

## **INTRODUCTION**

Beth Rosa works at Art House Design in Denver, Colorado. She has been there for 10 years from the time she was an intern. She received two undergraduate degrees; her second being Graphic Design. She is an “expert on municipal and safety codes. She brings large-scale, multi-phase projects through the entire design review process to get custom designs approved by city review boards—and creates signage standard guidelines for stakeholders.” (<https://arthousedenver.com/team/beth-rosa/>)

## **TRANSCRIPT**

### **Interviewer**

And for the record, could you say your name?

### **Beth Rosa**

Beth Rosa.

### **Interviewer**

So what was your early life like leading up to design?

### **Beth Rosa**

So I think I was always a creative person, though, you know, a lot of artists in my family. I always really enjoyed art when I was, you know, in grade school, and in high school, and even in college. And so but when I went to college, I really, as a soccer player, that was like, my big thing, I was really into that. So I focus a lot on that. And then I wasn't really exactly sure what I

wanted to do career wise. So I end up going to school, mostly just to play soccer, honestly. Um, and then I got into, um actually was initially interested in film.

**Interviewer**

Okay.

**Beth Rosa**

So I started basically, like a communications degree. My goal was to start studying film, like, after that first year, because we had to get through like all of the like, the early um classes and communication that didn't really involve the film side of things. But that was kind of what I had initially got into, or what I was interested in, because I did a lot of film, like classes, like um. I was part of, like, the drama club,

[laughter]

and like video club and things like that, like it was kind of what, what drove that. But then, so when I went to college, I again, I studied, I was in communications um and with the goal of like, studying film, um, like video production, that kind of thing. But then, you know, as I started taking some of these other courses, I started doing some graphic design classes. I ended up getting a degree in information design with a concentration in graphic design. So kind of like, when this weird way um. And I ended up graduating from the State University of New York in Utica-Rome, with a Bachelor's of Science in Information Design. And then I, when I graduated, I started working for this company. They're called Knovol Corporation, like K-N-O-V-O-L, who

and they were, I think they still exist, but they're kind of a different company now. But basically, they became this like, online resource for like research for engineering and scientists and things like that, where they were taking all of these, like, these old like data books and making them electronic so that people can just subscribe to it. And it was more like, it was a little bit more technical than I really wanted to be. And, but I did get to do some graphic design when I worked there. But I, um, it wasn't enough, and then I ended up so I was living in New York, I ended up moving out to Colorado, actually for a graphic design contract position that was [pause] I got through my sister actually.

**interviewer**

That's great.

**Beth Rosa**

Not sure if I was qualified for it.

**Interviewer**

Nice!

**Beth Rosa**

So but then it was like I really wanted to be in graphic design position. And so and I kept trying to apply and apply, apply. And I didn't have a portfolio. I mean, I had some of the things that I had studied, you know, earlier on in the communications department with the graphic design classes I took there, but then I ended up going back to school and I got a second bachelor's. So a

Bachelor of Fine Arts in Graphic Design or it's Communication Design at RMCAD, Rocky Mountain College of Art and Design. And I actually interned here at Art House and I never left and I've been here for 10 years now.

**Interviewer**

Wow.

**Beth Rosa**

I but I do really think that like the information design degree that I have really lends itself well to the type of work that we do here at Art House. Because it is very, and we're really creative. But on the other side of it, we're also very analytical because, you know, we program you know, we design everything, but then we also have to program where it lives in a building and all the messaging and you know, read architectural plans and that kind of thing. And so like our tagline is "Left brain right design."

**Interviewer**

I like that.

**Beth Rosa**

And that really is for me because it really is like just a really good balance between being creative and being analytical, very detail oriented.

**interviewer**

So after your first degree, you didn't have a portfolio?

**Beth Rosa**

No, I didn't, so again it was, I sort of, um, I moved a little bit more towards like the technical side of things. I was taking like some computer program, I was sort of all over the place.

[laughter]

I really don't know that I was quite ready for college at that point in time to be honest with you.

**Interviewer**

I don't think anyone is

**Beth Rosa**

A gap year probably would have been a good idea. But it just wasn't, it just isn't how it happened. But so it ended up being like the information design degrees, like a little bit more technical. It had, it involved like, a little bit of computer science, a little bit of like, technical writing, um, involved. Yeah, like some some program, I took some web design classes, but then I also, you know, I took some graphic design classes, but it was like, a concentration in graphic design. So it was less, like, I would say that when I came out of that school, in comparison to RMCAD, that I had, like maybe a tenth of what I had portfolio wise, you know, in comparison to what I had it from RMCAD. Like I had this big book, this, you know, all of this branding, all of these different, like print, web, like all sorts of different design elements, like in this big book

that I came out of RMCAD with. Whereas when I was at SUNY Institute of Technology (*now SUNY Polytechnic*) I mostly, I mean, I had some pieces, but it wasn't enough to fill a portfolio and it definitely, I don't think it was enough to land me a job in graphic design.

**interviewer**

Okay. Okay. That makes that makes sense.

**Beth Rosa**

So that was why I went back to school so that I could, you know, I tried really hard to get a job before going back to RMCAD it was, it's hard, because, you know, you're up against all these people who have these beautiful portfolios, and I really didn't have any of that.

**Interviewer**

Yeah.

**Beth Rosa**

And I didn't have a lot of skills that it takes either, you know, it was like a full on, like, I took all the graphic design classes, I didn't need to take anything else at RMCAD because I was able to transfer your credits and things like that.

**Interviewer**

Oh that's nice. So you did answer some of my questions following into that. Would you like to go back to school? Are you kind of like, set?

**Beth Rosa**

I would go back to school, if I didn't have to do homework.

[laughter]

**Interviewer**

I feel that.

**Beth Rosa**

I love you know, and it's like, we still do go to conferences and, you know, go to like, things like that, and which and I love and I think it's important to continue to learn as you're, you know, as you're in whatever field you end up in, I think it's important to stay on top of things, and especially with like, how quickly technology changes and things like that. So yes, I would, I would love to go back to school in any way and go to conferences and things like that. But I just, you know, when I was at RMCAD, it was like, it was three years basically, how I did it in six semesters. So not quite three years, but of just, you know, going to class all day. And then, you know, as you know, like, then all night, I'm just working and doing I had no free time at all. And so it's like, I feel like I worked really hard just getting two bachelor's degrees that it's like, now that I'm in a place where I've got a good job that I really like, and a career that I love, and I don't know that I want to be spending a lot of my free time. So that's so yeah, so yes, if I could have it the way I want it. I don't know. I mean, maybe that'll change at some point. Maybe I'll go back

for a Masters at some point in time, but I don't, at this point, I we do work a lot here. And I spend a lot of time even, like, evenings and sometimes weekends working.

**Interviewer**

Oh okay.

**Beth Rosa**

So I just I don't think I could pull that off. You know? Not right now.

