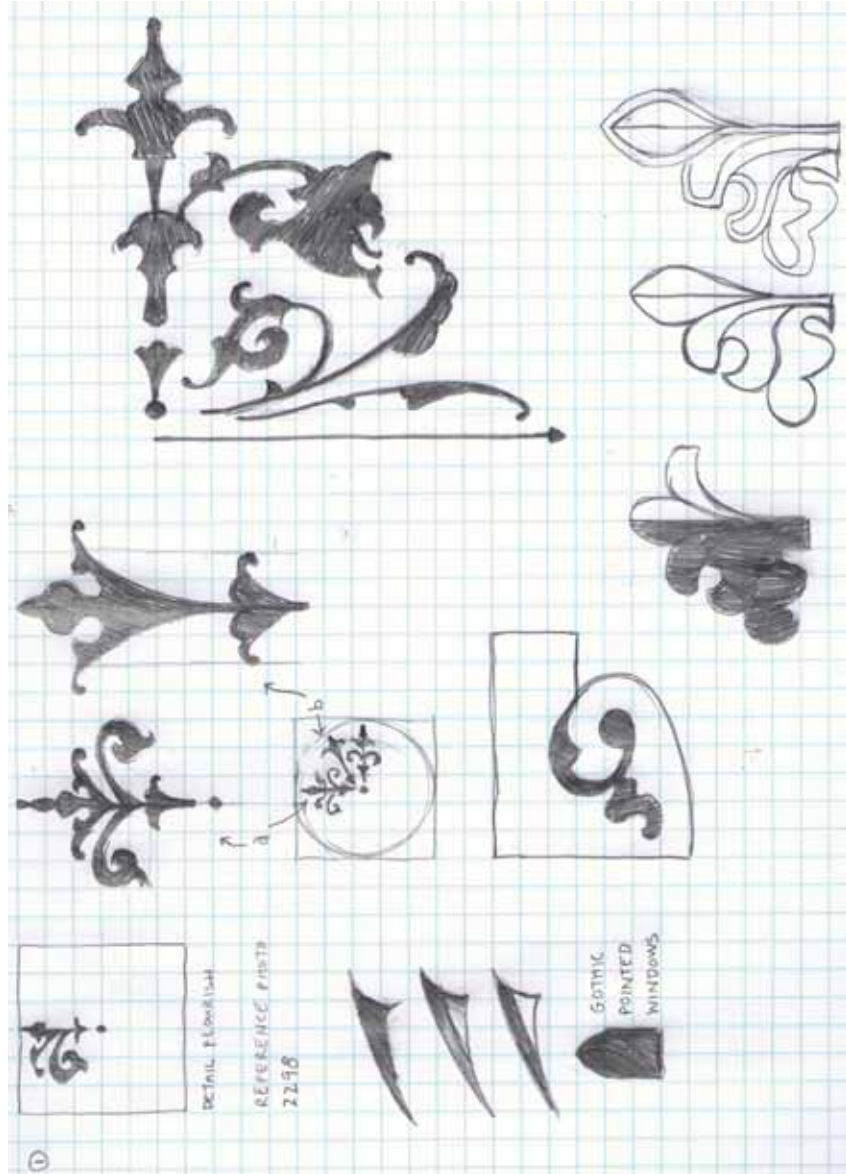
METHODOLOGY: DIGITIZED MOTIF SKETCHES

A motif inventory will be developed, organized and named. They will be
subsequently applied to repeat structures to create pattern designs,
of which some will be selected for use in the place-branding applications.

Process:

Scan pencil sketches into
Adobe Illustrator and vectorize
to create rough digitized motifs.
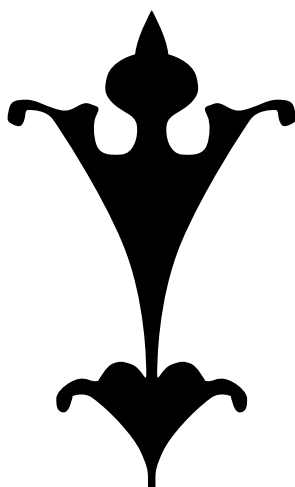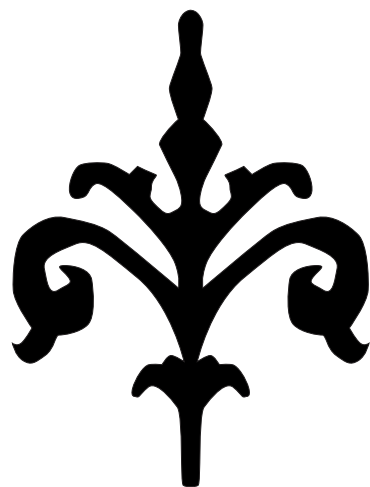
IMPLEMENTATION: DESIGN PROCESS OUTLINE

Research

Choose Architectural Site for Study
• Visit Richardson Olmsted Complex
• Establish point person (consultant) at the organization

**Preliminary
Pattern Research Stage**

Collect Visual Data of Interior, Exterior, and Surrounding Environment
• Photos
• Sketches
• Color Studies
• Journal

**Intermediate
Pattern Research Stage**

Development of Motif Inventory
• Hand-drawn sketches
• Redraw in Illustrator
• Add texture and color
• Develop a naming system

**Final
Pattern Research Stage**

Apply Motif Designs to Repeat Constructional Frameworks
• Block
• Drop
• Brick
• Irregular
• Sateen
• Composite
(I will also design original repeat grids based on floor plans, landscape designs and other aspects of the architecture and spatial environment)

**Implementation 1:
Book Design**

Compile and Organize Pattern Designs
• Motifs
• Patterns
• Selection and naming of 'brand-patterns'

**Implementation 2:
Communications
Materials**

Brand-Patterns Applied to Communication Materials
• Identity system for the 4 anchor spaces
• Poster design series for capital campaign

**Implementation 3:
Interior Design**

Brand-Patterns Applied to Interior Furnishings
• Upholstery
• Wall covering

EVALUATION PLAN

Phase 1: Test and evaluate the 'brand-patterns'

Qualitative Testing

Survey to evaluate the patterns developed from extracted motifs from a set of criteria based on psychological effects and visual Gestalt organizing principles

Survey to evaluate aesthetic appropriateness based on emotional responses to color, variation, shape, texture, masculine/feminine attributes, random associations

Develop a scale starting with monotony at level one, harmony at level five and confusion at level 10 to determine most aesthetically successful repeats

Quantitative Testing

Eye tracking test if I can secure access to the equipment (and a technician). This tool would enable me to measure which patterns were tracking best with resulting data able to be statistically analyzed and graphically rendered to provide evidence of specific visual patterns.

Feedback Implementation

Testing the 'brand-patterns' before applying them to the branded communications materials is an important step, giving me a chance to answer the following questions before I commit to designing the final application:

What makes a brand-pattern most suited to describe a sense of place for a building? Why are some more successful than others?

What do the brand-patterns mean from a psychological standpoint?

How can I combine one or more aspects of several patterns to make a better one.

Do I see any consistency in which patterns are working best? What are their commonalities?

Application Testing

Phase 2: Test and evaluate the branded communication materials

This part of the testing will involves qualitative research. The prototypes will be presented to a target audience for their evaluation. One such audience will be the Richardson Center Corporation and other key associates of that organization. I will develop a questionnaire that poses specific questions to determine the impact of the pieces. Feedback will be analyzed and synthesized into modifications that will improve the communication and graphic design value of the materials.

MARKETING PLAN

1 A timely and unique opportunity for dissemination to a large target audience comes during the National Preservation Conference held in Buffalo on October 18-21, 2011. An estimated 2000 preservationists, planners, architects and others from across the country and from Canada are expected to attend.

In the public information session I will attend in December, the local steering committee will present information on opportunities to create and submit proposals for field sessions, education sessions, and affinity events for the National Preservation Conference. They will describe the RFP process and what elements make sessions interesting for a national audience. The deadline for proposal submissions will be in mid-February 2011, so part of my thesis will allow for time required to write a proposal for possible inclusion at the conference.

2 Submit my research in article form to the following publications:
The Journal of Brand Management
Multi: The Journal of Plurality and Diversity in Design
The National Trust for Historic Preservation

3 Samples of my 'brand-pattern' guidebook will be sent to select preservation and landmark organizations around the country, with an emphasis on Great Lakes cities.

4 A web site and blog will disseminate my thesis to a less targeted, but more world-wide audience.

BUDGET

Travel: 200.

Drawing Supplies: 150.
(gouache, pencils, vellum, graph paper, sketchbook)

Digital Supplies: 90.
Wacom drawing tablet

Final Book Production: 1000.-1500.

One offs of interior design pattern applications: TBD
  • fabric for upholstery of chair
  • swatch of wall covering on stretchers

Pragmatic Considerations: Access to interiors may become more of a challenge as some of the buildings are not open and/or have limited access to the public. Another factor will be the weather. Preference will be to gather reference materials from the site before inclement weather comes as buildings may not be heated.

