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CLIENT-DRIVEN CREATION & PROFESSIONAL PATTERNS IN MODERN DESIGN:
A CASE STUDY OF ONE VANDERBILT AVENUE

A Thesis

by

JOSHUA J. SCHMITZ

Submitted to the Graduate College of
The University of Texas Rio Grande Valley
In partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

May 2018

Major Subject: Art

CLIENT-DRIVEN CREATION & PROFESSIONAL PATTERNS IN MODERN DESIGN:
A CASE STUDY OF ONE VANDERBILT AVENUE

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by
JOSHUA J. SCHMITZ

COMMITTEE MEMBERS

Dr. Robert Bradley
Chair of Committee

Dr. Riccardo Pizzinato
Committee Member

Robert Gilbert
Committee Member

May 2018

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ABSTRACT

Schmitz, Joshua J. Client-Driven Creation & Professional Patterns in Modern Design: A Case Study of One Vanderbilt Avenue. Master of Fine Arts (MFA), May, 2018, 28 pp., 10 figures, references, 20 titles.

Design, though intricately tied to art through craft, concept and media, is the base converse of art. That is to say, Design is externally motivated by a client's needs. This case study focuses on my professional work with the companies of S.L. Green and Firespring on the New York City skyscraper One Vanderbilt Avenue (OVA) and demonstrates how a creative concept is altered through external factors, namely client input. My research will explain why a modern designer must occupy a production-oriented role and continuously leverage insight from an interdisciplinary team in a modern creative firm. The exhibition stemming from my work on OVA illustrates how a single concept as distilled as a building's design matures into an evolved organism throughout the creative process as design principles inform both directed marketing campaigns and mindful, professional architectural aesthetic.

DEDICATION

The completion of my thesis and MFA degree would not have been possible without the continued support and love of my wife, Dr. Rachel M. Schmitz. Rachel, you kept me sane and focused (on the light at the end of the tunnel).

ACKNOWLEDGMENTS

My creative journey started in undergraduate school at Wayne State College under the tutelage of Steven Elliott, MFA, when he was a professor of sculpture and the art department chair. I truly appreciate Steve's wisdom, perspective, and inspiration/influence on my body of work.

Furthermore, I would like to thank all three members of my thesis committee, Dr Robert Bradley, Dr. Riccardo Pizzinato, and Robert Gilbert, for their continued input, advisement, corrections, and commiserations.

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CHAPTER I

INTRODUCTION

Preface

The entirety of my exhibition and the bulk of this thesis focus on one specific aspect and timeframe of my professional design career while employed at Firespring and contracted as a designer for S.L. Green: my design work on the One Vanderbilt Avenue (OVA) skyscraper, currently under construction, in Midtown New York City, NY. This massive project of affluence and city office space rejuvenation in the commercial center of modern capitalist society capped out at a staggering \$3 billion USD. OVA is bounded by Vanderbilt Avenue, 42nd Street, Madison Avenue and 43rd Street – situated in Midtown Manhattan, in an area known as Terminal City, immediately across the street from, and connected via subterranean pedestrian tunnels to, Grand Central Terminal. I will delve into both the process of modern design firms in creating and establishing brand identities for corporations and products, as well as examine aspects of modern design trends. This discussion concludes with an in-depth analysis of technical methods and creative design processes utilized in creating the many visual, physical, digital, and interactive assets relating to OVA, and ultimately my exhibition.

Introduction

Art is, quintessentially, the fulfillment of an artist's innate desires, a self-expression of thought. Design, however intricately tied to art through craft, concept and media, is the base

converse of art. That is, though both strive to convey meaning or message in a visual method, and often transcend the media in aesthetic, design as a discipline is externally motivated and directed by a client's needs. It is exactly because of this difference that the profession of design is simultaneously more steadily commissioned than, and significantly more constrained in a creative sense than, art. This case study, which focuses on my professional work with the New York City skyscraper One Vanderbilt Avenue (OVA), demonstrates how a design concept can be altered through external factors, namely client input, in a modern creative agency setting.

This thesis further explains why a modern designer must occupy a production-oriented role and continuously leverage insight from an interdisciplinary team in a modern creative firm. Finally, my artistic work for my MFA exhibition, featuring much derivative work based on OVA, illustrates how a single concept as simple as a building matures into an evolved organism throughout the creative process as design principles inform both directed, modern marketing campaigns and mindful, professional architectural aesthetic. As such, OVA will serve as a framework to build a dynamic typology specifically of modern design, as compared to the modern tradition of visual art, since each serve to inform the other.