**Interviewer**

Yeah. Me neither that would be tough. Um, so you did say this prior, but what are some jobs that you've held leading up to where you are now.

**Beth Rosa**

So yeah, I worked at that Knovol Corporation. And I, I was kind of I did a little bit like, a lot of different things. So I did like, quality control. So I was like making sure that everything that went out was like perfect. I also did some design, I did some catalog designs and things like that, um. And then they actually sent me to take some classes when I was there. And I I took some programming classes, because there was also some similar things that were interesting to me at that company that they and it was a really cool company to work for. But they had like, like, you could be like a product developer and like so they were doing things where they were like programming like some of the data so that you know you weren't just like reading a book about someone else's data, you can actually punch your own in and it was like the tables would



like um, calculate to your own data and change and stuff like that. And so I was that was kind of the direction I was going in, but it was kind of less creative than I wanted it to be. So I did that.

Also worked in restaurant design, or not design, restaurant.

**Interviewer**

Like that's cool.

**Beth Rosa**

I was like a server at restaurants, you know, which we always say that it actually lends itself really well to graphic design because you have to be good with people and talking to people and presenting standing up in front of people. And yeah, I think that that's something that actually really lends itself well to a career in graphic design. I'm pretty sure like most of the people that work here have at some point in their lives been either server or bartender. Yeah, I was a bartender at one point.

**Interviewer**

That's tough, that's hard. Like dealing with people.

**Beth Rosa**

I worked for a geologist, kind of in between, when I first moved to Colorado, I did that three month contract position as a graphic designer for the company my sister worked for. And then they didn't really need me after that three, those three months. But they liked me and wanted to keep me so they actually, like, had me working with a geologist. So I was like, my, my job title

was actually Geotech, which is like, I'm not qualified for at all, but he was awesome. And he used to be a professor. And so like, I think he just like teaching me. So I was learning all the, like, software that they use to like, log like, mud data, and stuff like that. Kind of crazy. But then I was like, alright, this is not for me, and that's when I went back to RMCAD, so.

**Interviewer**

That's pretty cool.

**Beth Rosa**

I think it all like, you know, like, learning that, that software and things like that. And, you know, it was mapping to which, you know, was mapping, like, where the, because it was for an oil company, and they were, you know, out I'd map out like where the oil wells were and stuff like that. And so, and we do, actually, one of the first projects I worked on here at Art House was a map for downtown 14th Street and 16th Street Mall. So it's like, and I really like maps. [laughter] They're beautiful, and they're just like works of art, you know? But anyway,

**Interviewer**

even like my another professor, we have Carrie Osgood. She just got done with going over everything maps and data visualization. And she also loves doing it. Yeah, it's pretty interesting. Like, and I can see, you could get lost in the world of like plugging and chugging and like kind of figuring it

**Beth Rosa**

Like making it all like very perfect.

**Interviewer**

Exactly.

**Beth Rosa**

I was always like, when I was in design school, especially I was very inspired by Paula Scher. If you know her, she and she does EGD too. So like, you know, the type of work we do here. But also like on the side where she does all those like crazy maps. Have you seen those haven't seen those? You should definitely check them out because they're very cool. Like she's, she is like, gotta be completely OCD. She hand paints them all. They're huge. They're like, as big as this wall. It's wonderful.

**interviewer**

That's pretty cool. No, I'll definitely have to look into that. That sounds really interesting. Because we've talked about Paula Scher, but not really so much like her works.

**Beth Rosa**

Yeah

**Interviewer**

We've read like some of her books and they're like, pretty good.

**Beth Rosa**

She's awesome. She's also in that what was that Netflix series The Abstract. There's one that, um. There's like a series of like different designers and artists that that do like a quick like talk on like, whatever work they're doing and she did one of them okay, and it shows her like talking about her maps and showing her like working on them and stuff and also like, you know her talking about Experiential Graphic Design.

**Interviewer**

Oh that's pretty cool.

**Beth Rosa**

And obviously that's what we do here. I just, I've always really loved her even before I even knew what Experiential Graphic Design was.

**Interviewer**

Right. I'll have to look at her Netflix. I know what I'm doing this weekend.

**Beth Rosa**

Abstracting is what it's called. A Netflix series.

**Interviewer**

Okay, that's pretty cool.

**Interviewer**

I'll have to definitely look at that. Okay, so well you did just talk about Paula Scher, but is there anyone or anything that inspires your designs?

**Beth Rosa**

Um, yes, I mean, Paula Scher just talked about that one. She's always and also being a woman in design, is like very inspiring to me, um, but I think like. I don't know I'm very inspired when I go just out and out you know in the world and like see design everywhere. Like I really love like looking at architecture and you know, like I went to the Denver Art Museum opening yesterday or Sunday for the new in which we worked on that project. So like just kind of going through and getting to see like they had a whole like design department kind of like just talking about design and like and also like seeing like the furniture and you know like the Eames stuff and I mean Eames I really love and I love like their just sort of thought process on things too. And like I always I always like to quote Eames. One of my one of my favorite quotes is like something I'll probably completely butcher it but something like, um

[pause]

The, shit. I might just need to look it up. I'll get back to you on that one. I can't remember. I'll get back to you on that. Something about details. Like I think and especially like in graphic design and in EGD, like the details are super, super important. And it's like, it's something like the details or the design is not that details, the details or the designer side (Figure 1). I got that, I got that all wrong. But anyway,

**Interviewer**

I am envisioning.

**Beth Rosa** 14:46:00

But yeah, I think like just going out and like, you know, being in the environment, you know, like being at restaurants and being at hotels and like being at, you know, like, wherever it is, you know, a downtown, like cityscape and being able to see, like, all the thought that went into all those things. Like, I feel really inspired by that, like, every day, and I feel like, my husband probably is like, sick of me being like, “oh, let's go look at that.” And it's like, I'm looking at a sign or, like, looking at how it's built and like, yeah, like, I'm seeing, like, how it works with the architecture or like, things like that. So I think like, I mean, there's obviously a lot of designers that I'm inspired by, but definitely, like, I get inspired just by seeing things in the in the actual real world, you know, and experiencing them and seeing like, how other people experience it, and like how people experience the things that we've designed, and, you know. But and also, you know, we we use Pinterest a lot, like, you know, I've got a bunch of Pinterest boards where I'm like, I get inspired by Pinterest a ton.

**Interviewer**

No shame! Some really creative people out there.

**Beth Rosa**

Yeah, absolutely.

**Interviewer**

Yeah, it's a pretty, it's a really great platform. So how did you become interested in EGD versus, you know, all the other fields of design?

