



Messages

Society for Environmental Graphic Design
The global community of people working
at the intersection of communication design
and the built environment

04
Enter and Win!

08
21st Century
Knowledge
Initiative

12
The Science of Art

A large blue rectangular graphic containing white text. At the top left is a white apostrophe. To its right are the large white numbers '09'. Below '09' is the word 'Volume' written vertically in white. To the right of 'Volume' are the large white numbers '23'. Below '23' is the word 'Number' written vertically in white. To the right of 'Number' are the large white numbers '05'.

The Value Proposition

A series of articles examining the process behind developing and implementing complex architectural and EGD projects.

By James Keppel

It's really quite simple. If you create value for your clients, your practice will be successful. Your client makes an investment (your fee), and your approach, skills, and ability to execute provide the return on that investment. Simple, straightforward, clear, concise, and measurable. Now just get out there and do it.

Designers of all types have the opportunity to create value on a constant basis. Every move that you make in your particular area(s) of expertise can bring something to the effort that enriches and enhances the undertaking in a very significant way. Small, incremental impacts add up quickly, and that may be the approach best suited to you, your firm, and the project. Or, you may choose to swing for the fences. Big moves, with big affect.

Better yet, do both. However you go about it, be sure to make your efforts known, be sure that your client understands what you are bringing to their efforts, and be sure to leverage that value in a referral to future clients.



From this...

We are always looking for the big value. I love to hunt the big game, the kind of "Holy sh*t!" move that can change the entire face of a project. You can read about one such example here. What started as a small connection of the dots is looking to become a \$90M-ish infusion into what was already shaping up as a stellar project, adding a cultural attraction that will be the only one of its kind in the world. Does our client appreciate the thinking? You bet. Does he think that we offer something that no other firm does? I believe so. Does he look at us as a critical part of the team moving forward, on this project and the next? I hope so.

Defining the returns can be a challenge. One possible school of thought on the client side might be, "I expect them to bring ideas like that. That's what I'm paying them for." That's certainly a valid point. The true differentiating factor is when your team brings something that is completely unexpected. It could be something that you suggest to the planners that dramatically shifts the visitor experience. It could be some sort of integration with the architecture or the streetscape that solves a functional problem. It could be that you turn preconceived notions on their heads during the interview (A personal favorite. Do your research!), and make the client team think about the project in a whole new way.

Our firm has been involved in a number of Web application design and development projects of late, particularly with startups or as a part of major "brand overhaul" efforts. It's an interesting space to be in [and it helps to pay the bills while we wait for our real estate friends

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Member News ✉

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KMA DESIGN (Canonsburg, Pa.) was selected to complete a comprehensive update of the internal and external residential signage and wayfinding systems for Stony Brook University, located on Long Island's North Shore in New York. The firm has also been selected by the Sports & Exhibition Authority (SEA) to create new signage for the David L. Lawrence Convention Center in conjunction with the upcoming 2009 G-20 Summit being held in Pittsburgh, Pa.

MICHAEL COURTNEY DESIGN (Seattle) announced the debut of their new website; visit at www.michaelcourtneydesign.com.

PHILIPS COLOR KINETICS (Burlington, Mass.) announced two new floodlights with unprecedented light output of more than 8,500 lumens. The new eW® Reach Powercore and iW® Reach Powercore floodlights can dramatically accentuate building exteriors and landmarks with a choice of high-quality white or fixed color light, while at the same time reducing energy consumption and maintenance.



Rocco Piscatello of the **PISCATELLO DESIGN CENTRE** (New York) designed his 17th poster and a new website for the Fashion Institute of Technology's Visiting Artist Program, which featured Pentagram partner Paula Scher.

PRECISION SIGNS (Armyville, N.Y.) announced projects including the Alexandria Center for Science and Technology, New York (designed by Two Twelve); Cadwalader, Wickersham & Taft LLP, Washington; and Pall Corporation, Port Washington, NY.

SIGNELEMENTS (Greenville, Wis.) welcomed Nina Sundquist as a marketing communications and design specialist.



VENTURI, SCOTT BROWN AND ASSOCIATES (Philadelphia) announced that Robert Venturi's revolutionary work, Guild House, has been restored and renovated by the architect nearly fifty years after it was originally designed. Originally commis-

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