Literature and Theory Review

First, we must establish a framework of the discussion by examining exactly what *Design* comprises. Literature has examined this idea *ad nauseum*, so I will proffer my own synthesized concept of Design here. Design is an inherently informative, but more often persuasive, endeavor that encompasses innumerable facets of modern life. For example, this paper is formatted, or designed, to adhere to a specific set of guidelines, as is the typeface itself which you are reading: Times New Roman. The very alphabet which constitutes English and so many other languages was designed – incrementally through countless iterative developments – as an organic process of humanity. The context in which design has evolved is culture itself; and with globalism, this has made design a cross-cultural effort to transcend linguistic, geographic and ideological barriers. More to the point, design is the creative, synergistic process of combining message, media, audience, sociology, psychology, art and intuition. The primary aim of a successful design in modern capitalist society is not so much to inform as it is to persuade, or more directly, to call a potential buyer to action: the action of purchasing. Design encapsulates the transmission of information from one person to another, or as is often the case in modern society and through mass media, one person to millions, if not billions. Given the wide dissemination capabilities of information, regardless of its factual basis, designers are often at the crux of ethical issues and dilemmas given how their work may be used to persuade the masses.

Design positions are often tied to directly other fields, professions and activities spanning multiple teams within a given organization. As such, I contend that a modern, professional designer is, at the core, a production specialist – usually within a marketing, public relations, or product engineering team. This assertion is based on the position, previously contended in academia, that the designer's primary role is to visually synthesize information to conceive or

hone a product or communication piece based on specifications, content, copy, blueprints or packaging templates from others on their team: most often being engineers, architects, copy writers or other production team specialists – such as photographers, videographers, or animators.¹ In most design work, the designer must conceptualize and synthesize not only the product or message, but also consider the distribution media, audience and physical – or digital – positioning of the final product. Holistically contemplating the piece or product and the message are core tenants to any successful design.²

The only truly holistic way to approach architecture is to conceptualize the building within its physical location, while also considering its primary purpose as a structure. For OVA this initial concept was literally put to paper through illustration and digital rendering as seen in Figs. 4, 7, and 8. The base, outward design and structural makeup of OVA takes advantage of recent developments in the Truss-Tube (tube-in-tube) systems, without needing interior columns. This setup is utilized in most super-tall structures constructed in the past 20 years and was selected by the architecture firm because of its effectiveness in resisting lateral loads and sheer forces.³ This structural choice becomes an aesthetic contribution as the exterior surface treatment and basic pattern of the building is then predetermined by the Truss-Tube system – it becomes an exercise in steel, glass, and the structure enters in the category of postmodern architecture.

While the architectural firm, KPF, touts OVA as a forward-looking skyscraper that references – but does not duplicate – past architecture, I posit that it embodies many of the rampant affluent-capitalist tendencies toward decadence and self-aggrandizement represented in

¹ Walsh, Vivien. "Design, innovation and the boundaries of the firm." *Research Policy* 25, 4 (1996): 514.

² Okonkwo, Uche. *Luxury Fashion Branding: Trends, Tactics, Techniques*. Springer (2016): 127-130.

³ Ali, Mir M., and Kyoung Sun Moon. "Structural developments in tall buildings: current trends and future prospects." *Architectural Science Review* 50, 3 (2007): 206-9.

recent architecture in commercial centers such as NYC.⁴ This is best exemplified by Mike Davis, who writes, “‘postmodernism’ – at least in its architectural incarnations and sensibilities – [is] little more than a decadent trope of a massified modernism, a sympathetic correlate to Reganism...”⁵ Additionally, in direct contrast to S.L. Green’s multi-billion dollar endeavor of the 21st century, arguments against skyscrapers in general mounted to a furor in 2001 immediately following the September 11th terrorist attacks in the World Trade Center. This culminated with many opponents decrying tall buildings as the death of downtown and menaces to public safety. One critic went so far as to claim that 9/11 would be the death knell of all skyscrapers and that no further superstructures would be built, and others dismantled.⁶ This was obviously an inaccurate assessment of the dominance and usefulness of high-rise buildings in general – though for every idea or activity in human society, there is an extremist fringe against it.

Despite such backlash against high-rise buildings, S.L. Green, among other massively successful NYC real estate giants, have continued to create skyscrapers for corporations around the globe. Conceptually, the most crucial task in an engineered product development is the prototype design.⁷ Thus, I integrated the two models of a designer’s role and of an affluent piece of architecture through the concept that design services and firms are fixated on business products and services in the spaces of socio-cultural and economic agglomeration: the

⁴ Knox, Paul L. "The social production of the built environment Architects, architecture and the post-Modern city." *Progress in Human Geography* 11, 3 (1987): 354-57.