**Beth Rosa**

I think, um, well, I think it was through the internship that I did here at Art House. So you know, I didn't know a ton about it before I started here. I applied, I had actually met somebody just randomly through like a mutual friend who used to work here. And, and she went to RMCAD and, and while I was at RMCAD, and she was like, "Hey, if you're looking for an internship, like, you know, you should call us up sometime." And it was like, I didn't know, she was gonna remember me, because it was like, I don't know, a year or two later, almost, I think when I actually reached out to her and was like, "Hey I don't know if you remember me but I would love to come show you my book. And um, so then I ended up getting an internship here like through that, and it wasn't, I don't know that I was actually really exposed to EGD much before that, you know, like, we didn't really, I mean, there were, I mean, obviously, when I studied stuff that Paula Scher did and like, you know, there was another professor Randy Fox, who was amazing at RMCAD, and she, she kind of like touched on it a little bit. But I mean, there were no classes or anything, you know, there weren't any programs or things like I really didn't, I didn't really know what it was until I didn't really know what it was until I started an internship here at Art House. And then it was like, I just fell in love immediately. Because, you know, when I first started designing, and I would do like, you know, I'd print like a brochure or a big poster, or even like a T-shirt or something with design that I did. I was like, "This is amazing. This is so cool."

You know, but but then when we started doing stuff were designing and like, seeing like, samples and like models and things like that, like I just was, like, blown away by it, you know. Not to say that those you know, print samples and things like that, but

**Interviewer**

I know exactly what you mean.

**Beth Rosa**

It just has, you know, like, you can see some of the stuff here where and all these baskets are filled with the samples and the other stuff up there. You know, just like getting to work with all these, like different, like, really fun materials and, and just getting, you know, it's just solid, it's like this permanent thing.

**Interviewer**

It's tangible, it's something.

**Beth Rosa**

And I think that, you know, some of that I started thinking a little bit more about, you know, if you're, if you're designing like, a website, and, or like, a brochure or something like that, it's very fleeting, right? It's like, it doesn't, you know, like, we, when we do design websites here sound like a lot of times, it's like a full on project where we'll do the brand, website, you know, all of the print collateral, and all of the, the EGD you know, signage, wayfinding, you know, large scale graphics. And so sometimes we'll do everything for like one project, which is awesome, but



it's like, we'll design a website, and then it'll, you know, it'll launch it'll be beautiful. And then like, you know, we look back at it a month or two later, and it's completely different. Yeah. And not to say this is still wonderful, but it's like, it's just, yeah, it's not, it's just not as permanent as you know, when you're designing environments and getting to put your brand in an environment. You know, it's like, at least you hope that it stays there for a while and it's, you know, you know, like I mentioned those maps that that I worked on for downtown. We did these big pylons and a kiosk on 14th Street, it's like part of this big like 14th Street redevelopment. And those, those are, that's one of the first projects that I worked on here. And they're still there, and they're still beautiful. They're like, I think the pylons are, like, 25 feet tall, or they're just, you know, and it's just very cool to be able to, like, walk around Denver and be like, like, you know,

### **Interviewer**

Like I did that.

### **Beth Rosa**

So yeah I immediately fell in love with it. But I think it's, you know, it isn't for everyone. There have been other interns who've come here and like, who we are, and that we've loved and have been super talented designers, but just, you know, decided that EGD wasn't for them. And, you know, it's, it really isn't for everybody. And I think it is a lot of it is that, like, there was a lot of more analytical like programming and very, like detail oriented work. It's not just designing all day, you know, it's like if a project is two years long, like you're designing like this part of it. And the rest of it is like coordinating everything and working with fabricators and working with the client to make sure that every little thing is perfect. And working with like, the general

contractors of the project. And just, you know, there's just a lot of like, hands on to make sure that what you spent, you know, that beginning part of the project designing gets implemented the way you want it to.

**Interviewer**

Yeah, it really sounds cool. Like, I learned about EGD last semester, and like all the semesters prior, I was like, I think I want to do this, I think I'm gonna do that. And I learned about EGD last semester, I was like, why I was like, "What is this?" And this semester I'm taking a design in public space and for Lisa's exhibition, and I've already learned so much. And I was like it, I think the idea of having something in the real world is like so cool. And I was talking with my other professor and saying, just like having something that could be like, "I did that" and everyone interact with it like that, just like, I'm just like, super excited for the future.

**Beth Rosa**

I will say right now it never gets old. Like just every time like a package of samples that get, you know, arrive in a box we're all like [demonstrates pulling things coming out of box].

[laughter]

**Interviewer**

It's Christmas! So going based off of that, what are some of the most rewarding projects that you've been a part of?

## **Beth Rosa**

I mean, I love all the projects, I would say the most rewarding project that I've gotten to work on is the Golisano Children's Hospital (Figure 2). New Children's Hospital that we worked on with the University of Rochester Medical Center in Rochester, New York, and was very cool. So because it's like, kind of where I'm from. So I was able to like go out there and see family of origin. But yeah, so we basically like we were contracted with, or under the architect for that, that new build. And they have it's part of the Strong Memorial Hospital in Rochester, and they only had like a small little section for for children's department where I don't know if it was, this may be completely off, but if it was like 10 patient rooms or something for children. And so they ended up building this like tower, and right now it's eight floors, they they've built it so that they could top it out to more floors. But so we they hired us to do all of the branding, all of the signage and wayfinding, we did donor recognition, we did theming graphics (Figure 3). So like basically like floor to ceiling graphics throughout the entire space, in the patient rooms in the patient corridors (Figure 4, Figure 5). There's like these little like play pods and things that we just like wrapped all the entire inside, like all walls, ceilings, everything with graphics, we did graphics inside all of the elevator cabs, to like, make them a little bit easier for kids to be in because a lot of them are like claustrophobic or they're on a bed and they look up and so we did like graphics on the ceilings, like it was a really, really, really big project. And it was it turned out wonderfully. And I think it was one where it was like, healthcare is definitely one of the most challenging clients, I would say. Just because there's a lot, you know, there's a lot to think about, there's a lot of people that have to approve things. So there's a lot of going back and you know, refining and refining, refining, but but it's awesome, because it, you know, gets to a point where it's like, it's this perfect thing. And it's, you know, and what I really liked about that project is

that, you know, we we really and actually had a call with one of the child life specialists at that hospital, actually last week, and we're talking about, you know, how the things that we added into the hospital are really like helpful tools for her (Figure 6) to be able to like, talk to a kid and say, "Okay, we're going to, we're going to walk down this corridor, we're going to look at this map and then when we get to the end we're going to find the pirate ship." And the pirate ship is actually like an MRI, right? The kid has to go into the MRI right. But they designed it as a pirate ship so it's easier for the kids to like, yeah, so she was and it was awesome because we don't always get to do that, where it's like, sometimes we're designing just done designing something, it's like, we will go back to it, where we don't really ever get a ton of feedback on, like, what worked and what didn't. And it was really great to be able to talk to her because we opened the hospital in 2015. And then we did a phase two, that was two more floors in 2017. But like to be able to talk to her now, like, you know, in 2021, and just hear, like, how it's going was really cool. And it was like nothing but like great feedback, you know, and it's, so I think just being able to do something in that kind of environment that, you know, it helps, it helps the staff who works there, it helps the parents who have to be there with their kids in these really hard times, it helps the kids who are scared out of the minds of being there, you know, and so it was like, it's one of those things where I feel like, you know, it's very, it's proven that like art and nature and that kind of thing, like bringing that into a space can be very healing. And so I think that's one thing that like, I would say, that's like the most rewarding project that I've gotten to work on. And we've done like a lot of health care. But I think like the children's is just, you know, use these like bright, bold, beautiful colors. And um, I would say that is the most rewarding. I see. I watch little video clips that are that they post on Instagram, as I follow them on Instagram with like, they always do when the kid kids come out of chemo, when they when they're like in remission, they

ring the chemo bell. And it's like, all of our graphics. It's like the bell over there and all of our graphics are right there. So when I get to see that and like.

