

I would like to thank my thesis advisors, William Haire, AIA, Virgil Carter, FAIA, and John Bryant, AIA for their patience and guidance in the research of this topic.

This document is dedicated to the man who advocated my return to graduate school. His counsel and strength helped me through these past two years. I love you Bob. Thanks

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Stillwater, May 1989

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ABSTRACT

MARKETING THE ART OF ARCHITECTURE

A Marketing Strategy for the Small Architectural Firm Practicing Architecture as an Art Form

*This paper shall illustrate, contrast, critique and evaluate the marketing programs for the unique group of architects who are practicing architecture as an **art form**. The notion of practicing architecture as an **art form** differs from the practice of those firms who focus on the main stream of the profession of architecture. These differing orientations create divergent aspirations for architects toward their practice of architecture. The goal of the **artistic** architects would include priorities such as personal service and dedication to their personal aesthetic or artistic achievement and to their own ethical principles. These architects see marketing not as a necessary tool, but as a disagreeable aspect in the practice of architecture. This paper will develop recommendations for these architects to successfully integrate a subtle and focused marketing strategy into their practice of architecture.*

*Contemporary Architects who **artistically** pursue architecture are atypical in the practice of Architecture. Theirs is an emotion filled, personal point of view about architecture. For these architects the primary goal of practice is not a business endeavor or a profession, but a 'way of life'. These architectural firms stay small because the principals want artistic control over the projects – control they could not otherwise exercise.*

*Architects who practice architecture as **art** frequently do not have a formal marketing program. They typically do not know how to consciously target or focus on what they want from the practice of architecture. The marketing information that is available to these architects is aimed at main stream practices. Commonly these 'artful' architects inherit such avant-garde notions as self-destruction, starving artisan, and Bohemianism. They wait for the projects or clients to come wandering into their office. Their marketing seems restricted to responses for further information by potential clients and/or*

magazines about themselves or specific projects. (I wonder Why?) It appears that most of these 'artistic' types would rather starve than market themselves or their projects. They do not see architecture as a business, so the monetary and commercial success, per se, is not the highest priority for them. Their 'life-scorecard' is 'different' from main stream architects. Their own ethical intensity, the quality of their service, the finished structure, and the aesthetic or artistic achievement have a higher priority than the ledger success of their business. Is there a way then in which these architects can develop a marketing strategy and not bruise their vision toward their ethics or their artistic talents? Can an architect have a low key, non-salesman type of marketing program and still be successful in a competitive market? These architects have identified, whether they recognize it or not, a focused and unique client base which they must target. This paper will develop a marketing strategy for these architects to use in a subtle, but extremely focused, way to 'sell' their 'artful' service.

believe..that the real artist must go beyond merely understanding and
pressing the natures of his materials; besides this, he must transcend all
this in his creation..."¹

Bruce Goff

the only language of man is art."²

Louis Kahn

the only architecture which interests me is architecture as a fine art.
that is what I want to pursue."³

Eero Saarinen

INTRODUCTION

The last half of the twentieth century has seen American architects predominately focusing their talents, skills and efforts toward serving society's countless demands in the design of buildings. These designs are balanced between the functional, technical, aesthetic, and economic factors of building. Architect's services, for the most part, have been commissioned by specific clients, principally representing the governmental, institutional, commercial and religious sectors - the main stream - of society. The architect serves not only the client who commissioned the work but also enhances those in society who come in contact with the work.⁴ The majority of the architects in the profession can be more specifically defined as 'architect/artists', in the sense that they **use** principles of art, such as composition, scale, proportion and repetition to express their approach towards architecture.⁵ The widespread acceptance of their main stream approach is ample evidence of their value to society-at-large.

Another group of architects, albeit a small one, is seeking to serve society from a predominately fine art stance. They see architecture as a means of **expression** (in addition to using the *principles* of art). For them, Architecture is seen in a painterly, sculptural or transcendental fashion, with the functional, technical and economic factors becoming more or less subservient to the primary ideal of creating art. These architects can be called 'artist/architects', rather than 'architect/artists', emphasizing the priority of the artist over the practice of architecture.⁶

All architects, regardless of their philosophy, must have clients to sponsor their work. They must be concerned, in some form, with marketing - the process through which architects develop opportunities to practice their profession or art. The values, philosophies, talents and skills of the architect must be compatible to the values, philosophies, priorities and project goals of the client if the relationship is to be fruitful,⁷ and the result of that relationship should be a great piece of Architecture.⁸

The past two decades have produced a virtual explosion of publications, seminars and various other programs on the subject of marketing architectural services. This 'explosion' has been aimed at the largest possible audience, pointing most, if not all, of its efforts, toward the needs of main stream architects. Much research and inquiry has been devoted to developing more effective marketing programs and techniques for these architects. Accordingly, marketing to the vast majority of potential clients is both well-known and well-documented.⁹

Conversely, marketing strategies and techniques for the small group of architects practicing outside of the main stream, the *artist/architects*, remains largely unknown or, at least, undocumented. Artist/architects could also benefit from the inquiry into marketing programs and techniques, if the information was aimed at their specialized view towards architecture.