⁵ Davis, Mike. "Urban renaissance and the spirit of postmodernism." *New Left Review* 151 (1985): 113.

⁶ Charney, Igal. "Reflections on the Post-WTC Skyline: Manhattan and Elsewhere." *International Journal of Urban and Regional Research* 29, 1 (2005): 172-179.

⁷ Wang, Lihui, Weiming Shen, Helen Xie, Joseph Neelamkavil, and Ajit Pardasani. "Collaborative conceptual design—state of the art and future trends." *Computer-Aided Design* 34, 13 (2002): 981-2.

metropolis.⁸ This union of the visual and the capital form the basis of modern design trends – in much the same way that Communism had a distinct genre and set of styles, so does contemporary Capitalism. Additionally, I have been personally asked how a Nebraska-based creative agency ventures and successfully accomplishes mogul real estate design projects for NYC. Naturally, research exists that shows the following: design emerges from interactions between and synthetizations of different places, people and concepts – that is, while many marketing and production firms operated on a location-based client model, this is not necessary to the successful design or marketing of the product/service.⁹

⁸ Hutton, Thomas A. "Reconstructed production landscapes in the postmodern city: applied design and creative services in the metropolitan core." *Urban Geography* 21, 4 (2000): 285-7.

⁹ Sunley, Peter, Steven Pinch, Suzanne Reimer, and James Macmillen. "Innovation in a creative production system: the case of design." *Journal of Economic Geography* 8, 5 (2008): 675-6.

CHAPTER II

OVA: CONCEPTION TO CONSTRUCTION

Brand

The first attribute a new human life is officially assigned by parents is a name. The primary identification of a new corporate entity or product is, similarly, its brand. The importance of clarity and simplicity – and often geometry as well – in designing a brand cannot be overstated, no more so than the subliminal, primal recognition that a powerful brand wields can be ignored in the modern corporate world. As Ackoff wrote, “[c]orporate visions are frequently illusions or delusions,”¹⁰ as such, brand creation specialists – often an eclectic team from marketing, design and copywriting – must refine and weave the illusion for the masses in a way that subverts or transcends the current denotations and connotations associated with the industry, the service, the product and the very word/s used in the corporation’s name.

At its very conception, a corporate entity must be ascribed a name for legal and recognition purposes, and from this name, a brand is born; from this brand, a legacy. Thus, my work for OVA began – rather appropriately – at the beginning: in forming its identity. Brand and identity must derive synergistically from the product, the client, the competition, the concept and problem, technology and trends – timeless or otherwise.¹¹ This naming and branding of a

¹⁰ Ackoff, Russel L. "Idealized design: creative corporate visioning." *Omega* 21, 4 (1993): 401.

¹¹ Best, Phil. "Branding and Design Innovation Leadership: What's Next?." *Design Management Review* 19, 3 (2008): 47-49.

building in Midtown NYC becomes especially relevant when paired with the concept of modern urban renewal. That is, the brand must change the way the immediate geographic area is perceived by relating both structure and function, as well as the form, to benefits to the local area and target audience, and elucidate on cultural event hosting potential.¹²

In formulating the brand, my shortlist of brainstormed watchwords included minimalism, influence, affluence, geometry, perception, scale, luxury, modernity, and prosperity. This set of selections stems from a meticulous definition of the goal and a clarity of direction, not just within design or copywriting, but within the structural purpose of the building itself, as defined by the client – a core tenant of marketing modern high-rise buildings toward an affluent audience.¹³ With these core concepts in mind, I sketched out the foundation of what would lead me to create the OVA brand as shown in Fig. 1: a geometric abstraction of the building's design followed by a widely tracked form of the Avenir font. I chose Avenir for its clarity regardless of scale and for its overall aesthetic, which echoes other modern corporate-style fonts in simplicity and elegance.

I do not deign to claim that my first attempt was my last with the brand, as the client found several minutiae to critic time and time again, stalling the process. I am simply presenting the outcome of several iterations made in tandem with the architectural design firm's progress and the client's vision. This process also included my establishment of a formal brand guideline document or 'styleguide' to relay the visual aesthetic and general rules for usage.

¹² Kavaratzis, Mihalis. "Place branding: A review of trends and conceptual models." *The Marketing Review* 5, 4 (2005): 330.

¹³ Gane, Victor, and John Haymaker. "Benchmarking current conceptual high-rise design processes." *Journal of Architectural Engineering* 16, 3 (2009): 101.