**Interviewer**

It's just like oh my God!

**Beth Rosa**

So that would be my

**Interviewer**

Yes, I can definitely, definitely see that.

**Beth Rosa**

I mean, Wayfinding is important, I think, no matter what, but I think especially in that type of environment where people are in stressful situations, and they need to, they want to be able to get where they're going. And you know, immediately and so it's

**Interviewer**

Designed for a crisis. I remember learning that.

**Beth Rosa**

Yeah.

## **Interviewer**

So going back to the Children's Hospital, when utilizing and staying within the ADA guidelines, are you more concerned about like function or form?

## **Beth Rosa**

I mean, I think it's all of all of the things, you know, it's like, there's just a balance between, you know, designing, it's an, it's with everything, like there's, you know, the ADA standards, there's also like the International Building Standards, and then there's like exterior standards for like, based on like, where, what city you're in, and what the zoning allows. And so I think it's always important to start there, you know, and so a lot of times when we're designing, like, we use a lot of templates, and so we'll have, you know, maybe there's three designers working on a project, we'll have one of the designers put together a template that has sort of the outline of here's, here's the criteria that you need to design within, you know, and so it's, it's, we start there, and then. But I think it can be both, right, like you can, you can design something that's aesthetically pleasing, but also like, fits within the, you know, the code requirements. And, like, the another thing that we add to that, it's like the materiality of it, you know, it's like, the the materials, you know, you want them to be reflective of the architecture and the interior design and exterior materials. And so, that's something that, you know, we, we work with a lot, you know, we're we're trying to make sure that it's, it's ADA compliant, it's IBC compliant, it's compliant within your zone, you know, if it's an exterior, that kind of thing, but also like that, it that it respects the architecture or respects the interior design with it with the colors, the materials, the um and the form, you know, like, we're always. I think the most successful projects for us have always been when we get brought in early on where, you know, the the architects and interior designers and the owners,

reps and everybody are all in a room, and they're all you know, they're in schematic design or design development, and they're figuring out those things and we can be a part of that and we can, you know, pull from that in our design. Um those are always the most successful projects, because there are definitely especially when I first worked here and I think a lot of times signage and wayfinding was more of an afterthought. And more and more, I feel like, you know, it's like, oh, we need signage for the building, like, we need that to get a certificate of occupancy for our, for our building, it's like they were calling us in last minute and it was, it just didn't feel as thoughtful as I think it does now that we're, we've been brought in. And you know I don't know if it's more just like, we've been working with these guys so many, you know, on multiple projects, so then they realize it's more important to bring us in earlier on, which makes everybody's lives easier and I think um it's just again, it just makes the projects more successful at the end and

### **Interviewer**

Right.

### **Beth Rosa** 29:35:00

Like, Golisano was a huge example of that, because we were able to, and we worked with the architects, they were the one that we were contracted under, and so, you know, like a lot of the things that we did. Um I'm looking around to see if there's anything, there, there's stuff, but a lot of things that we did, you know, like we we identified the locations for like theming, and wayfinding, and all that, like with the client and with the architect, who also was an interior designer. And we're able to like, have things recessed into the wall and backlit and so early on

before all the walls are closed, and you know built in, we were able to, like, get electrical and blocking, and, you know, all the structural components that you need to be able to reset something and have it, you know, just integrated with the architecture.

**Interviewer**

Right.

**Beth Rosa**

And I just think those are the those are the most successful types of projects where it just feels when you go through that space, it feels very thoughtful, like every little bit of this. You know, you could look at every little corner in the building, and it feels like it was thought about, you know.

**Interviewer**

Yeah

**Beth Rosa**

I think I'm not sure if that quite answers you questions [laughter]

**Interviewer**

No it reminds again, of something that we just learned, which was the Frank Lloyd Wright and, you know, a whole systems design, and I forget the German word for it and I don't want to butcher it. But there's a German word for it, that basically just means everything put together.



**Beth Rosa**

Yeah.

**Interviewer**

So and I think you said that very nicely. And that can just tied back into something I just learned that. Um, so did you find, do you find, like, I think for hospitals, primarily, maybe, do you find form to be more difficult to execute when adhering to these guidelines?

**Beth Rosa**

No, I think there's always a way to, to you know, because it's not always, there's different components to it, right? It's not always just like, we have to have like tactile lettering in Braille. Like we, there's, even though there are those very strict requirements for the signage and things like that, there's still like, you can still do a whole lot more, you know what I mean? So I don't, I don't ever feel like I'm like, there's like a box built around me as I'm designing because I have to design within code in any sort of project, you know, like, healthcare, I mean, there's definitely a lot more, I would say, it's more challenging, in a sense of, there's a whole lot more sign types that are required for those buildings. Just because there's different, you know, there's like MRI and things like that so there's like the hazardous like all of those material, like hazardous material signage, and things like that, that we don't deal with on like, multifamily residential projects, or like even school projects, or like office, you know, retail, things like that, like, there's a lot more that goes into it in terms of, um of the amount of signage and what's required for those types of buildings in comparison to others. But I wouldn't say that I ever feel like I'm restricted in terms

of design or form or, you know, that kind of thing, because I think there's, there's always more you can do, or, you know, and it's, it's I was just trying to show samples, but like, I mean, you can see the Golisano Children's Hospital elevator directory (Figure 7) there where it's like, and this is not an ADA sign, but you know, it's but it does comply with like, wayfinding industry standards, of course, but it's like, you know, I mean, we were able to do like we did a, we did a fun icon for every level of the hospital. Each level has its own color palette. And so, you know, those are things that helped with the wayfinding and those are things that helped with the theming but it's like you're always able to like add these cool little touches to it, even though it is a very formal thing, right? It's like you're, you're putting language in there that's helping people get around but I still think that you can make it aesthetically pleasing and functional. And yeah, I don't I don't think I don't feel like I've ever been just kind of like in a box for you know, design.

**Interviewer**

Yeah

**Beth Rosa**

Because of that. And I think maybe it's just because this is what we do. And maybe it takes a little while but I think I think you just learned how to do it. You know?