This then is the purpose of the paper. What follows is an exploration of the nature of the main stream firms¹⁰ and the general background of marketing architectural services; the notion of the *artist/architect* using illustrations from research of the marketing strategies and techniques which some have employed; and, ultimately, developing marketing plan recommendations for the long-term success of an artist/architect firm.

ence, all knowledge, only serves art. Because we live with only one purpose, that is to express. This urge to express I try to give an aura, rather than trying to describe. The aura is silence, voiceless, wordless, but still a kind of voice you hear when you pass the Pyramids."¹¹

Louis Kahn

MAIN-STREAM

MARKETING

The past twenty years have spawned numerous resources aimed at the marketing of architectural services. The majority of these resources have been found in the forms of publications or seminars. They have been geared toward and benefited main stream architectural firms throughout the nation. Architects have generally been slow in mastering the skills of marketing their services to the public. This is commonly attributed to the *avant-garde* notion of a lack of ethics associated with marketing or advertising of professional services. This, coupled with the perception of 'selling-out' of one's *art* if services are advertised, has accentuated the battle to integrate marketing into main stream architectural firms. Architects are discovering the need to market (this term should be differentiated from 'selling' which implies a product). Marketing suggests the creation of opportunities to practice one's profession or art. Unlike the past, knowledge of marketing architectural services has become a necessity in an architect's repertoire.

Historically, architects established their clientele from people they knew or with whom they associated. It was not 'gentlemanly' for architects to devote any of their attention to productivity, efficiency, or the learning of business skills. These were petty concerns of the working class or the bourgeois.¹² Architects, especially since the mid 1940's, have begun to concern themselves, in addition to what they or their clients thought, with the general public's opinion of their work. Architects have become less concerned with 'gentlemanly' pretentiousness and more concerned with the social and business aspects of their work. Architects continue to primarily build for the rich and powerful but are also concerned that their work be understood by the middle and lower classes.

These concerns may have been brought about by the 'opening up' of architecture as a profession to the middle and lower classes. Architecture is no longer just a rich person's hobby. It is much more complex than what is thought of as being 'gentlemanly': it is a business; it is a profession; it is also an art.

As our nation has become more media oriented,¹³ it has also become more knowledgeable about the value of services offered by architects. The competition for these services has grown more demanding as specialization has come to the forefront. Architects have created specialized niches in the search for available markets. The architectural community has been slow in mastering the skills needed to market its services to potential clients. Model clients recognize the need to develop well-designed projects that are on-time and within budget. They see architecture as being closely integrated with the economic well-being of many projects. These notions are a by-product of the marketing efforts of main stream firms as their architects educate society to the value of retaining architectural services.

The complexity of the world has forced society from a generalist's stance to an increasingly more specialized attitude.¹⁴ Specialization has generated market segmentation, creating specific niches where people emphasize particular concerns. For example, manufacturers no longer fabricate an entire automobile in one plant. They instead sub-contract parts to be produced elsewhere, and the finished product is then assembled in another facility. Another example may be found in the practice of medicine. Physicians rarely practice general medicine, but now specialize in areas such as surgery, athletic medicine, toxicology, or ear, nose, and throat. An illustration in architecture also finds architects under increasing pressure to specialize their practices. Their market segmentation may include such specialties as building types, specific kinds of services, or chosen philosophical approaches such as architecture as an **art form**. The societal trend towards market segmentation has reinforced the architect's need to develop

a clear and personalized approach to marketing. Market segmentation increases the opportunity to effectively pursue clients that will fulfill the firm's goals and fully develop their desired niche in the marketplace.

Most current marketing literature is targeted toward the broad spectrum of architectural firms and applies generally to medium or large size firms that have a reasonable marketing budget.¹⁵ The marketing literature can not be applicable or cover **every** firm's needs. The literature is doing its job if, at a minimum, it encourages professionals to recognize the need and importance of marketing as an essential tool in the pursuit of their professional goals.¹⁶ Indeed, this has been the case.

The setting of goals is an important component in marketing. Goals can become self-fulfilling. If one's goals are economic, results are likely to be economic. If one's goals are more complex than pure economics, results likely will also be more complex. The architect, like most businesses, needs to develop short-term goals (three months to one year) as well as long-term professional ones.

... Ours is a small office-necessarily and by choice-dedicated towards doing architecture-rather than the more remunerative commercial variety. I do all of my own planning and design. However, there are advantages in such a modest 'set-up'-more personal contact and much exposure to theory and practice and to principles.

We have 'get-togethers' to discuss all ARTS-I have a very large library-slide collection and over 5000 recordings of native and modern music...

I suppose you realize that my work is not 'in the Main Stream'. I am thankful for that. I live for what I can accomplish, not in the shadows of those before now. It's an exciting thing discovering architecture step by step and in spite of all the great work done-and being done-we are still just beginning!...