Thesis Timeline

Lisa Mauro

A Sense of Place: Branding the H.H. Richardson Olmsted Complex Through its Architectural Pattern

Graduation - May 21, 2010

MONTHS: October | November | December | January | February | March | April | May

DATES: 7 - 13 | 14 - 20 | 21 - 27 | 28 - 3 | 4 - 10 | 11 - 17 | 18 - 24 | 25 - 1 | 2 - 8 | 9 - 15 | 16 - 22 | 23 - 29 | 30 - 5 | 6 - 12 | 13 - 19 | 20 - 26 | 27 - 2 | 3 - 9 | 10 - 16 | 17 - 23 | 24 - 1 | 2 - 8 | 9 - 15 | 16 - 22 | 23 - 29 | 30 - 5 | 6 - 12 | 13 - 19 | 20 - 26 | 27 - 3 | 4 - 10 | 11 - 17 | 17 - 23

Quarter markers: End of Fall Quarter | Mid Quarter | End of Winter Quarter | Thesis Defense | Graduation

Task bars:
- Document Project
- Literature Review
- Research Content
- Final Proposal
- Finalize Committee
- Develop Content Outline
- Create Pattern Inventory
- 1 Compile Pattern Inventory into Book
- Testing/Feedback
- 2 Apply Patterns to Communications Materials
- 3 Apply Patterns to Interior Design Elements
- Flow Chart
- Write Abstract
- Thesis Web site
- Committee Meeting
- Committee Meeting
- Committee Meeting
- Committee Meeting
- Defense Prep
- Committee Meeting
- Finish Final Project
- Thesis Report
- Report Revisions
- Show Prep
- Publish Report
- Committee Meeting

Milestones:
- Proposal accepted
- Flow chart finished
- Web site started
- 1st committee meeting
- Content finalized
- Storyboards done
- 2nd committee meeting
- 1st prototype done
- 3rd committee meeting
- Pass thesis defense
- Beta prototype done
- 4th committee meeting
- Complete final project
- Thesis report online
- Last committee meeting
- Thesis show
- Graduation

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THE HH RICHARDSON OLMSTED COMPLEX

MOTIF INVENTORY DATA

Organizational system for digitized motifs

Each motif is logged by name, number and location of extraction.
An example of a repeat is shown at the bottom.

MOTIF 1:
**BYZANTINE
ACANTHUS**
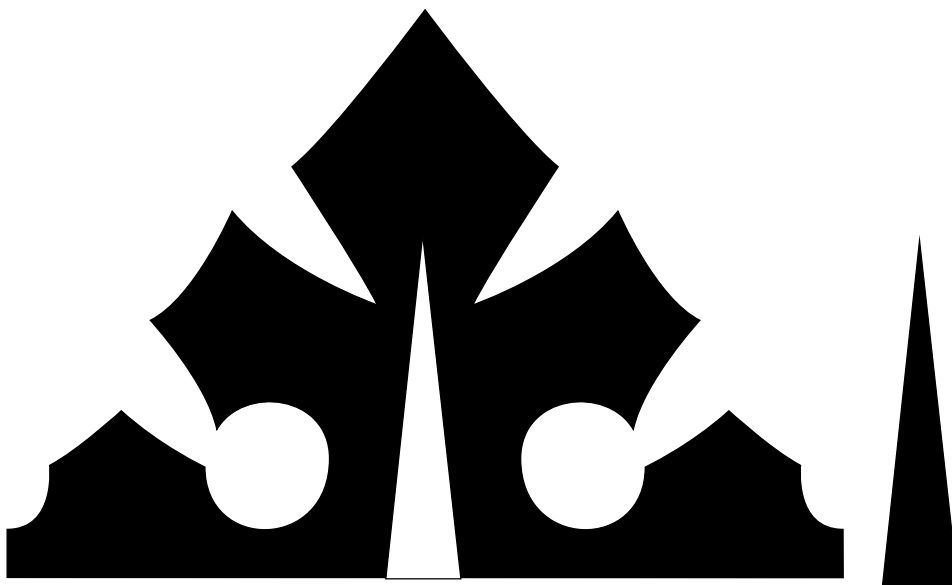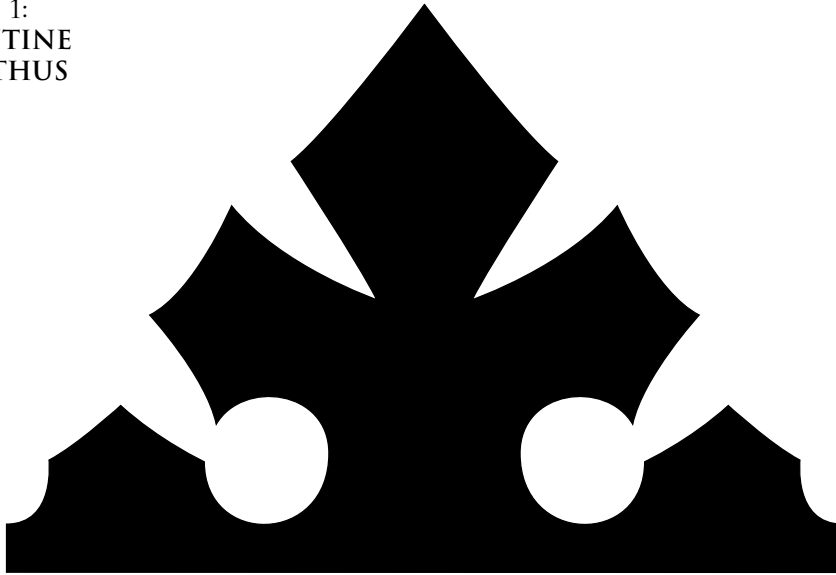
LOCATION:
Extracted from one of the captials of a column
at the entrance of the Administration Building.
Second drawing shows optional conical shape.

MOTIF 2:
SIMPLE FLORIATED
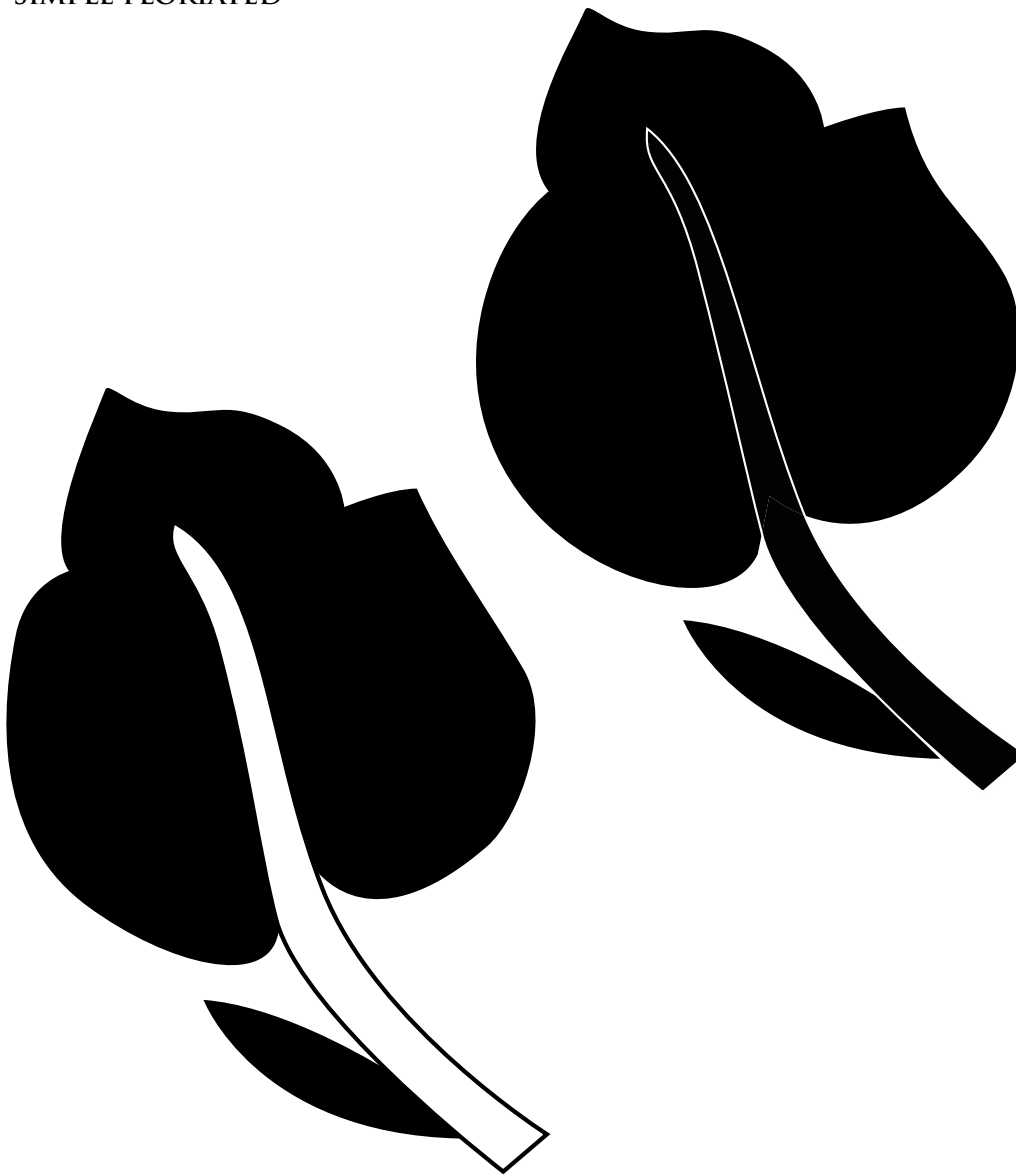
LOCATION:
Extracted from one of the captials of a column
at the entrance of the Administration Building.
Different shapes at different angles.