**Interviewer**

It's very beautiful sign. I can see how it'd be very beneficial, especially with like the the colors on each floor.

**Beth Rosa**

Yeah, unfortunately we were not we ended up not being able to do those spheres for the icons, because they were the facilities department is what I was saying earlier about how it's like, so many people have to look at things and approve it. So it's like you've got facilities, people who are like worried about cleaning and being able to, obviously, in the hospital and healthcare environment, you have to be able to, like, say clean stuff with crazy chemicals. And with also with like, UV, you know, and so all of all of the materials and things that we used to have to be able to stand up to those chemicals, those products and the UV cleaning. Yeah, they were worried about, which I can see.

**Interviewer**

Yeah.

**Beth Rosa**

So we ended up, um.

[retrieves item]

This is what it ended up being (Figure 7).

**Interviewer**

Okay.

**Beth Rosa**

So it's, it's still cool.

**Interviewer**

Are they different icons as well? Or are they the same?

**Beth Rosa**

They're the same. It's just the top three, they probably just look a little bit different because they're not like sort of distorted by that sphere.

**Interviewer**

What are the effects of good and bad design in placemaking and Wayfinding?

**Beth Rosa**

I would say. I mean, that in Wayfinding, I would say bad design is if you can't find your way.

[laughter]

Or if you know, and, again, I'm really bad at quotes. But I always have these quotes in the back of my head that I like. But this was I think it was Frutiger. Who um, who said that I think he designs like he designed a typeface and you said something about the typeface. It doesn't quite, it doesn't it's not quite parallel to that, but um, it's like something along the lines of um, if you're using a utensil, like silverware or something like you shouldn't notice it, right? That this is not

the exact quote because I can't do [laughter] word for word quotes. But it's like something where, like, if it's good design, you don't always notice it, right? Like, if it just feels right in your hand, if you know, if you're using a spoon to eat soup or something like it just it feels right, you don't think about it (Figure 8). But if it's like super heavy and clunky or just kind of like, what is this thing, you know? So I think it's like, good design, it works. And people just use it, and they don't have to try, you know, they don't have to like you know, at Golsiano it's like, we had so many different wayfinding cues, where it's like, there's color, there's imagery, there's words, there's, you know, shapes, there's everything. And there were like, we had all different kinds of cues and kinds of cues. And it's like, because everybody, everybody's different. Some people are visual, or some people are more analytical. Some people see color, some people see, you know, what it's like, so we just try to, like, make sure that we're catching all of those groups of people in one, you know, type of wayfinding system. So I would just say like, I think if, if people are using it, and it works, and they don't notice it, kind of thing? Like they don't they don't notice it as being something bad that doesn't work. I think that would be what I would, I would say like, if it's bad design, I think it's it's just not working for people, and they can't find a way they're not able to read the signage. And I think it's, you know,

[phone rings]

simplicity is always what's best, right? Like, I think in terms of signage and wayfinding it's, you want to make sure that you're um not putting too much, because then there's clutter, right. And it's like, if you were to think of it as like a, like a telephone pole, right? That that somebody put like a bunch of different like, band posters or like

**Interviewer**

Yep

**Beth Rosa**

Concert posters and its all like there's a million of them on there. They're all stapled on. You don't, you probably don't notice any of them. Right? Yeah. But if you go by one, and it's like, there's one sign there's like missing cat or something like that, like you see it right. And it's just like, I think it's it's that sort of thing where I think a lot of times our clients when they're, when they feel like wayfinding isn't working, they'll add more signs to be like, oh, people are always looking for this, they're looking for this. And so rather than just like, you know, maybe cleaning off the messaging and putting, like just those couple of messages on it, they'll just keep adding signs. And then it's just like people are like, people don't know what to look at. Especially if it's like, you know, vehicular wayfinding when people are driving quickly, like you need to be able to read it easily big enough and needs to be legible. It needs to be very quick and to the point. So it's that kind of thing where I think also, the messaging is important, you know, making sure that you're only including, like most important messaging and it's often a macro to micro approach, right where you're kind of like figuring out like the key destinations and we find those first and the ones that first and gets to that destination, then your wayfinding more to a micro approach. And so it's like, the messages and how people receive them, and at what time and their journey through a building or a space is really, really important. So yeah, again, I feel like I go off on all these tangents,

[laughter]

but I think, um yeah, I just think if it's bad design, it's, it's just, you know, it just doesn't work. People notice it more. But obviously, you also want people to notice it, because it's beautiful, right? Like, and so there's a balance there of like, people don't notice it, because it's not working kind of thing. But they do notice it, because it's, it's a, it's a great experience, and they've, like gone through, and they're like, Oh, this is very beautiful. And this, you know, like, that kind of thing. So there's sort of a balance to that. Well, yeah. And I think like, this is something Marty always quotes to people that, um, you know, he's learned this bit of information that like, it takes eight minutes for a person, like if you're going to visit like colleges, that it takes eight minutes for, for a potential student, prospective student to figure out whether or not they want to go to that school. And that, like wayfinding can be actually a big component to that. Or if it's like, was I able to find where I needed to go? And it's like, it's a lot of times like you're in a sort of a nervous, yeah, no, you're a little uncomfortable. It's a brand new experience, like, and so making those things easier on people when they first come to a campus is, is actually a really big thing. And there's like studies that show that that's like, a, you know, if you have effective wayfinding that that can really like change people's experiences on a campus, and that could really like, obviously, there's more to that, like, you're not just you're not coming to a campus and deciding whether or not you want to go there based on wayfinding, but it's like, it's an element that you may not even know about in the back of your head that either was a good experience, or a bad one that like, you know, added up to like your final decision on whether or not you wanted to, like spend four years of your life there.

**Interviewer**

Right. Yeah I can definitely see the I can definitely see that, you know, if it easier to navigate than you know, it's more inviting, you know, there isn't that much stress, you're like, oh, everything was so easy. You know.

**Beth Rosa**

It's welcoming.

**interviewer**

Yeah. It's all those things. Um, so was there a project that didn't work the way you wanted? It failed as a design or you didn't agree with the message? If so, what project? And what went wrong?

**Beth Rosa**

That's a tough one. I mean, we're perfect.

[laughter]

No I'm just kidding. No, I mean, I guess there's, there's definitely things that happen where, you know, it's like, you know, learning experience where you did it one way, and I would definitely do it a different way and the next time, but I would say that, that, that happens more often in how things are fabricated, then I would say then, like, the actual design of it. Okay, if that makes sense.



**Interviewer**

Yeah.