Advertising and design are only the public face of a corporation, true reputation is built by effective, clear and cohesive corporate communication and actions.¹⁴ As such, a styleguide serves to codify a brand's core visual and marketing language; no small task for a three-billion-dollar skyscraper. Much of the methodization of design work within creative agencies and the corporate world stems from not only a desire for cohesiveness, but also a research-based understanding of social behaviors of the masses, and a keen awareness of the influential potential of mass media.¹⁵

Marketing Assets

The second branch of design work, immediately after the brand launch, formulated surrounding the building itself. Taking CAD and rendered files from the Architectural firm KPF (Fig. 2) and raw files from various photoshoots around NYC (Figs. 7 and 8), I utilized several applications from Autodesk's and Adobe's respective suites, such as Cinema 4D, Maya, 3DS Max, AutoCAD, Photoshop, Illustrator, After Effects and Premiere to develop, render and texturize the digital assets. This process allowed me to render ultra-high-resolution stills and HD videography loops (e.g. Figs. 5, 6, and 7) for marketing, PR, and interactive/web usage, which I later developed through Firespring. The final website, which is available at <http://www.onevanderbilt.com/> is continuously updated as I create more assets, refine copy and post social video updates on the skyscraper's construction.

¹⁴ Topalian, Alan. "Corporate identity: beyond the visual overstatements." *International Journal of Advertising* 3, 1 (1984): 55-7.

¹⁵ Forrester, Jay W. "A new corporate design." *Industrial Management Review* (pre-1986) 7, 1 (1965): 5-6.

Interactive Media: Developing the Website

I designed the website, onevanderbilt.com, initially with elegance, speed and the user's experience in mind, with the minutiae of fonts, colors, etc. following in accordance with the corporate styleguide that I created and previously discussed. This ensured a cohesiveness across media for the image of the brand. Furthermore, I based the primary framework of the site's scroll-step, or locked-scroll, interaction based on recent findings which suggest that controlling flow-factors of a website or application, such as transitions and scrolling, to deviate from normal behavior within a certain tolerance will, in fact, enhance the user experience.¹⁶ However, as is often the case within the corporate realm, many core aspects must be compromised in the end product to accommodate the whims of the clients, despite a designer's/developer's best intentions and convincing recommendations otherwise.

As such, the website now boasts an absurd number of videos (nine), four of which are subtle background loops that provide a tasteful measure of movement to an otherwise static background view. Two other refined pieces on the site include my masterfully composed brand video – available at <https://vimeo.com/148675763> – which details core conceptual pieces of the skyscraper and reveals exactly how it enhances the New York City skyline and economy – and the interview with the primary architectural designer. The three other videos are canned interviews with unknown or irrelevant people within the structure of the other involved companies (Hines, Tishman, and Gensler) and NYC's various construction and transportation regulatory committees.

¹⁶ McKenna, S., N. Henry Riche, B. Lee, J. Boy, and M. Meyer. "Visual Narrative Flow: Exploring Factors Shaping Data Visualization Story Reading Experiences." *Computer Graphics Forum* 36, 3 (2017), pp. 378-80.

Further exacerbating the challenges a modern designer faces, the general corporate *milieu* of the executive board went from progressive and futuristic to stale and retroactive in a matter of weeks, despite overall positive focus-group reactions, as we passed "...the point at which it becomes difficult for the firm, originally innovative, to keep up with market shifts."¹⁷ Rather ironically, the entrepreneurs of S.L. Green and even Firespring as a creative agency became – toward the end of the project – in many ways conservative, almost defensive, as the idea and potential market expanded beyond the initial concept.

The persistent meddling of the executive team with the creative process caused the finished product to suffer from lack of a directed, cohesive, simple, and direct narrative, as well as an insolvent user experience despite my best efforts to salvage the website. This particular experience (n=1) does not follow the general tone of Brown's study which shows that the design process is, generally, augmented greatly by collaborating with the client – though to what extent is suspiciously omitted.¹⁸ This specific critique draws from recent research which investigated reader-driven, interactive and visual narrative and successful devices/limitations of web-based human-computer interaction.¹⁹

¹⁷ Utterback, James M. "Mastering the Dynamics of Innovation: How Companies Can Seize Opportunities in the Face of Technological Change." *Long Range Planning* 6, 29 (1996): 908-909.

¹⁸ Brown, Tim, and Barry Katz. "Change by design." *Journal of Product Innovation Management* 28, 3 (2011): 382.

¹⁹ Stolper, Charles D., Bongshin Lee, N. Henry Riche, and John Stasko. "Emerging and recurring data-driven storytelling techniques: Analysis of a curated collection of recent stories." *Microsoft Research*, Washington (2016): 2-4.