MOTIF 3:
SIMPLE FLORIATED
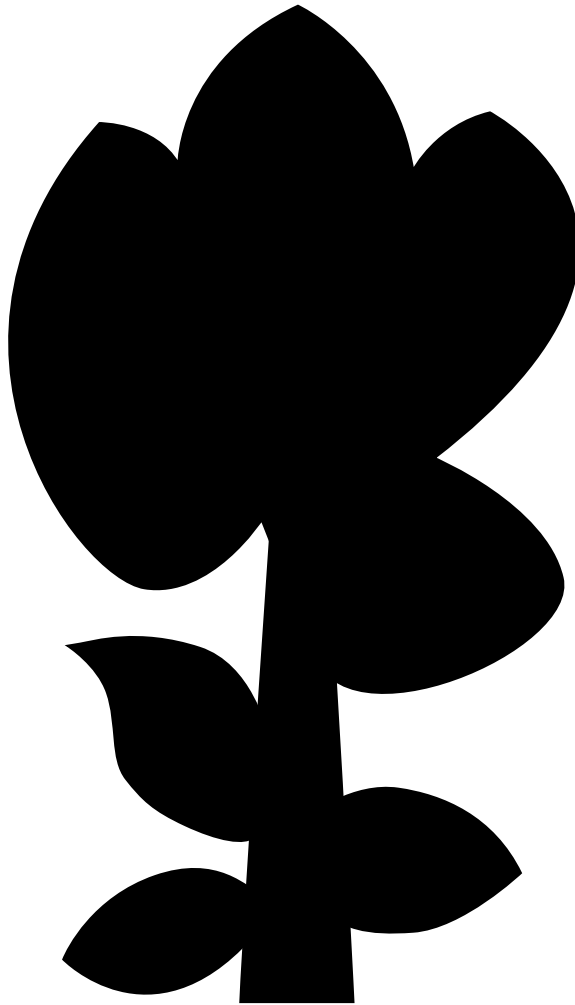
LOCATION:
Extracted from one of the captials of a column
at the entrance of the Administration Building.
Different shapes at different angles.

MOTIF 4:
SIMPLE FLORIATED
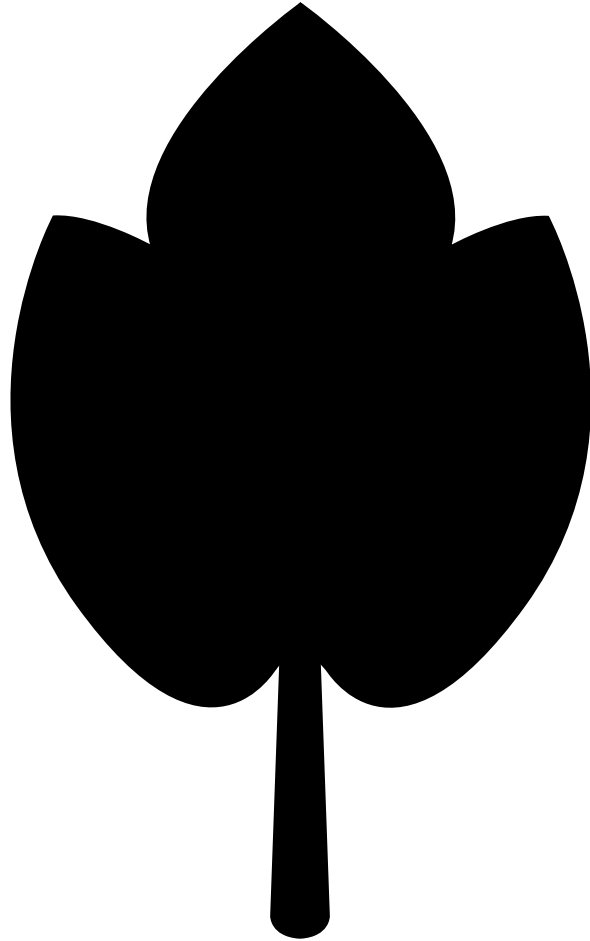
LOCATION:
Extracted from one of the captials of a column
at the entrance of the Administration Building.
Different shapes at different angles.

MOTIF 5:
FLUER DE LIS
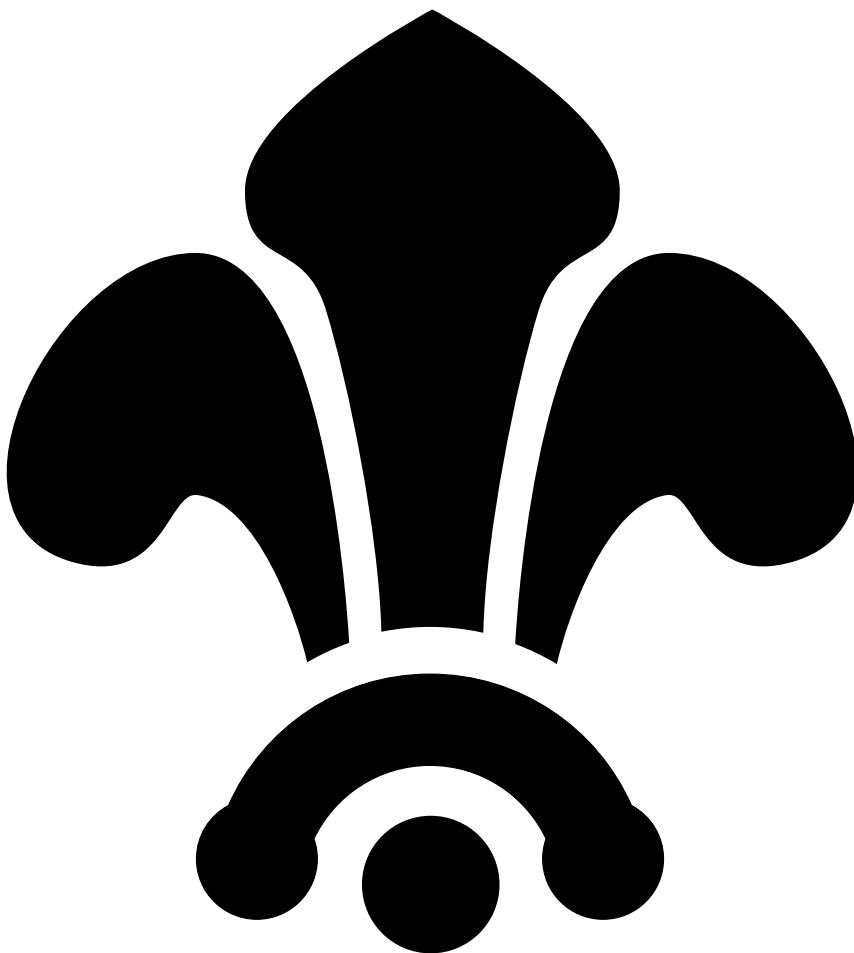
LOCATION:
Extracted from one of the interior cornice
ornamentations at the entrance of the
Administration Building.

MOTIF 6:
FANNING SHELL
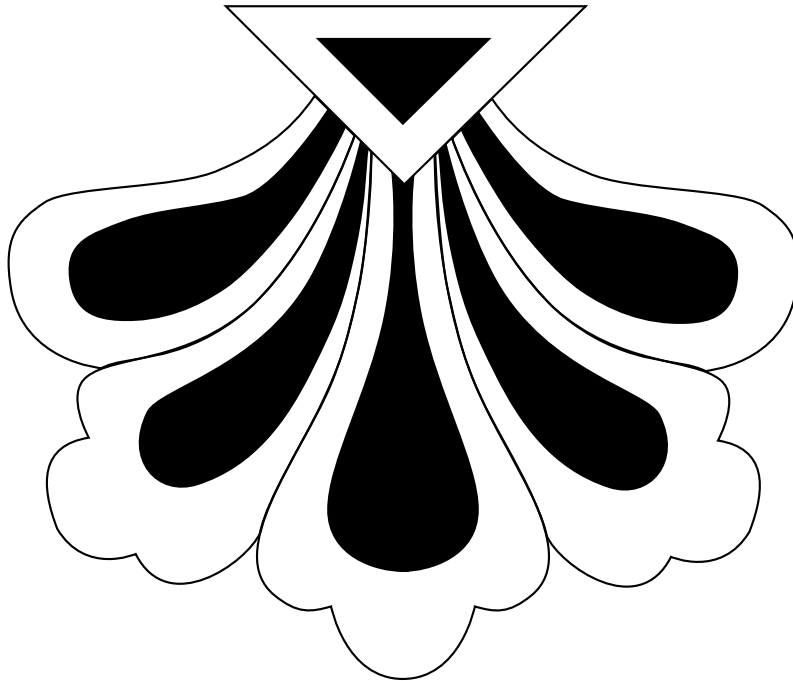
LOCATION:
Extracted from interior cornice
ornamentation at the entrance of the
Administration Building.