**Beth Rosa**

Because I think that that's where there's things where, you know, we on paper, this was like a really great idea, I think this is gonna be, it's gonna work really well. And then, you know, once it, it goes through, you know, to the fabricator, and they do their shop drawings and things like that. And obviously, there's things that that change from like the design intent to implementation because of budget, because of, you know, the, I mean, it's sometimes it's like, we just have these wild ideas, the fabricators like, oh well we like that a lot, but that's not doable, or, you know, things like that, where, you know, I'm learning, every project I work on, I'm learning something different, and, you know, working with different fabricators and like, but yeah, there's definitely been things where, um, you know, once they've gotten installed, it's not quite what I had expected. And then I learned from that, and like, I would never specify that material or that fabrication technique ever again. So I think there's been, you know, situations like that, but I can't really think of like, any, any example of where there was like a design that I think failed, you know, other than, you know, like the fabrication of something like maybe it didn't like hold off as long as we thought it would.

**Interviewer**

How has EGD changed from when you first started to now?

**Beth Rosa**

I think I touched on this a little bit. But I would say that, you know, we typically work with, you know, owners, or developers or architects, you know, and um and it was when I first started working here that it was it always just seemed more like an afterthought, or it was like a box that they're checking off where they're like, "Oh, we need signage in order to get a certificate of occupi..., occupancy." And whereas now, we're brought in a lot earlier, and I just think it's, you know, being collaborative with that whole team. You know, it's like, you've got your experts in every industry that are in that room. And I think I don't I think that when, when I first started working here, that maybe they didn't realize that the graphic designers also need to be in the room at that time. But now they do. And I just think it's made their lives easier, and I think it makes our work better and our lives easier, because we're not in a mad rush. You know, it's like, we're not like, oh, we need to turn this around in a couple months, whereas, like, if we, if we had our best, or our, if we had our way in terms of schedule, like we would be there for at least a year, if not more, you know. And on a lot of products we actually are right? I just was talking to Maddie, who's one of the designers here about, we're working on a project at Boston Children's Hospital right now.

**Interviewer** 45:02:00

Oh that's cool.

**Beth Rosa**

And I just and it's supposed to be getting installed mid January, that might bump back a little bit, but we started working on that at the end of 2016.

**Interviewer**

Oh wow.

**Beth Rosa**

So I think that's one of the things that has, has really changed.

**Interviewer**

Yeah, it's pretty exciting when it comes up. Like we've been working on it for so long.

**Beth Rosa**

Yeah, yeah well it was the same thing with Golisano where we started working on it in 2000 I think end of 2011, maybe early 2012. And then the first phase didn't open until 2015 and the second 2017. And like we're still working on parts of bits and pieces of it. And we and then we also got hired for Golisano did a clinic like a smaller building it was a um, like a adolescent and behavioral health um clinic which is really awesome too, because they um, you know what, there's just kind of a lot surrounding like mental health and the fact that they built the whole clinic just for that, you know, and there's like different programs and things. So we did it was it was sort of a sister to this, you know, we did it used a lot of that same design, but we did like new icons and color palettes and things of that building, but you know. And so like we did that in what was it 2019 it opened? So we continue to work with that with those guys. You know we still like we're we the donor recognition program that we did at Golisano Children's Hospital is now um, like they they close the campaign right before the building opening, but now they're doing

like an additional campaign. So we're updating the donor wall with the new donor names. And so it's like it's just kind of this ongoing thing.

**Interviewer**

That's nice.

**Beth Rosa**

Yeah.

**Interviewer**

Um, what do you foresee changing the most in EGD in the next few years?

**Beth Rosa**

Um [pause] well, it's a great question I, I see it some sort of movement towards more digital, like digital Wayfinding, and that kind of thing. Um, we do some of that, where, you know, maybe we'll do like, digital kiosks and things like that, but there's always still static Wayfinding. And there's, I think they'll always be, you know, just static signage, because of the ADA requirements, you know. I don't think that'll ever go away. Just because of all the code requirements and things and International Building Standards and things like that, but, but I do see, well we have seen sort of move towards some some digital signage components, um. And even like, digital interactives, and things like that, you know. So to that would be one thing, um. [pause] I don't know, I think that's the only one I can think of right now. Because I feel like, you know, there's always trends, right?

**Interviewer**

Right.

**Beth Rosa**

There's like, right, and right now, there's like a ton of like people adding art and adding murals. And, you know, going back to, like, I think for a while, it was like people were doing like vinyl murals or whatever. But now it's like, you know, and there was like, there's a huge sign painter industry from, you know, the 90s, or whatever, that was, like a big thing. It was like, or even earlier than that, you know, where like signage was all hand painted. And it's like, it's just, it's just very cool, um, industry that, you know, for a while, I think became lost, but now I feel like it's coming back again, because it's like, trying to sort of like, repeat themselves. And so, you know, I hope that doesn't go away. Because there's a there's a real art in that, you know. There's a movie, I think it's just called *Sign Painters*. That would be a good one to watch it. Yeah. And it talks about a lot about the art of that. And just like, you know, they used to be like hand painted graphics on windows for storefronts, and things like that. And we moved away from that, but I see that coming back, and then I hope we don't move away from that ever because I love it.

**Interviewer**

Yeah.

**Beth Rosa**

The gold leaf cut, you know?

**Interviewer**

Yeah, I love gold leaf.

**Beth Rosa**

Yeah the hand painted stuff like.

**Interviewer**

So have you done anything like that, like, with clients that you've had here?

**Beth Rosa**

Yeah, I mean, we don't do the like hand painting ourselves. But a lot of times, like, we design murals and things like that, and we design like, you know, window graphics and things like that. Or um, residential multifamily buildings, or, you know, office and tenant retail, that type of thing. And a lot of times, we'll just will hire mural artists to hand paint them or I mean, there have been ones like murals that we've designed that go up as vinyl, and sometimes the architects but sometimes the clients like that, because you can easily remove them, you know, just a heat gun to take them off. But, I mean, I prefer the hand painted. Yeah. But then also there's, you know, there are times when it's a stencil or something that a fabricator will will cut out a stencil, you know, using their router, their CNC machine, and then and then just paint you know, they put the stencil on the wall they paint and, and things that we've designed in that way.

**Interviewer**

Okay. That's pretty. Yeah. For the digital um, where you see it going in the future, do you feel ready for that?

### **Beth Rosa**

I mean, I think a lot of people are already using it. There's like and we do, you know, if a client asks for it. We we it's something we've done before you know um, where there's a there's a company in Denver called Four Winds, who's really amazing at that kind of thing. If you haven't heard of them I would look them up. They're super talented and they're, they're all that's what they do is like, digital environments and things like that. And they do a lot of really cool stuff. So they can, you know, if we design like, you know, if it is something where we're it's like a kiosk or, you know, there's like, we designed like a shroud or something that might hold a digital screen, like they can do all the programming that like, does whatever. It's interactive, it's, you know, it's a touchscreen, it's that kind of thing. And we have done some of that. We did a lot of the the signage in Denver, like the there's, there's interactive kiosks on 16th Street Mall, um, that we designed and those are kind of like a design of those are based off of the design that we did for the 14th Street redevelopment. And so those are all touchscreen. But the one thing that is difficult is that the city of Denver pushes back on on digital, they don't love it. And there are like a lot of restrictions in terms of like any like signage, fluctuating, flashing, animating that kind of thing, because it's distressing for drivers. And so I think the reason why the client was able to get it permitted on the 16th Street Mall is because it's a it's a pedestrian mall. But again, I think that they also don't want it to turn into like this big like advertising. Because those sites, you know, they can be in the people can make money off of, you know, selling advertising space, and it's

like, obviously can sell a whole lot more if it's like changing and you're doing an ad every 30 seconds or something like that.