/s/ Bruce Goff" 17

ARTIST/ ARCHITECTS

The artist/architect's view of architecture does not fit well into main stream standards of practicing or marketing architectural services. There is a specialized view of architecture that sees marketing, not as a necessary tool but, too often, as a disagreeable aspect of the practice of architecture.¹⁸ This dislike of marketing is amplified for the artist/architect because artists traditionally do not market, the tradition in architecture has been not to market and firms of artist/architects are typically small. Many artist/architects would rather starve than "sell" themselves, a remnant from the 1920's avant-garde notions about architecture. They resist becoming accepted into the main stream of society. Many artist/architects would rather not begin to "market" ¹⁹ because of an inherent sense of resistance toward achieving what is seen by society as being normal. Many artist/architects do not want to consciously be involved in the 'game', or challenge, of searching for a potential lead for a commission. Unfortunately, an architect's goal (artist/architect or main stream) is to see his/her ideas made into a building. Unlike most Art (paintings or sculpture), manifesting the 'art' requires that the architecture be built, which involves major capital outlays. As in main stream architecture, this requires a client to commission the work. The artist/architect's only other alternative is to 'hide' in his/her studio. This produces only 'paper architecture', and not **real** Architecture.²⁰

There are many reasons for an architect (artist/architect or main stream) to market his or her work. The view of architecture taken by artist/architects narrows their market more than many main stream architects. Artist/architects might consider marketing if it gave them additional opportunities to practice their art. Benefits may come in the form of ability to select a particular type of client to work with and/or, perhaps, to ensure their practice's stability in the marketplace over a long period of time. The main stream firm's broader outlook in the marketplace warrants an extended rationale for the marketing of architectural services. Additional motivations to market architectural services include the need to create diversity or specialization in the firm's practice, the ability to seize a larger market share or secure higher fees, and the desire to assure the firm of an adequate return on its fees.²¹

Before any architectural firm (artist/architect or main stream) begins to market, the personnel involved in the marketing program must have knowledge of the firm's ambitions and stated goals. Likewise, they must have knowledge of the motivating factors behind the firm's marketing agenda. Architectural firms (main stream or artist/architect) should clearly identify and communicate their long-term and short-term goals in order to recognize what they expect to attain out of their art or craft of architecture. Without the secure knowledge of the firm's goals, those people performing the marketing functions have no guideposts to direct their efforts. The marketing staff must have an idea of what and whom the firm proposes to target and the firm's strong and weak points, so that they can effectively 'sell' the personality and ideas of the firm. Potential clients respect firms that communicate these ideas well.

Artist/architects' typically are self-motivated and self-reliant individuals with a focus on their theory toward architecture.²² This strong focus could be an enormous plus in the marketing of their services if they consciously develop the

objectives of the firm. Typically though, they do not take the time to set down the personal goals or ambitions of their practice. Artist/architects see their fundamental goals in architecture as the exploration of ideas and the transcendental nature of art made manifest in building architecture. Each project for artist/architects is an opportunity for the exploration of an idea. The personal exploration of ideas is important to these architects. Standardization has little importance or value to their work (which is not to say they can not have a personal vocabulary). Many have no perception of other goals or expectations that could be achieved from architecture (such as repeat clients, the longevity of the firm, or projecting cash flow). They practice architecture by intuition, not by a business plan or agenda.

Artist/architects are motivated by the **art** of architecture. They rely on their reputation, demanding quality, not only from themselves, but from anyone involved along the way with the finished work.²³ Their clients are usually strong, enlightened individuals associated in some way with the arts.²⁴ Some case studies can be examined to review the marketing programs that artist/architects currently employ. They typically have no formal marketing program and see no need to incorporate marketing into their practice. Artist/architects see marketing only as a necessary evil or an "ad-hoc process necessary only to carve out an image of one's self and to seek a position in the marketplace."²⁵

Bruce Goff, an artist/architect, was not a conscious marketer. He placed himself in strategic locations so that he could do the kind of work which he enjoyed, a kind of unconscious marketing effort. Mr. Goff, from an early age, was associated with the Arts. He painted compositions, taught at Art schools in Chicago and Kansas City and at the Architecture school at the University of Oklahoma, and spent his non-working hours in the companionship of people within the related arts. Goff did not solicit the exhibition of his work, nor did he refrain from helping others who sought to exhibit his work. He helped clients put

together brochures on himself, which he never initiated, as well as about his work. Goff's clients typically were intensely involved in the design of their project and he saw them as the primary generators in the creation of his designs. At least one family member was typically interested in the arts, possessing a self-belief and an open mind about the design of their home. They appeared to be strong individuals who were self-made, sociologists, philosophers, or interested in the allied arts - music, fashion, sculpture or painting. Clients usually found Mr. Goff through articles in popular magazines, and his clients were strongly attracted to Goff's individuality. Goff suggests that his clients had incredible faith in themselves and their desire to construct a new architecture that would conform to their view of life. They were free of "cultural servitude" to fashion. They were "enlightened (individuals who) could be defined as one's who are aware of the possible effect of architecture as an art on their life and the environment".²⁶