MOTIF 7:
SIMPLE FLORIATED
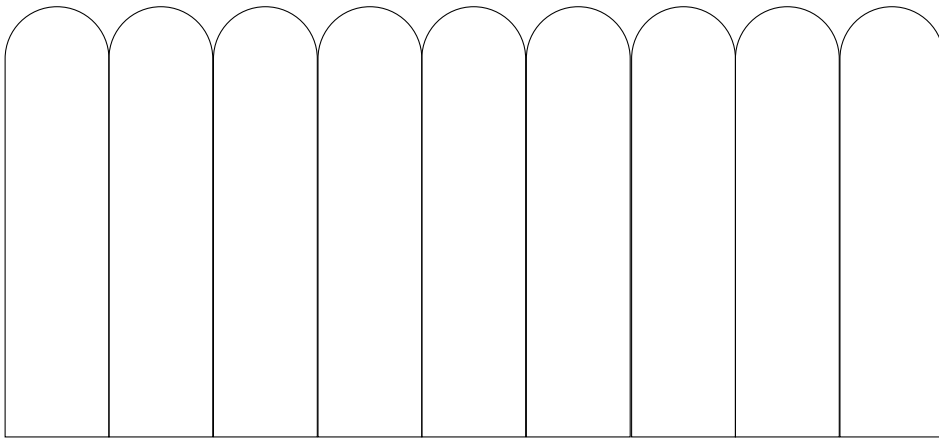
LOCATION:
Extracted from one of the captials of a column
at the entrance of the Administration Building.
Different shapes at different angles.

MOTIF 8:
TRIANGLE REPEAT
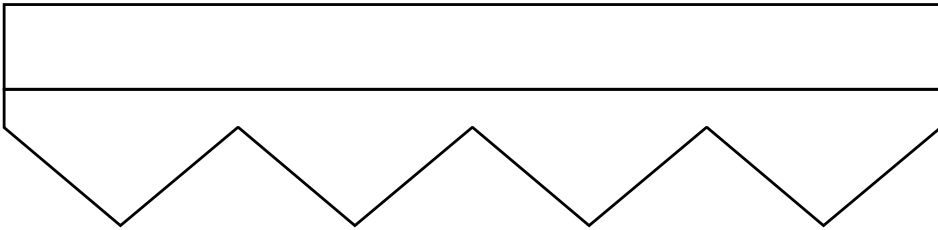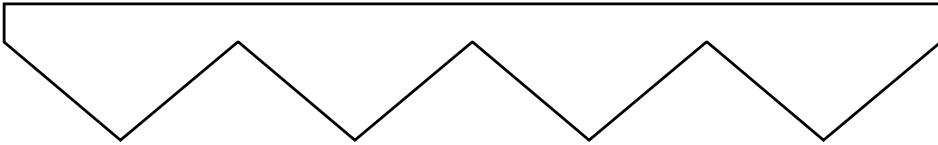
LOCATION:
Extracted from interior cornice
ornamentation at the entrance of the
Administration Building.

MOTIF 9:
SCALLOPED REPEAT

LOCATION:
Extracted from interior cornice
ornamentations at the entrance of the
Administration Building.

MOTIF 10:
LOZENGE REPEAT
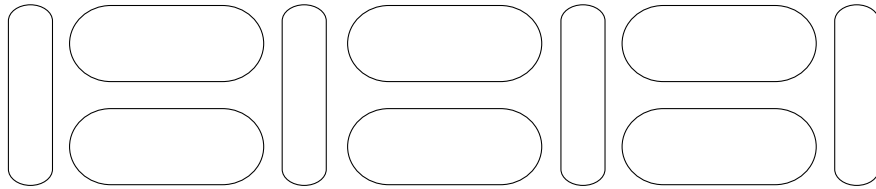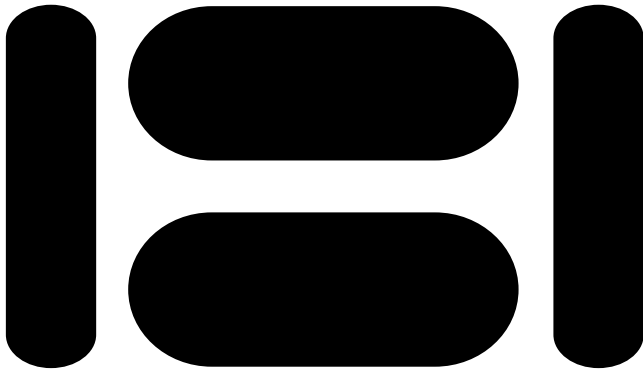
LOCATION:
Extracted from the interior
ornamentations on cornice

MOTIF 11:
SWIRL
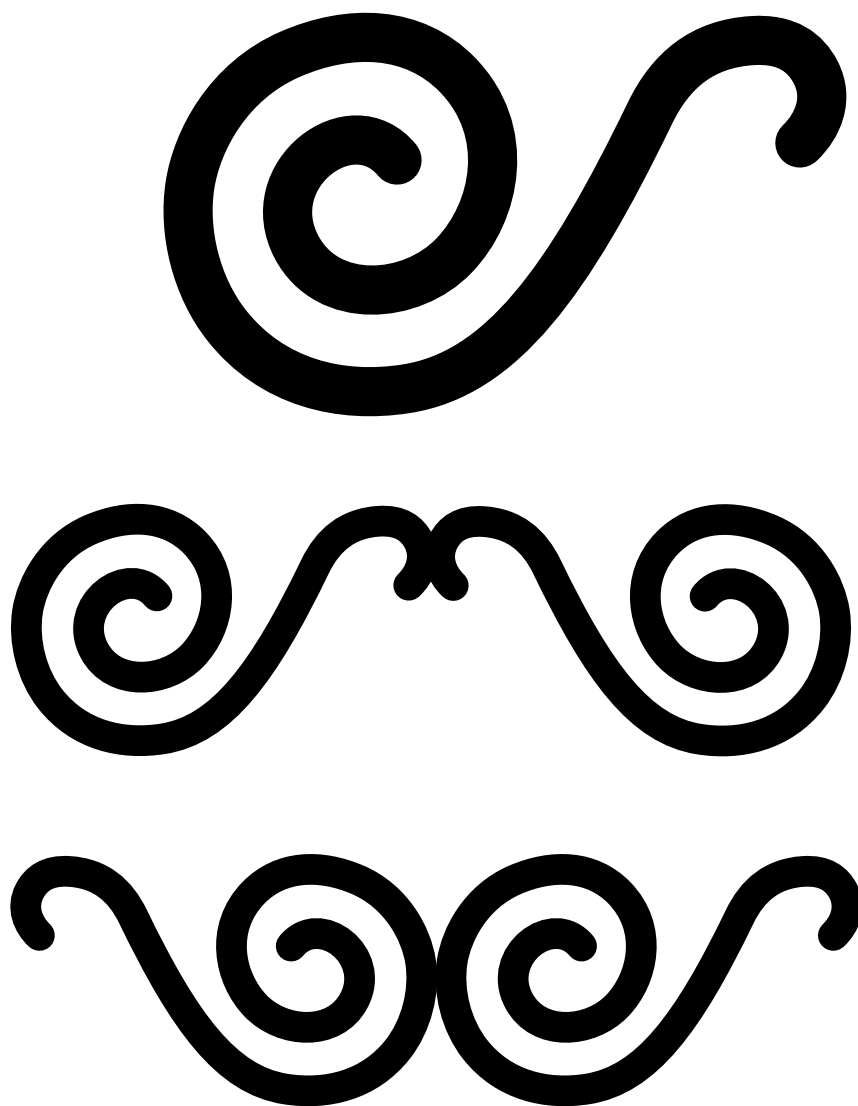
LOCATION:
Extracted from the interior
ornamentations on cornice

MOTIF 12:
BUD

outlines
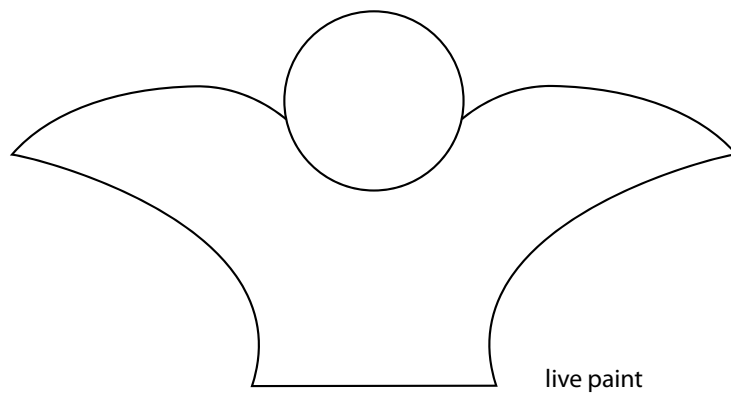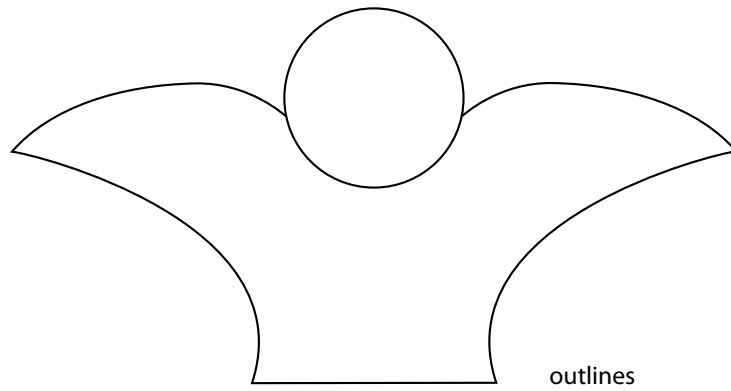
live paint