CHAPTER III

CO-OPTING PROFESSIONAL DESIGNS INTO ART

Throughout the creative process, I was keenly aware that not all works would eventually be selected for final usage. As such, I have retained in my portfolio a wide selection of pieces not publically available; pieces for which I retain the creative license to use for expressly academic purposes. As such, I have exclusive access to pieces not yet freely distributed. Figures 3, 5, 7, 9, and 10 are prime examples of works that I have re-incorporated into my body of derivative *art* work.

After 3D-printing various mockups of the building's design (Fig. 3), I explored numerous trajectories into which design and architecture overlap, and I conceptualized in physical objects my own artistic idiom. This artistic exploration and expression manifested itself in various media and styles beyond the initial design intent: videography and animation, photography, computer-aided drafting and sculpture, digital composition, as well as – geometric abstraction and scale in – installations, and image & light projections.

Discussion of OVA Pieces and Techniques

As seen in Figure 8, my approach became highly stylized toward geometric abstraction and relies heavily on repetition of form. The initial inspiration for this exact form derives from magnetic ball bearings marketed as Bucky Balls – a set of 216 bearings that form basic

geometric shapes that either collapse or are self-sufficient depending on the manipulator's ability to achieve a magnetic harmony. Starting from this, I created a larger *maquette* out of ping pong balls and glue to better simulate the shape in similar-to-end-product materials. The final product constructed from polyurethane, paint and plastic-safe adhesive.

The ultimate goal of this set of pieces for my exhibition entitled "OVA" is to display the works in a context of architectural abstraction – conceptually and geometrically. The larger of the two current pieces will be an interactive installation in addition to its sculptural presence at 10 feet tall. This work will allow viewers to interact with the structure; additionally, the piece will include a high-resolution video projection of the rendered building on one side as well as a Google Cardboard Virtual Reality (VR) version that offers a 360-degree walk-through of the piece. Other minor elements such as a visible barcode and a miniature, but proportional, figure of a homeless man will adorn the sculpture, providing keen viewers with a sense of multiple layers of meanings and subversive intent from the artist.

Given the emergent technology and primarily multi-media content of the show's centerpiece, I have had to rely significantly on experimentation and exploration for proper display and surface treatment of the pieces, rather than on established processes and standards within the digital art field. In no tangent of my work is this more accurate than in my VR pieces which make use of the HTC Vive VR google hardware and the Google TiltBrush and Blocks software to create 3D VR renderings of my OVA-based work.

In addition to VR works, I used the opportunity when working with S.L. Green to fly to NYC several times for photoshoots. Many high-quality photographs emerged from my time in downtown Manhattan (e.g. Figs. 7 and 8). I not only performed various lighting/color

adjustments and treatments to these photographs, but I also took the artistic liberty of creating looping animation work (4D) based on the locations and CAD renderings of the building. By placing OVA within the physical context of the Terminal City area, I captured the essence of Midtown and exactly how the skyscraper fits into the atmosphere of the city (e.g. Figs. 2 and 7).

Exhibition: Concept and Execution

As of this writing, I am in my final semester of the MFA program at UTRGV. However, the thesis is dated at the end of the semester, beginning of May 2018. As such, please bear with the following writings in past tense of a future event. The OVA exhibition included the aforementioned pieces in addition to several pieces not included in the figure list – as the pieces were not complete at the initial time of this writing, but in this context the show has already occurred. The overarching subject matter is obviously of One Vanderbilt Avenue or “OVA” as the show is titled, while the concepts I tackle are professionalism in design, geometric abstraction, affluence, architecture & art, and more overtly decadent capitalism in all its glory – namely NYC.

Given space and scheduling restrictions, the exhibition takes place in the VABL’s or Art Annex’s main hallway, which offers sufficient space to accommodate my largest pieces. The show includes renditions of Figures 1, 3, 5, 6, 7, 8, 9, and 10 in various print and digital media, digital display being the originally intended method of viewing most of the works.

In addition to the included figures here, the show includes an installation as previously mentioned, as well as sculpture. Holistically, the works center on OVA, but tackle the rather

hefty and ever-increasing wealth gap in America in a subtly subversive way, as most pieces retain a straight-forward, professional – if not unabashed – promotion of the skyscraper.

Finally, the over-arching concept the exhibition intends to convey in to reveal the interdisciplinary ties a designer must foster and manage in a modern client-driven creative agency. The viewer attains a sense of the massive undertaking an identity branding project entails, that it encompasses so much more than a name, a logo, or a color scheme. It reaches into multiple media, it assumes an attitude in advertising, generating an appeal and eventually an identity or personality of its own, separate from the people who created it.