**Interviewer**

Like the billboards that are constantly like switching.

**Beth Rosa**

Yeah.

**Interviewer**

Do you guys do those or not?

**Beth Rosa**

I don't think we've done like a digital billboard, I don't think so. We, you know, we've designed like this, the signage, not a billboard, but like, again, like the signage that has the digital components in it, even one of the Denver Art Museum exterior signage for the North building, a new building that we just opened, or that just opened, it has one of those signs has a digital component to it. And which I think that makes sense to me, because it's like, there's always different exhibits at the art museum, right, you want to be able to change it out easily versus like, you know, a sign like for the actual Denver Art Museum, that's not going to change, right. So I do think that there is a time and a place for them. I personally, personally don't love digital signage. And that's just honestly a personal opinion of mine, just how it like I just really like the art of, you know, static design and having it be like part of the architecture, not like this fleeting



thing. But, I mean, it still is cool, and I think it offers its own, it's a different thing, right, and it offers its own sort of differences, then then you can then you can offer with static signage, but you know, some of its cool, like, we're if there's like art displayed and things like that, like, I think that can be kind of cool, but and when its interactive. And it's like, people can actually, like, get useful information after you know, like, going through it cuz I know one of the things that I don't know if this actually ever became a thing, but on those kiosks on 16th Street Mall, it was going to be sort of an interactive thing. And I think it might have been like a pilot, or something that they started doing. And I'm not sure if it ever ended up continuing on but like where, you know, person could walk up and find like a restaurant and like, and then like open up like, or, or people could add in like people could actually like add to it where, you know, they could say like this restaurants awesome. It's only two blocks around the corner or whatever, you know, like things like that, where it was, like, people were able to interact with it, but also like, add to that experience, you know, so but I don't know if that ended up doing, if that ended up actually like getting implemented or if that was just part of their pilot project, but, um, I thought that was cool.

**Interviewer**

Yeah, it's definitely a cool idea.

**Beth Rosa**

Especially for people who are you know, coming from outside of Denver like, and want to find the coolest spots. Yeah.

**Interviewer**

Yeah, I think when people think of like, how signage is gonna be the future, at least with me, it's like envisioning like, the Sci Fi like everything digital everywhere.

**Beth Rosa**

Yeah like holograms.

**Interviewer**

Right!

[laughter]

That's what I like. That's what I envision.

**Beth Rosa**

I mean, it's very possible. But again, I do still think that there needs to be something tactile, you know, there's always got to be.

**Interviewer**

I think one of my ending questions. Um, what are some things to keep in mind for students interested in EGD and what are some things that you know now that you wish you knew earlier?

**Beth Rosa**

I think one thing I would say for students, like if you're putting together a portfolio and you're wanting to go and interview at a an EGD firm is being able to, even if you haven't ever worked on an EGD project, I think that just being able to show that you can think three dimensionally is really important. So if you've got like, packaging design.

### **Interviewer**

Okay.

### **Beth Rosa**

You know, where you're like looking at, you know, you're not just looking at what something looks at from 2D, right? Or you're showing, like, what it looks like, on all four sides, or in the top, and even, you know, that type of thing. Like, though, those are things that that we look at in people's portfolios, where it's like, can you think three dimensionally can you? Can you look at the materiality of something, even if it's paper, you know, it's not, it doesn't have to be, like, you're building something out of concrete, or, you know, what I mean, I think it's just looking at different materials and, and exploring that, I think is an important thing to see in a portfolio. I mean, even if you obviously, if you've got some sort of like, wayfinding in your portfolio, like, even if it's not, like, you're not programming it on a map, or something like that, but you've got like, you know, a hierarchy of different sign types that you would design for campus or, you know, like seeing something like that always impresses us, because we don't see a lot of it, since it's really a very specialized niche that, you know, people don't go to school for it. It's like people like me where I learned it here. So I think we're always impressed when we see something like that. And we have seen like, a teeny bit of it, where, um, people have had like a little you know,

message schedule, which is, you know, basically like your messages that are going to go along with your locations. And even just things like that, or even just like knowing that terminology, you know, is like, “Oh, you know what a message schedule is, like, you know what a location plan is.” Those types of things, um but yeah, I think like being able to think spatially and three dimensionally is a very important thing. Because it's, you know, whenever we're designing, you know, schematic design packages, were always showing front view, side view, back view. And then also, like, do showing like a little bit of a maybe a three dimensional view of it, like an isometric view or an axonometric view. That kind of thing, I think is really important. Um, what was the other question?

[laughter]

The first one was what would I say what would I recommend for a student.

**Interviewer**

Yeah, yeah, to keep in mind, yeah, you got that one. The second one was the what are some things that you know now that you wish you knew earlier?

**Beth Rosa**

[pause]

It's a tough one, because I think

[pause]

I mean, I, I that's a really hard one to answer because I feel like, I mean, I guess if I had to go back, I would say, "Well, I wish I would have known that this is what I wanted to do before I went to school twice." But that's probably not great advice for anyone.

[laughter]

But yeah, I do wish that I knew about this before I went to college in the first place. But I guess, you know, like I had mentioned earlier, I think, every project, every new project we work on and that I you know, work on here, I learn something new, you know, and it's, that's something I really love about this industry just in general is that every project is completely different. And we're always doing something different. So I'm always learning something new. Um, I think um, one thing that I I feel like helped me in this industry, which I know this isn't quite answering your question, but, um, I took a residential structures class in, um, it was actually in high school.

**Interviewer**

Oh nice.

**Beth Rosa**

We built a shed, that was like our entire semesters work. The class was like, maybe like seven or eight of us, and we built a shed. And like, I learned how to use a tape measure, I learned how to, like, I learned terminology, like, flush and plum and, you know, like things that I use here, and

I'm like, I don't know that I would have known any of what any of those things meant, if I didn't take that class. Wow. So I know that this isn't actually answering your question, but it, maybe it sort of answers the first one a little bit, because I think like, like understanding um like, how things are built and like just words that surround that. And even like architecture, like learning, like because that's we use a lot of architectural terminology to just work with architects a lot, you know, kind of we kind of follow in their footsteps in terms of like, how we put our signage packages together and like, you know, how we like the notes that we use to like determine scale and things like that. A lot of that is pulled from from architectural standards, and so I would also say. So I guess that would be one thing I wish I maybe I knew more of before I started working here because it was like, I think it was one of the more challenging things was to like, learn how to read architectural sets and like, understand some of their terminology.