LOCATION:
Extracted from the interior
ornamentations on cornice

MOTIF 13:
REACHING BUD
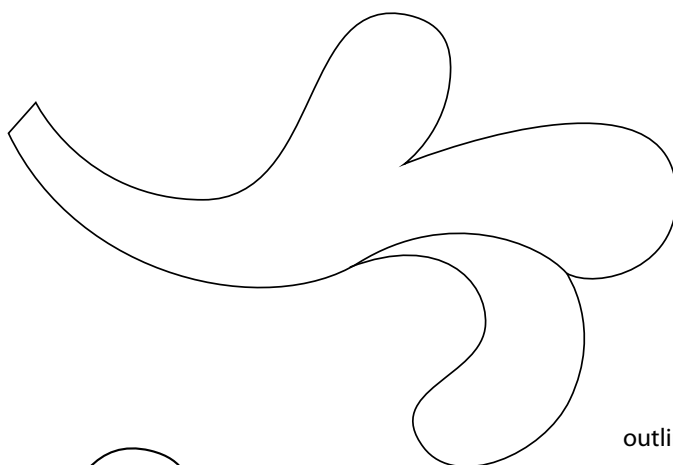
outlines
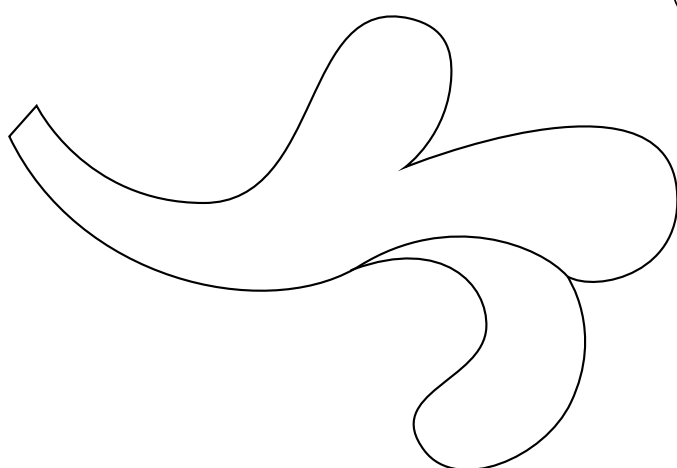
live paint
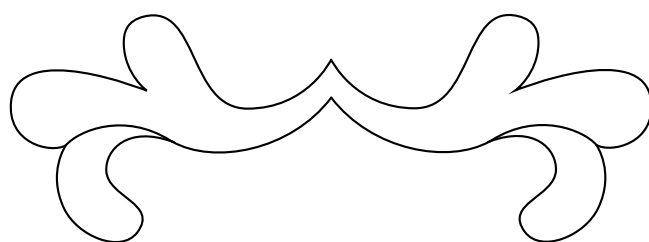
LOCATION:
Extracted from the interior
ornamentations on cornice

MOTIF 14:
TILE BURST
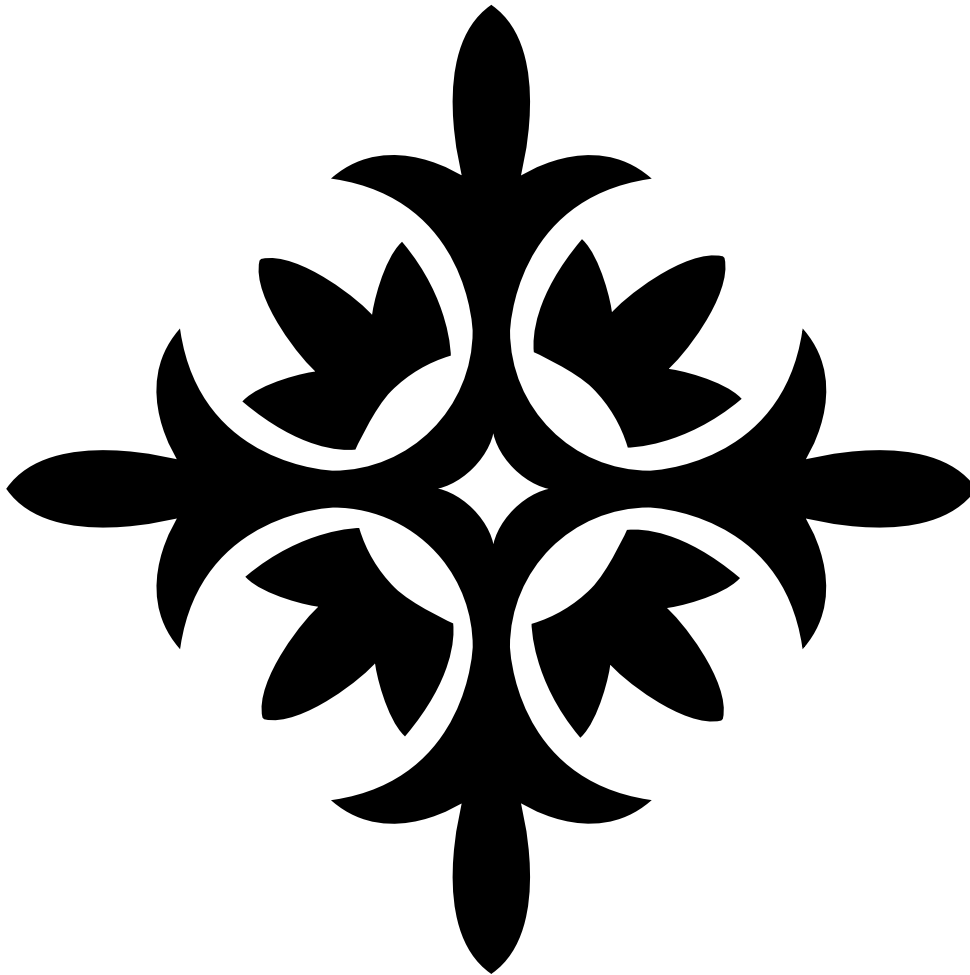
LOCATION:
Extracted from floor tile in hallway from
Administration Building leading to first ward.

MOTIF 15:
TILE BURST
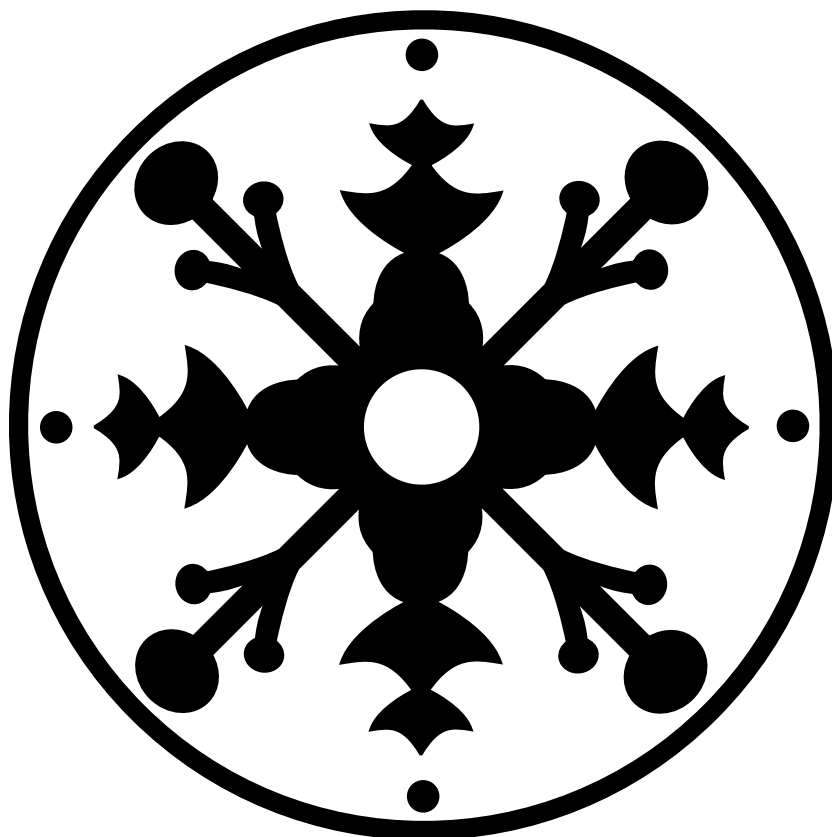
LOCATION:
Extracted from floor tile in hallway from
Administration Building leading to first ward.