A good example of a typical Goff client is found in the Bavingers. Mr. Bavinger was an art professor at the University of Oklahoma and his wife an art graduate and ceramicist. They met Mr. Goff while he was Chairman of the School of Architecture at the University of Oklahoma. They sought out Goff because they "wanted a place to live that suited their needs as well as having a visually exciting architecture...They disliked the idea of living in the usual conglomeration of boxes with holes cut in them for doors and windows. They already had (lived in) those and found it too restricting to their way of life."²⁷ Mr. Goff was a classic example of an artist/architect who did not consciously feel the need to market himself, but unconsciously pursued acts which could be construed as marketing efforts.²⁸

Bartholomew Voorsanger of Voorsanger & Mills, New York, sees publishing as the most effective marketing tool for the artist/architect. He feels that, at a minimum, an architect must be published once every three months to be

effective and to provide the architect credibility. Voorsanger & Mills have no formal, or conscious, marketing program nor a formal firm brochure. They feel the office is kept sufficiently busy solely through referrals, many of which come from the firm both Voorsanger & Mills interned with - I.M. Pei & Partners. In fact Voorsanger estimates 85% of the work in the office comes through referrals from other architects. This could not be achieved without the respect and credibility the firm has attained through publishing, the commitment of Voorsanger and Mills to teaching at Columbia and their good standing in the architectural community. When potential clients request brochures, the staff hastily puts one together. To Voorsanger marketing is seen as a necessary evil required to do his art. On the East Coast, unlike other parts of the country, the institution where you received your architectural education is extremely important to potential clients.²⁹ Your degree, then, can be another marketing tool that is important to remember and exploit when necessary.

Maryanne Chase vehemently denies that Rob Quigley (Rob Wellington Quigley and Associates, San Diego) markets himself. This is contrary to the widely held view ³⁰ that Chase and Quigley have spent many hours making contacts and sending out drawings and photographs 'marketing' him so that Quigley could be published in foreign architectural publications. I presume they chose foreign publications because these magazines were eager to see American work, and, therefore, it was a simpler way to establish a publishing base and credibility in the eyes of his peers and the public. Quigley and Associates has vigorously entered local design competitions, winning multiple awards in successive years and bringing the firm the local, national and international attention that it enjoys today. Rob Quigley is an advocate of the Arts, belonging to many museums in the area, attending many art exhibition openings, and sitting on several committees and boards in conjunction with San Diego's arts community. Quigley, as with most artist/architects, has no desire to force himself on the public but, instead, hopes his work makes the presentation for him. Many clients have

searched out Quigley and Associates because of the attention they have received through design awards in the community. His clients typically are art oriented or professionals.³¹ He meets many of his clients through his participation in the community's museums, attendance of art exhibition opening events, and his strong advocacy of the Arts.

Another example of an artist/architect's "marketing program" comes from the office of Armisted Smith and Others, Del Mar, California. Smith exemplifies reactive marketing - relying solely on responding to requests from potential clients or periodicals for information about his work. Most of the projects Smith currently is developing are for himself. His narrow focus on the role of an architect and his/her services to the community has left him with a very small potential client base. The only way Smith can serve his ideals is by doing his own projects. He designs a few projects for private clients and these have come principally through referrals from other architects,³² contractors and past clients. Smith and Others does no active marketing to attract new commissions but, like Quigley, has spent long hours establishing a publishing base for the firm's work in both foreign and domestic publications.

R. Gary Allen, AIA, spent his first twenty years of practice gaining marketing knowledge and a client base by working for Philip Johnson and for Frank Hope (Frank Hope & Partners, San Diego). He has designed very large and prestigious projects, helping the respective firms win several design awards. The marketing program for his own firm consists of going to cocktail parties as well as 'chumming' around with his college 'buddies'.³³ His private practice has been built on the reputation he gained from working for Johnson and for Hope. Allen's major clients have derived from references to these past projects as well as from referrals by his past employers. He sees his clients as intellectuals who are interested in the arts and music. His office is small (himself and one associate) and is kept busy doing small or medium-sized projects that they choose to work

on, as well as an occasional joint-venture on larger, more complex projects. Allen knows the value of publishing from his past associations but sees no need, at this time in his life, to "knock himself out trying to get published. That is for the young turks in the architectural community."³⁴