**Interviewer**

Yeah that's really good to know.

**Beth Rosa**

And, and also, learning to draw and scale is really a good one, too. There's a, we use Illustrator.

But there's a CAD tools plugin that we use.

**Interviewer**

Okay. In illustrator?

**Beth Rosa**

Yeah. It's called, it's called, it's called CAD tools. It's a the brand, the brand, or software name is Hot Door. It's not even, it's not super expensive, either. But it's, and I think there's actually a free version of it. But you're only allowed to like draw on one scale that you can't change your scales. But that would be one CAD tools.

**Interviewer**

Nice, I had no idea.

**Beth Rosa**

Yeah

**Interviewer**

I thought, um, I guess what we've talked about in the EGD realm is using SketchUp. Do you guys use SketchUp?

**Beth Rosa**

Mmhmm, yep. We use SketchUp too, but we more often use Illustrator and use that CAD tools plugin in Illustrator that allows us to draw to scale, because a lot of times we're using like, an architect's drawing of either a drawing on the floor plan, or it's a drawing of the wall, which is called an elevation. So we use elevations. So it's like the four sides of the building, or however many sides of the building there are. That's they, we get those from the architect in scale, right. And so we draw on top of those, and so we can pull those files directly into Illustrator. And then we basically like will start from whatever the architects scale is. But then sometimes we have to,

like, you know, if we want to show something bigger, we may need to just like, do a clipping mask and just show like a portion of the building that we want to put a sign on, and then make it bigger. And then we have to adjust our scales within, you know, using CAD tools. So getting a little into the weeds with with technical terms here. But yeah, I think like, learning to draw to scale. I remember being like very intimidated by that when I first started working here. Because we, I jumped in on a project that it's actually a project that we did in Abu Dhabi. Its this park, Mushrif Park, that we the landscape architects out of Denver, and they brought us in on that project. And so we did all the signage and Wayfinding and like some theming and placemaking at this park. It's beautiful. But that was like one of the first projects that I learned how to do like what we call design tech drawings, which is like pulling dimensions and like adding material call outs and things like that and showing all, and basically showing how it's how it's meant to be built.

**Interviewer**

Right.

**Beth Rosa**

And so that was the first project that I actually use CAD tools on, and the signs were already designed by a different designer when I started working on it. So I was just in that file, like, you know, pulling dimensions and like having to change scales and stuff. And I was very intimidated that I was going to just like completely wreck the entire file. Because it's like, we have to be very, very, very cognizant of our layers. And like where everything is because it's like, especially using CAD tools, because it's like your art on one layer can be at one scale, but then if it's on



another layer, make it to another scale. That way you're able to have like, you know, maybe it's like a detail of a drawing this big on one artboard. And then it's like maybe like a teeny tiny part of it, that you blow it up on a gray scale and another artboard but then you're still able to, I mean, there's a setting to do like a document wide scale, but we hardly ever use that we're always using scale by layer. So it's like you have to be like very, very, very detail oriented and making sure that your layers are really organized.

**Interviewer**

Okay.

**Beth Rosa**

But yeah, so that was one thing I was like just, I was just I was intimidated by it to begin with. But now I'm like, I'm not really sure why because it's actually really not that difficult to learn how to draw that and scale and stuff and like, can I get on the right layer.

[laughter]

It's just like, nervous when I first started.

**Interviewer**

That sounds about right.

[laughter]

But for students, do you see that they're like, not utilizing or not doing EGD as much as they could? Or, like how many students would you say are actually interested compared to like, wanting to do something else?

**Beth Rosa**

It's hard, hard to answer that because I don't really know really, you know, yeah, a lot in terms of what each student wants or what their goals and you know, aspirations are, but I think, I do think that I know when I was in school, there was nothing there was nothing, you know, teaching any sort of the only thing I did have was packaging design class, which I think again, that one like I mentioned earlier, there was some thing that really helped because, you know, even though I wasn't using CAD tools because I didn't know that it existed at that point in time, um, I was drawing it to scale because it was like, we had to actually print it and make it. And so even like finding like, tip on like templates and things like for packaging, so we did like several different packaging projects while I was there.

**Interviewer**

That's cool.

**Beth Rosa**

But, but it's still like it did have to be like to scale based on like, what I was doing. And so I think that was really the only thing that came close to what we do here. But I will say that, you know, there have been some professors who have reached out to us here, and like Marty and I have

gone in and done that with a professor who like, actually wanted to teach an EGD class. And so we kind of gave him some tools and some tips on like what if we were teaching it, what we would recommend, you know, and sort of just like, and gave that professor like some of our like packages and things that we've, that we've done just to show, you know, kind of the process of like concept to implementation and, and so I think that there's definitely been like an interest both in like students who, who have come through here on, like, just studio tours, and, you know, professors who are like, this is really cool, we should be teaching this and like, and are trying to bring that into departments. I think I've seen I feel like at RMCAD they added a class, but then it then they didn't have it anymore. So maybe there weren't there wasn't a lot of interest. I don't know if that was why they removed it, if, but but um yeah, so I do think that there, there's been a little bit,

**Interviewer**

I wanted to thank you so much for your time and all of your knowledge and super excited. And I'm so happy that you actually

**Beth Rosa**

one thing I would say is that I think that if if students are interested in this career in this field, that is 100% like job security, because like, there's just not a lot of us out here, you know, and it's like, if you know, if you if you learn EGD like I think it's something that like, there's so many people are looking for EGD-ers, you know, if it's whether it's like in house at like an architecture firm, or if it's a studio like us, I do think that there's, there's definitely a lot of job security, and because there's just not a lot of people who who understand it can do it and can can, you know,

jump into it. You know, boots on the ground, like first thing, like understanding everything. And not everything because obviously there's always more to learn. But like, like I said, we're trying to find a senior designer, and it's like, we can't find anyone right now. We're still looking and we've just actually started to search, but even in like past years, when we've looked for senior designers its it's really difficult. So I would say that it is also something that I would say that there's there's a lot more, I mean, there's there's talented graphic designers like everywhere, you know, there's a lot of people out there that are super, super talented, and are fabulous designers, but there's, you know, not a ton of work there. I would say in terms of like, just 2d or, you know, web and like that kind of thing. And not that it's not there. It definitely is. But I would just say that like in terms of like how many EGD jobs are out there and how many people can actually fill those positions, the ratio is a little bit different. So I would say that like it is I would say more job security in this field, than in any other graphic design field. And I you know, I can't I don't have any research to back that up but I only have my own what I see here, and when we look, when we try to find a senior designer.

**Interviewer**

Awesome.

**Beth Rosa**

So that is all.

Transcribed with the help of <https://otter.ai> and clean up of transcription completed by Allie Fabrizio.