CHAPTER IV

CONCLUSION

As it is evident from recent literature and my case study, and as is also explicated in my case study of One Vanderbilt, Design as a profession is far more multi-faceted and requiring of a multitude of perspectives than previously assumed or given due credit for. Given just my assertions from Chapter II, one can gather that trends in professional design have outstripped current academic practices in theory and student preparation. This thesis outlines only a handful of the myriad ways clients can and do impose their will and aesthetics, or lack thereof, upon any creative endeavor in which they are involved. This necessitates the following for any prospective design: a tolerance and patience approaching *Zen*, an emotional detachment from their visual creation/s, a deep understanding of social psychology and marketing practices, and a broad experience with not only various media, but a larger number of software applications with which to produce assets effectively and efficiently in a modern creative agency setting.

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APPENDIX

APPENDIX

LIST OF FIGURES



Figure 1: One Vanderbilt 'Monolith' Logo, concept & branding for client S.L. Green through the Creative Agency Firespring, 2015.

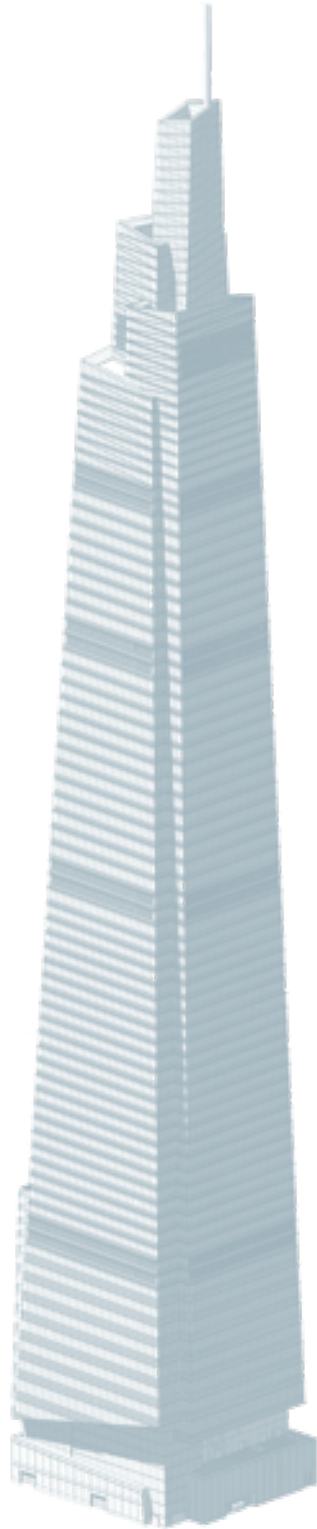


Figure 2: One Vanderbilt 'Stack' for Website. Mid-2016 for website interface, informational section of site, interactive png, 2015.

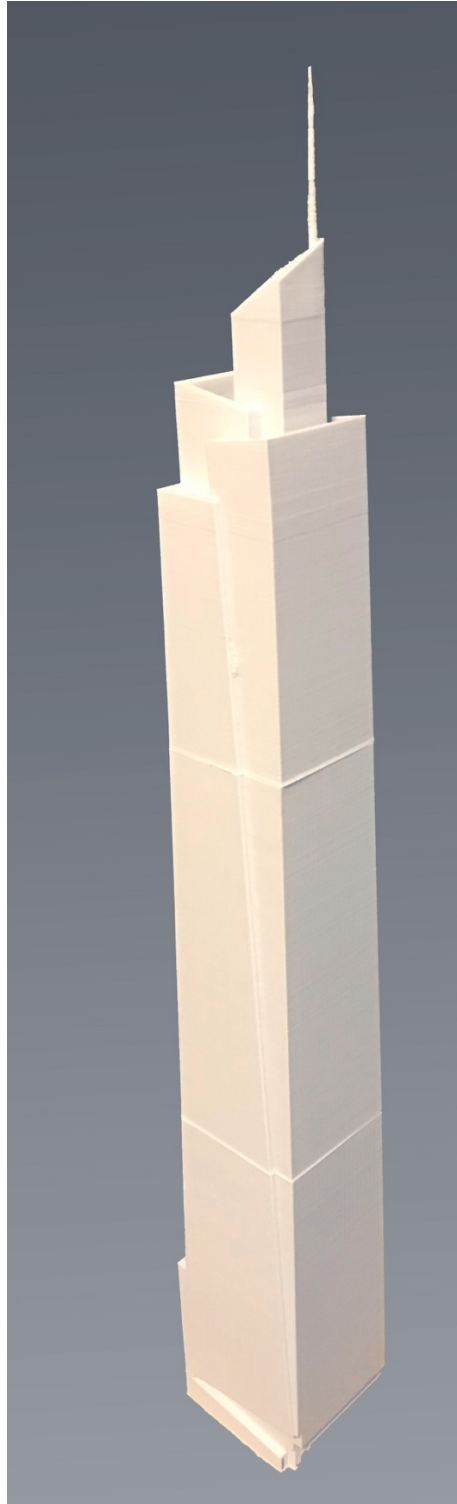


Figure 3: 3D-printed OVA. Mid-2017, 3D-printing experiment, AutoCAD.
Dimensions: 2" x 2" x 14". 2017.