MOTIF 16:
**TILE BURST MEDALLION
WITH UNDERLAY DESIGN**
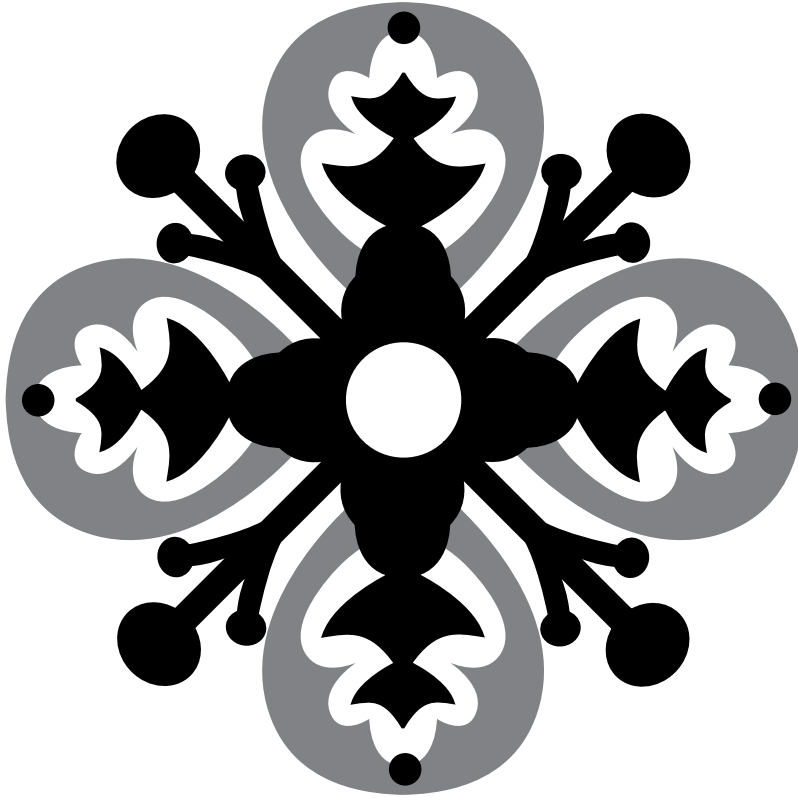
LOCATION:
Extracted from floor tile in hallway from
Administration Building leading to first ward.

MOTIF 16:
TILE BURST MEDALLION
UNDERLAY MOTIF
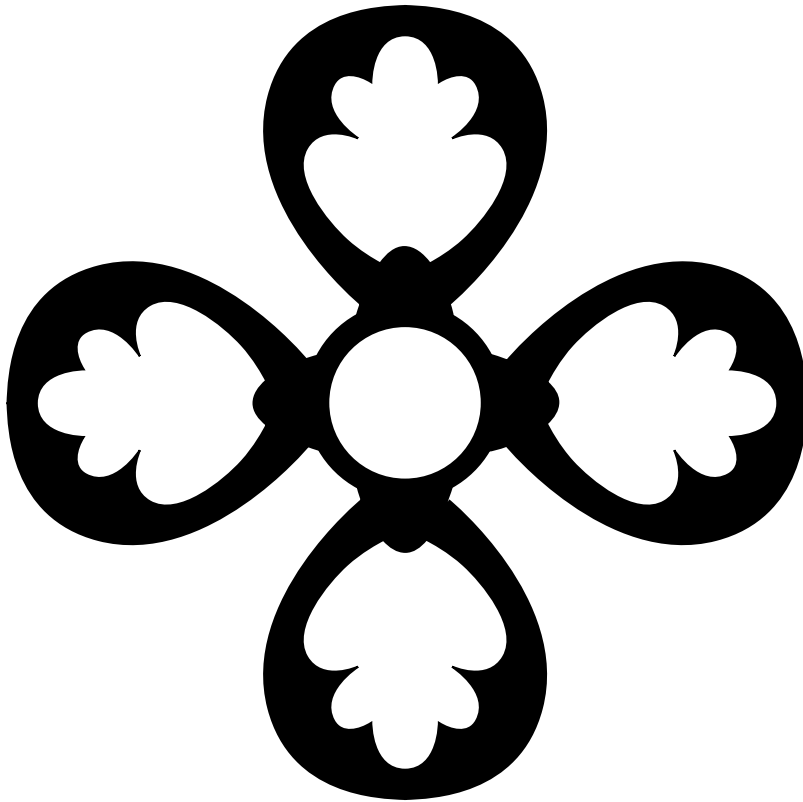
LOCATION:
Extracted from floor tile in hallway from
Administration Building leading to first ward.

MOTIF 17:
THREE LEAVES
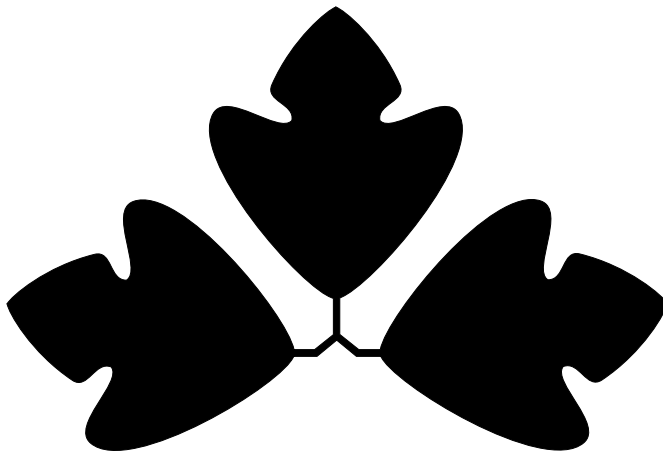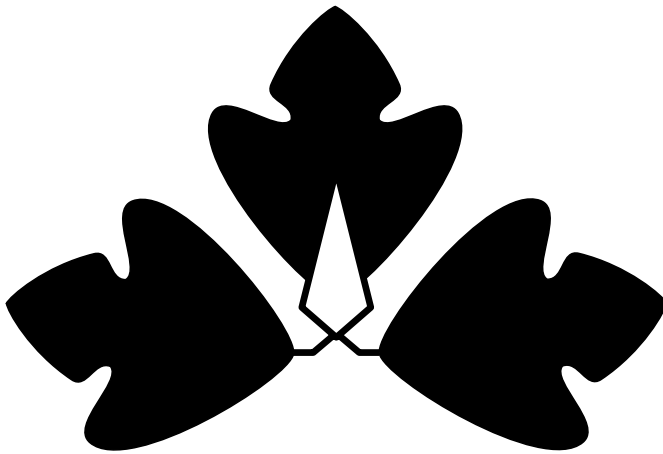
LOCATION:
Extracted from floor tile in hallway from
Administration Building leading to first ward.

MOTIF 19:
EXTERIOR SYMBOL
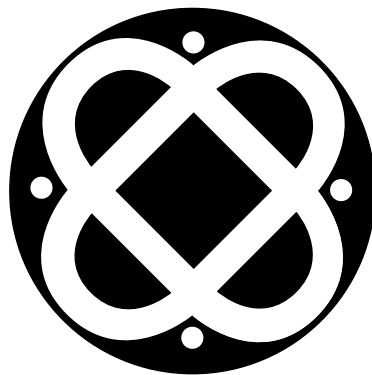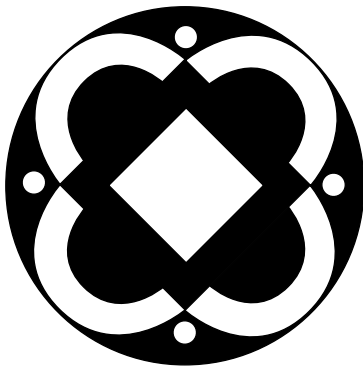
live paint
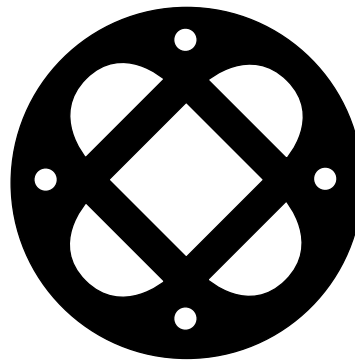
LOCATION:

Extracted exterior of building on the topmost part of
the facade of one of the ward buildings.