Through these case studies we find an attitude that ties together the marketing efforts of these architects. Artist/architects rely on their work "speaking for itself". Like the 'gentleman' architects of previous centuries, they hope this is enough of a marketing effort to give their practice stability. Their only conscious means of marketing is the publishing of one's work. Publishing and competitions are acceptable means of marketing since artist/architects offer up their work publicly. Artist/architects, apparently, will not painstakingly follow up a lead as many main stream architects do to be consistent with their marketing program. 'Cold calls' and 'lead finding' are outside the comprehension of artist/architects. They are proud of their art and will publicly share it but only on their terms (i.e., the publishing of their work). Publishing provides them with instant credibility, without the salesmanship-like connotations. Another tie between these architects is seen through their internship in large or respected firms. The only one interviewed who did not do his internship in a large or respected firm was Rob Quigley, who did his internship with the Peace Corps. These connections establish client references from which to build a client base. Many artist/architects also have academic positions or associations with Schools of Art or Architecture, i.e. Goff, Voorsanger, Smith, and Allen. The steady paycheck frees them to do the type of work they feel is acceptable to their theory of Architecture, as well as for the long-term benefit of their firm. Design competitions and local AIA component awards are also beneficial means for artist/architects marketing efforts, i.e. Voorsanger, Quigley, Smith, and Allen. This gives the artist/architect credibility in their peers' eyes and wider exposure for their work.

Another common thread seen among these architects is the artistic background of their clients. These individuals have similar sensibilities and understanding of the metaphysical development of art. Great architecture comes from the combined effort and compatibility of the client and the architect. The architects in the case study group have intuitively positioned themselves in appropriate situations to develop clients without apparent marketing efforts. With a small amount of strategic marketing, artist/architects could create additional opportunities to practice their art. They could target potential clients sensitive to their view of architecture, thus assuring themselves greater stability in their practice.

The leaders are those who have the courage and energy to risk all in order to solve their problems and the ability to extend the horizons of their Art. They are usually branded as 'radicals,' even though they are working in the great tradition of real artists of all time..."³⁵

Bruce Goff

The expression of it is personal. And when one finds in his personal expression the quality that does not belong to the one who creates it, then he has made the greatest work.

The offering there must be such a degree of commonness that the offering is gladly made as though it were given without a feeling for reward, because its generalness, its commonness is so self-rewarding that no reward is necessary"³⁶

Louis Kahn

MARKETING

STRATEGY

Artist/architects bring value to architecture in our current society. The artist/architect's view toward the practice of architecture sees marketing as a deterrent in the pursuit of pure art. They believe that obvious acts of marketing cause their art to be less than pure.

An intentional marketing strategy is a necessary tool for an architect to realize his/her career goals. Clients are essential for the architect to have the opportunity to do Architecture. The search for new clients many times begins with the fear of an unstable workflow and, therefore, an unstable paycheck. To stabilize the workflow and develop additional opportunities to create Architecture, some amount of marketing effort is necessary. Stated simply, marketing requires that an architect let people know he/she is available and has certain desirable qualifications and experiences. The task of consciously writing goals is a beginning for the artist/architect in the development of a marketing strategy. Most artist/architects practice architecture by the 'seat of their pants'. A conscious set of intentions toward the development of an architect's practice, along with some basic marketing efforts, could position the artist/architect ahead of much of the competition. A marketing plan can provide a strategy to target and attract the client type desired. Also, given the value associated with good design, the artist/architect can seek, as well

as obtain, fees commensurate with the value provided.

The **type** of client for the artist/architect is of more importance than the type of project to design. A supportive philosophical attitude of the architect and the client is necessary for Architecture to occur. One of the most successful target groups for artist/architects is comprised of individuals associated with or interested in the arts. Such clients are able to understand the philosophical commitment toward the work of an artist/architect. A review of the case studies reveals that most clients of the artist/architect have been associated in some manner with the arts - be it music, painting, sculpture, drama, or the humanities. Clients are looking for something special, beyond shelter and technology. This artisan viewpoint creates the possibility of collaboration between the architect and client by promoting a work of **mutual** art.

Recognizing this major target group, a marketing strategy for the artist/architect can be developed. Many of the artist/architect's basic marketing efforts will be similar to main stream marketing efforts.

As with any new enterprise, the beginning stages of development are essential to the long-term reputation of the firm. If the architect wants to practice Architecture as an art, he/she must initiate that goal. To create a reputation, an architect (main stream or artist/architect) must become known and credible to the community one intends to serve. This procedure may take several years to accomplish. Establishing a desirable reputation requires a long-term plan as well as a short-term effort. Clients must know and respect the architect they are seeking to hire.

The artist/architect should begin a marketing strategy by informally developing a list of art-oriented organizations in which to be active. For example, Rob Quigley is an advocate of the Arts. He has participated in

many activities within the art world for the past ten years of his practice. He has never consciously developed a marketing program, yet he intuitively set out to participate within different organizations related to the Arts. His client base has been built upon the individuals he has met within these organizations. Quigley enjoys the association with these groups, finding clients that are compatible with his philosophy toward the Arts.³⁷

Many organizations provide membership lists to the public upon request or purchase. Certain individuals may be members of several organizations. The artist/architect may see this step as a time-consuming inconvenience, but the simple act of organizing one's resources for the best time management can put the artist/architect a step ahead of the competition. The architect can better aim toward key individuals, by referring to membership lists and analyzing the coincidental members. Participation in these organizations should be enjoyable, whether or not one does it for marketing values. The artist/architect can participate in activities of special personal interest while also coming to the attention of people within his/her potential client group. An analysis of membership lists is an essential way to develop name recognition of key individuals within organizations. It is a means to become aware of those people with whom the architect would have something in common. Informal list building is a way of focusing an artist/architect's free time in a beneficial direction.