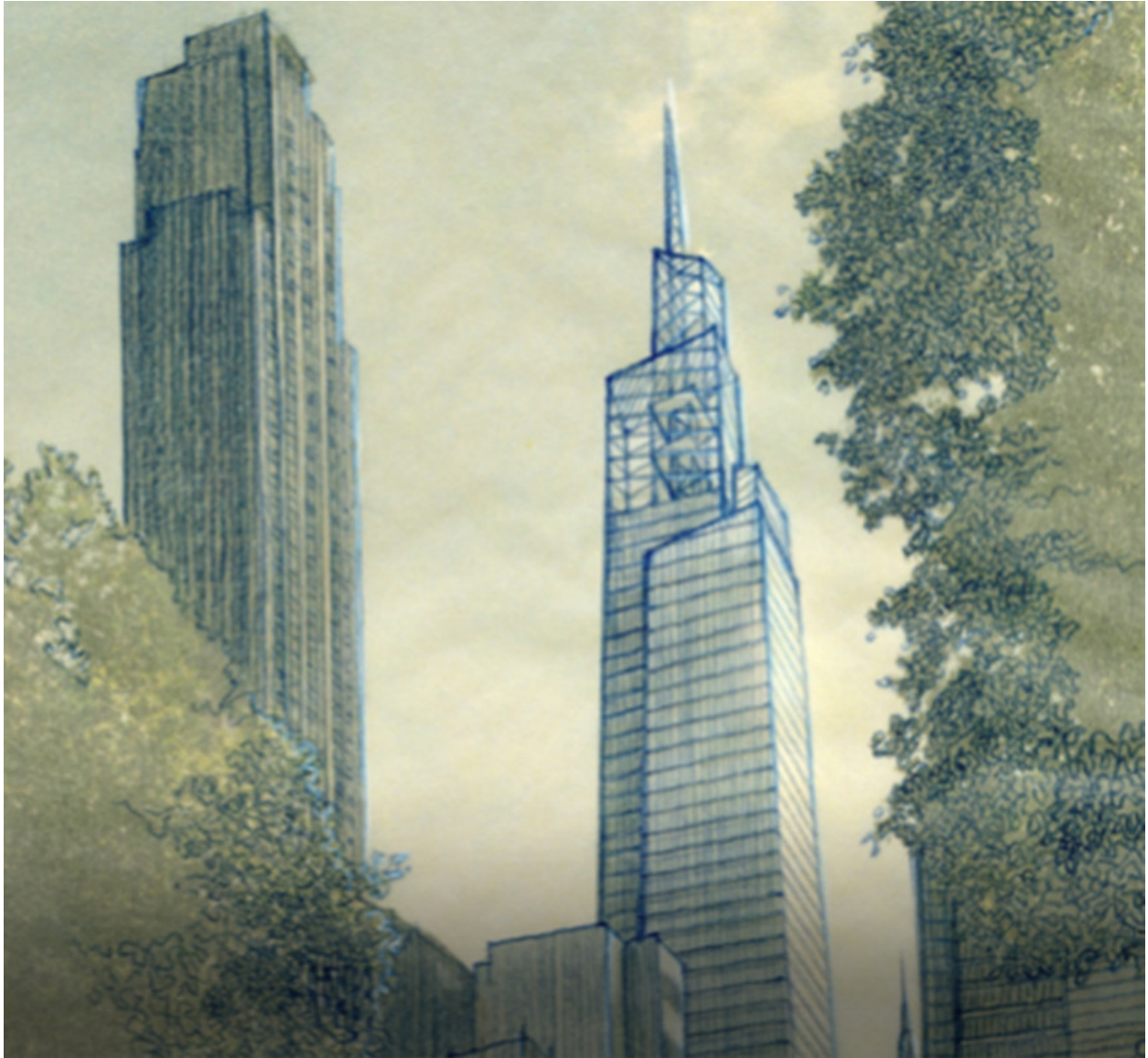


Figure 4: OVA Central Park Sketch. Pen and Watercolor Illustration on Paper. 2013.