MOTIF 20:
WARD FLOOR PLAN UNIT
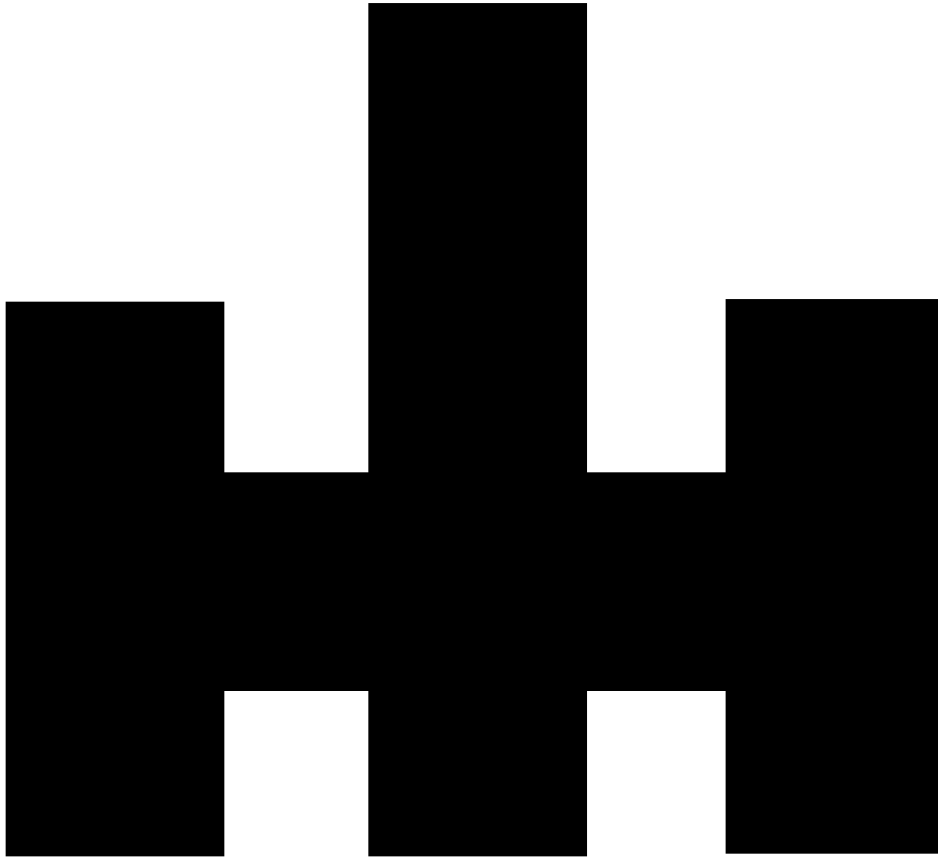
LOCATION:
Floor Plan from Historical Archives

SURVEYS

- ROC Branding

- Personality Profile

ROC Branding Designs Survey *Geoff Tesch*

Do the designs appear integrated across the different applications? yes.

Do the individual brand components – typeface, medallions, colors, monogram – appear to work together harmoniously? Yes

Are the core anchor space medallions distinct from one another? Yes
Can you tell them apart? Yes.

Is the typeface design legible? Yes. It might need further tweaking
to achieve acceptance from the public. People may need to
Do the designs create a unique 'style' for the ROC brand. Yes. have tradition
"capital" letters
etc.

Do the designs themselves reflect any of the more positive qualities most unanimously attributed to the ROC personality? **bold, strong, beautiful, significant, assertive, handsome, adaptable.** Yes.

Do the designs *deflect* some of the more negative qualities most unanimously attributed to the ROC personality? **old, unfriendly, dark, sad, isolated.** Yes. The interior furnishing applications are
very successful in this.
Does the visual program help edge the image of ROC towards a positive direction? Absolutely

Do the designs feel more classical or modern or (a bit of both?)

Would you be more motivated to visit the Complex based on these designs? I would. I have extra
motivation to visit, as I've been fortunate
the visit the complex in it's present
condition.

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Andrea Sperry

ROC Branding Designs Survey

Do the designs appear integrated across the different applications?
Yes

Do the individual brand components – typeface, medallions, colors, monogram – appear to work together harmoniously?
Yes– Modern color, preserved historical components

Are the core anchor space medallions distinct from one another?
Can you tell them apart? Yes – distinct yet coordinated

Is the typeface design legible? very easy to read

Do the designs create a unique 'style' for the ROC brand.
Yes —very original true to the architecture

Do the designs themselves reflect any of the more positive qualities most unanimously attributed to the ROC personality? **bold, strong, beautiful, significant, assertive, handsome, adaptable.** All– especially handsome
which is integrated elegance

Do the designs deflect some of the more negative qualities most unanimously attributed to the ROC personality? **old, unfriendly, dark, sad, isolated.** No

Does the visual program help edge the image of ROC towards a positive direction? Yes – High end /High Caliber

Do the designs feel more classical or modern or a bit of both?
designs are classical color modernizes
Would you be more motivated to visit the Complex based on these designs? Yes – Communicates that a visit would be more of an experience – suggests a higher level of upscale business.

Andrea Sperry
Publisher

ROC Branding Designs Survey   Chuck Lewis

Do the designs appear integrated across the different applications?
yes

Do the individual brand components – typeface, medallions, colors,
monogram – appear to work together harmoniously?
yes

Are the core anchor space medallions distinct from one another?
Can you tell them apart?   yes

Is the typeface design legible?   yes

Do the designs create an identifiable 'style' for the ROC brand.
yes

Do the designs themselves reflect any of the more positive qualities most
unanimously attributed to the ROC personality? **bold, strong, beautiful,
significant, assertive, handsome, adaptable.**   Sort of, not as
absolute

Do the designs *deflect* some of the more negative qualities most
unanimously attributed to the ROC personality? **old, unfriendly, dark,
sad, isolated.**   yes, hopeful, forward-looking

Does the visual program help edge the image of ROC towards a
positive direction?   yes

Do the designs feel more classical or modern or a bit of both?

Would you be more motivated to visit the Complex based on
these designs?   yes.

Melissa Vangellow Henderson

ROC Branding Test

Do the designs appear integrated across the different applications?
Yes - they work very well as a complete campaign.

Do the individual brand components – typeface, medallions, colors, monogram – appear to work together harmoniously? Yes

Are the the core anchor space medallions distinct from one another?
Can you tell them apart? Absolutely - but I like how they also work well together

Is the typeface design legible?
Yes - love it!

Do the designs create a unique 'style' for the ROC brand.
Definitely - so different!

Do the designs reflect the more positive qualities most commonly attributed to the ROC personality? **bold, strong, beautiful, significant.**
Definitely

Do the designs *deflect* some of the more negative qualities most commonly attributed to the ROC personality? **unfriendly, dark, sad, isolated.**
Somewhat - although that is hard to do without supporting copy & placement

Does the visual program help edge the image of ROC towards a positive direction? Yes

Do the designs feel more classical or modern or a bit of both?
They tend to lean more towards a classical feel - but that make sense for the project. I think some of the patterns lean towards a more modern feel.

Would you be motivated to visit the Complex based on these deisgns?
Yes - the occupants would be key - I would not be afraid to go there -

Monica 4-15
* Very graphic –
* 4 uses –interrated

ROC Branding Designs Survey
Monica Pellegrino Faix

Do the designs appear integrated across the different applications?
yes.

Do the individual brand components – typeface, medallions, colors, monogram – appear to work together harmoniously?
yes

Are the core anchor space medallions distinct from one another?
Can you tell them apart? *yes, but yellow is too overpowering – maybe lighter.*

Is the typeface design legible? *yes*

Do the designs create a unique 'style' for the ROC brand.
yes

Do the designs themselves reflect any of the more positive qualities most unanimously attributed to the ROC personality? **bold, strong, beautiful, significant, assertive, handsome, adaptable.** *yes*

Do the designs *deflect* some of the more negative qualities most unanimously attributed to the ROC personality? **old, unfriendly, dark, sad, isolated.** *yes, but never really thought of it as old.*

Does the visual program help edge the image of ROC towards a positive direction? *yes*

Do the designs feel more classical or modern or a bit of both?
A little bit of both

Would you be more motivated to visit the Complex based on these designs? *yes.*

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Place-Branding Survey *(for graduate research project only and not part of a commissioned assignment)*

Check the dot along the continuum that best describes the personality of the Richardson Olmsted Complex

Integrated	○	●	○ Isolated
Significant	○	●	○ Irrelevant
Beautiful	○	●	○ Ugly
Fashionable	○	●	○ Dowdy
Feminine	○	○	● Masculine
Assertive	○	○	● Passive
Dark	●	○	○ Light
Happy	○	●	○ Sad
Pretty	○	○	● Handsome
Functional	○	●	○ Obsolete
Welcoming	○	○	● Unfriendly
Adaptable	●	○	○ Inflexible
Strong	●	○	○ Weak
Bold	●	○	○ Delicate
Graceful	○	●	○ Clumsy
Old	●	○	○ New
Dark	●	○	○ Light

Briefly jot down any adjectives you can think of (they can be from above list as well) that you feel best describe the **positive** aspects of Richardson Olmsted Complex.

The many land acres & bldg. sections can be used for education training & skill building activities.

Any **negative** connotations come to mind?

Costly to clean-up, maintain and no profits until long term goals are achieved.

Place-Branding Survey *(for graduate research project only and is it part of a commissioned assignment)*
(part II)

Check the dot along the continuum that best describes the personality of the Richardson Olmsted Complex

Connected	○———————	○———————	◉	Isolated
Significant	◉———————	○———————	○	Irrelevant
Beautiful	○———————	◉———————	○	Ugly
Fashionable	○———————	◉———————	○	Dowdy
Feminine	○———————	◉———————	○	Masculine
Assertive	◉———————	○———————	○	Passive
Dark	◉———————	○———————	○	Light
Happy	○———————	◉———————	○	Sad
Pretty	○———————	○———————	◉	Handsome
Functional	○———————	◉———————	○	Obsolete
Welcoming	○———————	○———————	◉	Unfriendly
Adaptable	◉———————	○———————	○	Inflexible
Strong	◉———————	○———————	○	Weak
Fluid	○———————	◉———————	○	Static
Graceful	○———————	◉———————	○	Clumsy
Old	◉———————	○———————	○	New
Dark	◉———————	○———————	○	Light

Briefly jot down any adjectives you can think of (they can be from above list as well) that you feel best describe the positive aspects of Richardson Olmsted Complex.