Examples of associations where the artist/architect may begin the search for supportive clients are: local public broadcasting radio and television stations; local arts commissions; local art museums, including not only members but docents or volunteers that help the museum with tours, opening events, lectures, and exhibits; local universities or community colleges (public or private) whose Art Departments will have faculty members and/or students interested in the arts, as well as gallery spaces to exhibit one's art; local music

societies - including symphony, opera, and chamber music groups; local theatre groups, whether professional or amateur; and other organizations in which the artist/architect is interested.

List building may seem like a time consuming effort that may not yield a commission for several years, yet the architect must look to building a client base for the long-term success of the firm and not just an immediate result. Most people looking for an architect will hire someone they **know** and with whom they are comfortable. A major factor for an architect to build his/her professional reputation with clients, peers and the general public is to become known. This can be done through involvement with art organizations and one's professional organizations as well as involvement with any community group in which the architect is interested. The key is participation in activities you enjoy, which can become more advantageous by doing some homework. Art-oriented clients may seek artist/architects to exhibit their 'patronage' of the arts³⁸ and pursue architecture as a collectible treasure or the demonstration of an expression of their artistic interests through collaboration with an architect. Bruce Goff found his clients to be risk takers.³⁹ They sought a personal piece of architecture, something that reflected their personality. They did not attempt to hide behind a 'style' that is fashionable to *others*.⁴⁰ They sought an individualized representation, not a typical symbol of a building type, in their quest for architecture. These individuals had the self-confidence to step out and make their own statement about who they are and what is unique about their own lives.⁴¹

Publishing is the artist/architect's key marketing strategy with which to gain credibility among their peers and the public. Frequent publication will demonstrate and confirm high quality and respectability and connote credibility to a clientele. Examples of publication sources include local magazines (i.e. *New York, Los Angeles, Chicago, Milwaukee*); professional

magazines such as *Architectural Review*, *Abitare*, *Architecture*, *Domus*, *Architectural Record*; national publications such as *Metropolitan Home*, *Architectural Digest*, *Home*, *Connoisseur*, *Art In America*; and in the Home or Arts section of locally distributed newspapers (national newspapers can be sought for publication if they regularly distribute in one's locale). The artist/architect ought to be specific about the location of material to be published. For example, the Real Estate section of the newspaper would be a more likely location for publication for the main stream architect than the artist/architect. In addition the West Coast publication of *Sunset* magazine may be read more by clients looking for a main stream architect than for clients interested in the artist/architect.

The importance of regularly submitting work to be published cannot be over emphasized for the artist/architect's marketing program. After determining the publications in which one desires to be published, the architect must map out a program for meeting and presenting his/her work to the appropriate editors.⁴² A beginning step in this process is to determine the person in each publication who selects appropriate materials⁴³ and to arrange a meeting with this individual. Initially, this should be done in person since mailing one's work and hoping the editor will understand its nuances should be avoided. Face-to-face meetings should be viewed as a long-term investment, not a one-time 'shot in the dark'. It is much easier for publications to reject your work through the mail than it is in person. A program of mailed submittals to publications will likely suffice after development of good rapport with appropriate editors of periodicals. Publishing is a mutually beneficial program for the architect and magazines - the architect needs publicity while magazines constantly need projects and articles to publish. For national magazines this process may take four or five years of meetings in New York, Washington, or Los Angeles; for local publications or newspapers this may take only a few months.

An additional method of keeping one's name in the local newspapers or periodicals is to frequently send them news releases about activities of the firm and to write articles dealing with informative criticism of issues within the community. This will help keep one's name familiar or recognizable and, therefore, known to the editor as well as the public.

Consistent entry in both local component and national AIA award programs should be part of the artist/architect's program for becoming **known** and **credible**. The architect should not let failure in one award program discourage subsequent submissions. The mix of jury members and what they like or dislike is not something that can be determined ahead of time; preference this year will probably change next year. An architect may also not have built suitable work for award consideration.

The lack of built work should not be a deterrent for submission to award programs. Most programs have special honor awards for unbuilt projects. Until the architect can show built work in these programs, they should create theoretical projects for themselves or the community. 'Paper Architecture' is just as important in the exploration of ideas as 'real' Architecture. Competitions can be used as vehicles to provide practice on project types where the architect has not had previous experience. Consistency and determination are a must in entering award programs or competitions. If an architect is doing quality work, he/she will be rewarded in the long-run.

Artist/architects can use art galleries as places to show their work. Since the artist/architect sees his/her work as pieces of art, the architect can emphasize this point by creating presentation drawings to be exhibited as art work. The display of this work can be envisioned in two ways: it can be another vehicle for exhibiting one's art work; it can be a vehicle for earning money. The

continual alliance with the art community will emphasize the artist/architect's commitment to architecture as an art.