Figure 5: Still from 'Keyhole' Animation, created in Adobe After Effects and Premiere, 2016. Available here: <https://vimeo.com/205640428>



Figure 6: Still Shot from 'Clouds' Animation, created in Adobe After Effects and Premiere, 2016. Available here: <https://vimeo.com/205813211>



Figure 7: Bird's Eye View, Digital Render. Rendered with Maya and Photoshop, 2017. Later reworked and enhanced into an animation available here: <https://vimeo.com/204706136>



Figure 8: East River View. On-Site Photography, OVA Rendered in Photoshop. 2017.

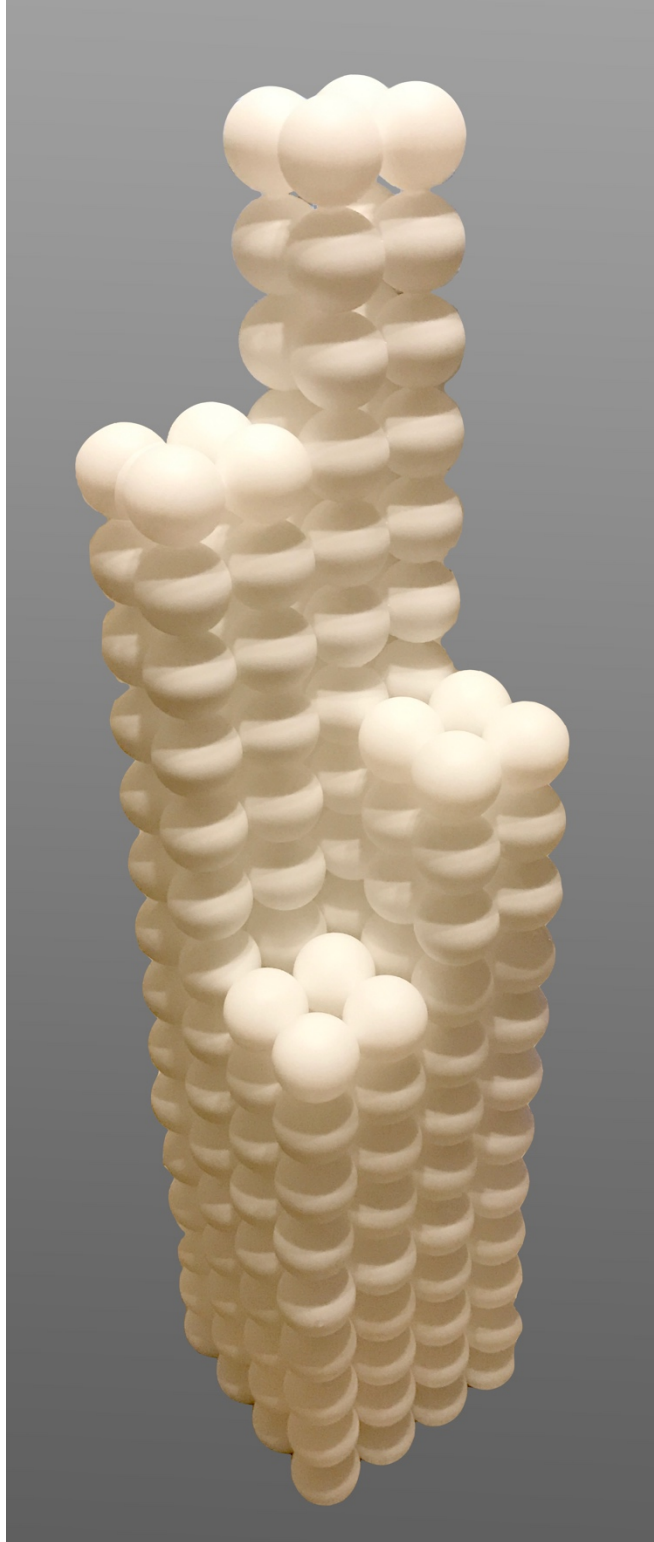


Figure 9: Spherical Happenstance, geometric reduction of OVA sculptural form, *maquette*, 2017.



Figure 10: OVA Signage, fabricated steel and LEDs mounted on Wood Panel, 2018.

BIOGRAPHICAL SKETCH

Joshua J. Schmitz earned his Bachelor of Arts degree from Wayne State College in Nebraska in May 2011, with Highest Honors in both Majors of Graphic Design and Spanish, and with dual minors in Studio Art and English Creative Writing. He served as an IT Specialist in the Nebraska National Guard for four years, and has, as of this writing, amassed a decade of experience in his professional career in interactive design as a creative director for various creative agencies. Joshua earned his Master of Fine Arts in Art (Design Concentration) from the University of Texas Rio Grande Valley in May 2018.

Permanent Address:

Joshua J. Schmitz

1127 Landry Lane

Stillwater, OK 74074

josh.schmitz@spacecaseartist.com