Any negative connotations come to mind?

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lace-Branding Survey (part II)

Designed for the Richardson Olmsted Complex

Check the dot along the continuum that best describes the personality of the Richardson Olmsted Complex

Connected	○—————	○—————	● Isolated
Significant	●—————	○—————	○ Irrelevant
Beautiful	●—————	○—————	○ Ugly
Fashionable	○—————	●—————	○ Dowdy
Feminine	○—————	●—————	○ Masculine
Assertive	○—————	●—————	○ Passive
Dark	●—————	○—————	○ Light
Happy	○—————	○—————	● Sad
Pretty	●—————	○—————	○ Handsome
Functional	○—————	●—————	○ Obsolete
Welcoming	○—————	●—————	○ Unfriendly
Adaptable	○—————	●—————	○ Inflexible
Strong	●—————	○—————	○ Weak
Fluid	○—————	●—————	○ Static
Graceful	○—————	●—————	○ Clumsy
Old	●—————	○—————	○ New
Dark	●—————	○—————	○ Light

Briefly jot down any adjectives you can think of (they can be from above list as well) that you feel best describe the **positive** aspects of Richardson Olmsted Complex.

Any **negative** connotations come to mind?

Place-Branding Survey *(for graduate research project only and not part of a commissioned assignment)*

(part II)

Check the dot along the continuum that best describes the personality of the Richardson Olmsted Complex

Connected	○ —— ◉ —— ○	Isolated
Significant	◉ —— ○ —— ○	Irrelevant
Beautiful	◉ —— ○ —— ○	Ugly
Fashionable	○ —— ◉ —— ○	Dowdy
Feminine	○ —— ○ —— ◉	Masculine
Assertive	◉ —— ○ —— ○	Passive
Dark	○ —— ◉ —— ○	Light
Happy	○ —— ◉ —— ○	Sad
Pretty	○ —— ○ —— ◉	Handsome
Functional	◉ —— ○ —— ○	Obsolete
Welcoming	○ —— ◉ —— ○	Unfriendly
Adaptable	◉ —— ○ —— ○	Inflexible
Strong	◉ —— ○ —— ○	Weak
Fluid	○ —— ◉ —— ○	Static
Graceful	◉ —— ○ —— ○	Clumsy
Old	◉ —— ○ —— ○	New
Dark	○ —— ○ —— ○	Light

Briefly jot down any adjectives you can think of (they can be from above list as well) that you feel best describe the **positive** aspects of Richardson Olmsted Complex.

Any **negative** connotations come to mind?

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Surveys

Malcolm Mauro

Place-Branding Survey *(for graduate research project only and not part of a commissioned assignment)*

Check the dot along the continuum that best describes the personality of the Richardson Olmsted Complex

Integrated		●	Isolated
Significant		●	Irrelevant
Beautiful	●		Ugly
Fashionable			● Dowdy
Feminine			● Masculine
Assertive	●		Passive
Dark	●		Light
Happy			● Sad
Pretty			● Handsome
Functional	●		Obsolete
Welcoming		●	Unfriendly
Adaptable		●	Inflexible
Strong	●		Weak
Bold	●		Delicate
Graceful		●	Clumsy
Old	●		New
Dark			Light

Briefly jot down any adjectives you can think of (they can be from above list as well) that you feel best describe the **positive** aspects of Richardson Olmsted Complex.

Structure is really cool, very cool building

Any **negative** connotations come to mind?

they we couldn't go inside and the barred windows kind of ruin the look.
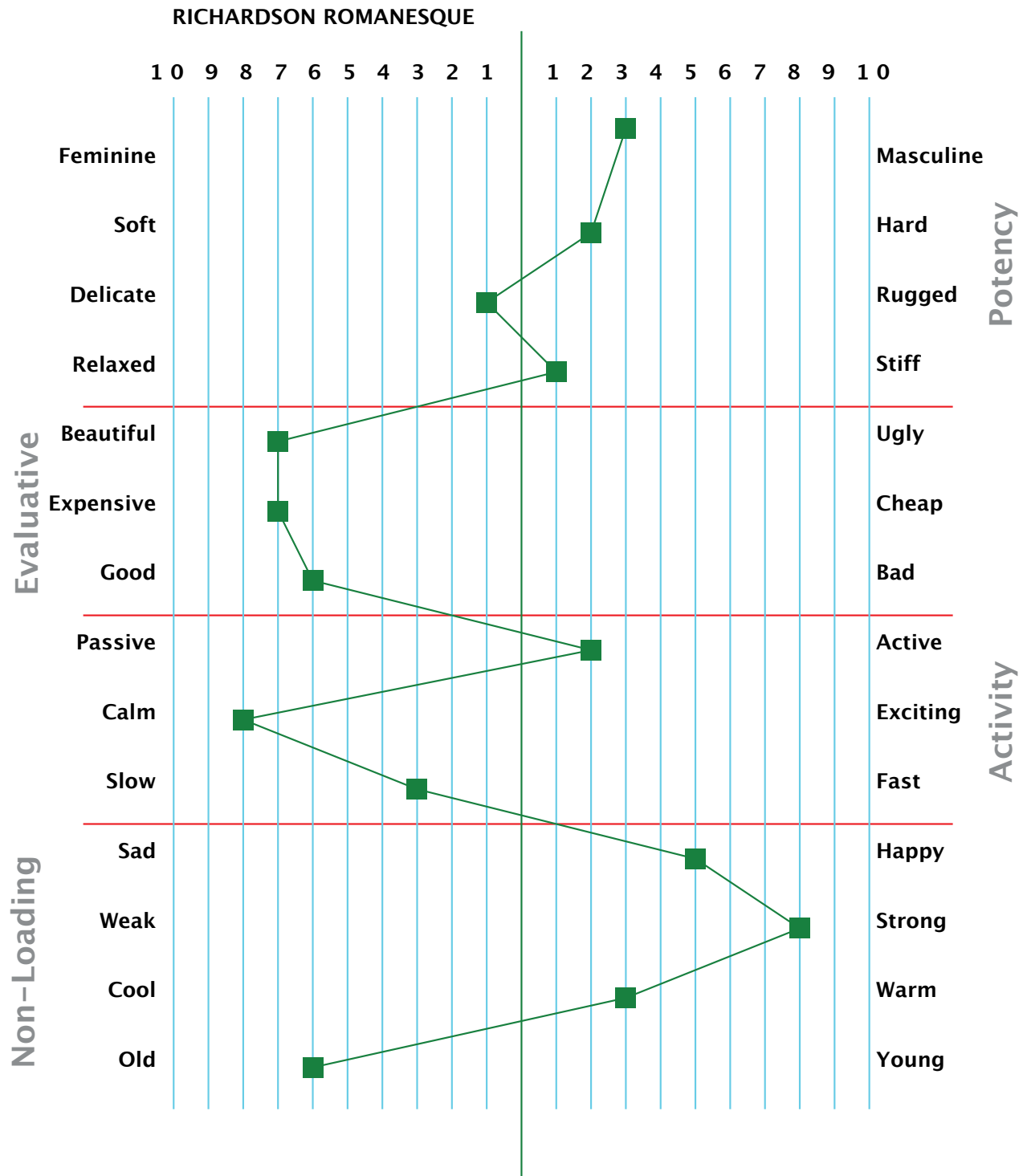
Place-Branding Survey (part II)

Designed for the Richardson Olmsted Complex

Check the dot along the continuum that best describes the personality of the Richardson Olmsted Complex

Connected	○———————○———————●	Isolated
Significant	○———————●———————○	Irrelevant
Beautiful	○———————●———————○	Ugly
Fashionable	○———————●———————○	Dowdy
Feminine	○———————●———————○	Masculine
Assertive	○———————●———————○	Passive
Dark	●———————○———————○	Light
Happy	○———————○———————●	Sad
Pretty	○———————●———————○	Handsome
Functional	○———————○———————●	Obsolete
Welcoming	○———————●———————○	Unfriendly
Adaptable	○———————●———————○	Inflexible
Strong	○———————●———————○	Weak
Fluid	○———————●———————○	Static
Graceful	○———————○———————○	Clumsy
Old	●———————○———————○	New
Dark	●———————○———————○	Light

Briefly jot down any adjectives you can think of (they can be from above list as well) that you feel best describe the **positive** aspects of Richardson Olmsted Complex.

Any **negative** connotations come to mind?   Positive and Negative – A Beautiful old building, yet Dark, sad, and Isolated.

RICHARDSON ROMANESQUE

	10	9	8	7	6	5	4	3	2	1		1	2	3	4	5	6	7	8	9	10	

Potency

Feminine — Masculine
Soft — Hard
Delicate — Rugged
Relaxed — Stiff

Evaluative

Beautiful — Ugly
Expensive — Cheap
Good — Bad

Activity

Passive — Active
Calm — Exciting
Slow — Fast

Non–Loading

Sad — Happy
Weak — Strong
Cool — Warm
Old — Young

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✦

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