Many architects feel that an important part of their credibility comes from a polished offset-printed brochure system that can be sent to potential clients. This is probably untrue for the artist/architect since brochures will probably be out-dated before all of them have been sent to potential clients. A better approach for a small artistic firm might be a brochure system that can be constantly added to and personalized for each potential client. The quality of the newest xerographic machines will ensure the ability to reproduce a brochure system on a more personalized and flexible basis than through a high-cost printing process. The target client group for the artist/architect will be more impressed with the individualization of the information given to them by this process than by the slickness of a professionally printed brochure. These potential clients are more interested in the principal ideas and values than a shrewd marketing program and/or brochure.

The architect should be cognizant of the importance of the image of his/her office. The office location itself can send signals to potential clients as to the philosophy of the firm. For example, an office location in an old brick building in the warehouse district will send potential clients a very different message about the architect than a location in a slick twenty-story office building in the middle of the financial district. The design of the interior of the office will leave clients with an even clearer image of the firm. The atmosphere should reflect the ideology of the firm as well as its commitment to excellence and aesthetics since everything an architect does defines a commitment to design quality and professionalism. An architect's office forms an important first impression.

Judging from the very consistent pattern of the case studies presented, the

main marketing 'message' of the artist/architect should offer the client strong, direct, personal attention from the principal and a high degree of client involvement in the design of the project. If it is consistent with the firm's philosophy, the artist/architect should also stress the creation of a unique artistic solution based on the client's personal lifestyle and the intangible qualities which make architecture an art form.

*Architecture is both of the world and about the world. It never simply exists; it also communicates; it has content; it conveys messages."*⁴⁴

Stanley Abercrombie

*There remains in the art of architecture something that evades analysis, something that touches us in the most secret parts of our minds, something not only beyond reality but also beyond all that is rational and everyday. It could not be otherwise our biggest, toughest, most complex, most permanent, and most powerful art."*⁴⁵

Stanley Abercrombie

CONCLUSION

Architecture for artist/architects is a way of life. Their Architecture is infused with philosophy, ideas, aesthetics and artistic achievement all of which are ranked **above** the ledger success of business. As with all architects, the client is important, yet the artist/architect strives to balance their obligation to the client with their commitment to notions of theory, practice, ideals and principles as manifested in their work.

Unlike main stream architects, artist/architects have historically chosen not to market themselves. They have mistakenly juxtaposed the avant-garde notions of 'selling out' one's art with the ideas of marketing. Marketing is merely letting others know that one is available to practice one's art. This act is not the 'selling out' of art; it is the development of circumstances for the purpose of creating buildings.

Architects can not begin any marketing program without a set of written goals for the long-term development of the firm. With a set of goals, artist/architects can determine what is essential for their professional development. They can chose a target group of potential clients and appropriate forums for publication of their projects and writings.

Artist/architects can also use some basic marketing strategies for the development of opportunities to create Architecture. As has been shown,

historically artist/architects have done many of these things without a consciously structured marketing program. With a deliberate plan of involvement with specific organizations and individuals as well as a strategy of vigorously seeking regular publication of both projects and theoretical articles, artist/architects can stabilize their workflow in the marketplace.

The most important ingredient in the artist/architect's marketing strategy is the targeting of appropriate client groups. Compatible clients are more important than experience with specific types of projects. An obvious, historical example of a distinctive target group for artist/architects are those individuals associated with the remainder of the arts. The case studies quoted have clearly illustrated that art-oriented clients are better able to understand the artist/architect's philosophical commitment toward their own art. It should be noted that artist/architects can begin building relationships with potential clients while still in the employ of another architect. These future clients can be developed through the network of associations one gains through participation in the same organizations and committees which will serve as vehicles after the future firm's establishment.

Artist/architects must position themselves in a creative environment to meet people with similar attitudes. After one leaves academia, the creative support environment often found in the university usually disappears. The reality of budgets, technology and client demands often forces the architect to solutions not necessarily consistent with his/her ideals. Besides being an essential marketing strategy, the immersion of the architect into the local art community will keep artist/architects intellectually alive and vital. Estrangement or banishment of this very special kind of architect to the workday business world can, and often does, stagnate creativity. Contrarily, estrangement from practice can disassociate artist/architects from reality. The constant mix of the two keeps one creatively stimulated and monetarily solvent.⁴⁶

ENDNOTES:

1. Bruce Goff, "Notes on Architecture", p.7, from David DeLong's unpublished dissertation on The Architecture of Bruce Goff: Buildings and Projects, 1916-1974 Part I, Columbia University, PhD., 1976. p. 467.
2. Louis Kahn, from the book by Richard Saul Wurman, What Will Be Has Always Been The Words of Louis I. Kahn. New York: Rizzoli. 1986. p.1.
3. Eero Saarinen, from Eero Saarinen and His Work, Edited by Aline B. Saarinen. New Haven and London: Yale University Press, 1962. p.14
4. From Elia Zenghelis in the Yale Seminars in Architecture, coordinated by Cesar Peli, New Haven: Yale University, 1982, p. 157.
5. Examples of those that I categorize as 'architect/artists' embody most of today's well-known American architects including Helmut Jahn, Kevin Roche, Hugh Newell Jacobsen, I.M. Pei, and Kohn Pedersen Fox.
6. Examples of 'artist/architects' include Louis Kahn, John Hedjuk, Archigram, Peter Eisenman, Bruce Goff, Antonio Guadi, and Frank Gehry.
7. This idea was first brought to my attention by Tom Grondona, AIA, in respect to the collaboration between client and architect typifying his best work.
8. This idea was brought to my attention by Professor William Haire, AIA, at Oklahoma State University.
9. Needs not be reiterated.
10. Many ideas regarding the main stream firms are developed from Weld Coxe, Hon. AIA, et al, and his article "**Charting Your Course**", *Architectural Technology*. May/June 1986. pp.52-58.
11. Louis Kahn from the book by Richard Saul Wurman, *op cit*, p. 1.
12. Fred A. Sitt, editor, Design Office Management Handbook, Santa Monica: Arts and Architecture Press, 1986, "Introduction" p. x.
13. The idea comes from a paper given by Kenneth Frampton at the 1989 ACSA Conference in Chicago.
14. Vision 2000: Trends Shaping Architecture's Future, Washington, D.C.: The American Institute of Architects, May 1988, *Trend 14*, pp. 46-47.
15. Weld Coxe, Marketing Architectural and Engineering Services, Second Edition, New York: Van Nostrand Reinhold Co., 1983, "Preface" p. vii.
16. *ibid*.
17. A letter written by Bruce Goff in response to a student's inquiry about working for him, from the Forward to The Architecture of Bruce Goff, by Jeffrey Cook, New York: Harper & Row, 1978, p. viii.
18. View as expressed by Janice Kay Batter in an interview for background information for this paper.
19. I am putting market in quotes because, as I will show later, many of these architects do things that can be construed as marketing and they will not

consciously admit what they are doing is a form of marketing.

20. Arguments made for such are seen as the death of Architecture. See Diane Ghirardo's article "**Past or Post Modern in Architectural Fashion**" in *JAE*, Summer 1986, p. 2-6.

21. Jim Morgan, Marketing for the Small Design Firm, New York: Whitney Library of Design, 1984, pp. 22-24.

22. This statement is based on my interviews with a number of individuals interviewed for this paper including Rick Gooding at Tod Williams/Billie Tsien Architects, Janice Kay Batter at Batter Kay Architects, Tom Grondona, Ted Smith at Armisted Smith and Others, Gary Allen, Ralph Roesling at RNP, Bart Voorsanger at Voorsanger Mills Architects, Maryanne Chase at Rob Wellington Quigley Architects, plus my personal observations of several other artist/architects that I did not formally interview for this project.

23. Janice Kay Batter, *op cit*.

24. As shown through a small sampling of architects throughout the country interviewed for this paper, as well as doing research specifically on Bruce Goff as shown in the *Architectural Design* #10, v.48, with guest editors John Sergeant and Stephen Mooring, London: Architectural Design, 1978, and in discussions with Tom Hart, and Prof. Faust on their work with and knowledge of Mr. Goff.

25. A view on marketing as expressed by Bart Voorsanger in an interview for this paper.

26. *Architectural Design* #10, v.48, *op cit*, p. 15.

27. *ibid*, p.32.

28. My thanks go out to Tom Hart, who worked for Mr. Goff in the late '60's, for his insight and information on the marketing efforts of Mr. Goff during the later years of his career.

29. Bart Voorsanger, *op cit*.

30. In the San Diego Architectural Community, at least.

31. Maryanne Chase, *op cit*.

32. Rob Quigley, Ted Smith and Tom Grondona have created a referral network for themselves and selflessly included other 'young artist/architects' in the area.

33. R. Gary Allen, *op cit*.

34. *ibid*.

35. Bruce Goff, from the book by David DeLong, p. 469, *op cit*.

36. Louis Kahn, from the book by Richard Saul Wurman, p. 28, *op cit*.

37. Maryanne Chase, *op cit*.

38. Janice Kay Batter, Tom Grondona and Maryanne Chase, *op cit*.

39. Bruce Goff, from the monograph edited by John Sargeant, *op cit*.

40. *ibid.*
41. *ibid.*
42. Much of the following information was provided by Rand Elliot, AIA, Oklahoma City, through his personal experience in developing a publishing base.
43. The AIA has developed a list, albeit several years old, listing key individuals to contact regarding submissions for publications. See "**Getting Published**", prepared by the AIA Architects in Education Committee, October 1986.
44. Stanley Abercrombie, Architecture as Art, New York: Harper & Row Publishers, 1986, p. 125.
45. *ibid*, p.171.
46. From conversation with Thom Mayne, of Morphosis, Santa Monica.

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