A COLLECTION OF MEMORIES, MOMENTS AND PROGRESSION

developed, written, and designed by

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I came to Gainesville and the worst thing about Gainesville is the traffic! / 0–12 months

ASHLEY FUCHS /
This project is nothing and does not exist without your endless creative inspiration, kind, unselfishly curious residents, and most importantly unwavering support. I’ve taken you for granted and this project is my expression of love that I’ve failed to show in these past six years.

I think about you every day. Your passion and excitement for following my dreams and ambitions motivated me to be the best person that I could be. I know everything happens for a reason, and your timing for leaving us is evidence of that. I love you.

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Your commitment to me and your expectations of my work have created a highly independent and motivated individual. Thank you for everything you have done for me over the years — words will never be sufficient to describe how grateful I am.
to my committee /

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Your acceptance and enthusiasm towards my creative ideas throughout these three years was incredible. Thank you for showing me connections through concepts, and providing continued inspiration and resources.

maria rogal /

I’m continuing my career with an understanding and new approach to design research which was a direct result of your guidance and instruction. I admire your unique ability to somehow lead me to answer my own questions. Thank you for helping me find the beauty in local and establishing deeper connections to this wonderful community we live in.

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ariella mostkoff /

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to my fellow studio peers /

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daniel leonardos /

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xun meng / alston wise /

You both set a precedent that pushed me to be a better designer and to this day you inspire me.

Xun / From day one, you made my work and ideas feel unique. Never lose your ability to find the positive in every situation and every person.

Alston / I turned to you at a critical point in my project. Not only did you listen, but your excitement for my ideas encouraged me to keep designing and have confidence when I needed it most.

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kendall graham /

You are patient, you are kind. Your support and confidence in my abilities was uplifting. I am and will always be thankful for these qualities you showed me.
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**found the love of my life.**

/ 4 – 6 years

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TERMINOLOGY /
i came to gainesville and / the best place in gainesville is / ""

TERMINOLOGY /

THE U. OF F. CAMPUS

/ 7 – forever years

communal interactions /
A coming together of people who live within the city limits of Gainesville. The location and method of interacting will be unified, however, the way in which and with whom an individual interacts with are dependent on the individual’s own personal decisions.

collectiveness /
Collectiveness references the relationship between the individual and the city of Gainesville. This relationship should allow action for the individual to participate with other people and sub-groups from Gainesville, sharing the same motivation and interests in exploring Gainesville and creating memories. This action among the group will consequently create a deeper relationship with Gainesville, Florida.

transient /
Transient, in regards to Gainesville, acknowledges that most residents, many being students, are here for a short duration of time. This time ranges from 1 – 5 years and is a direct result of the University. Once the course of study has been completed, most students will leave, searching for a place that will sustain their professional degrees.

design authorship /
Design authorship, considered at the micro-level of graphic design, produces discrete artifacts with an enlarged sense of agency (McCarthy 203). The design artifacts are brought together in an exhibition that encourage community through communal interaction and collectiveness. As such, the exhibitions are public events and they invite the viewers to consider authorship’s influence.

home /
The formal definition of home is / the place where one lives permanently. I want home to be more poetic, as defined by a metaphorical sense of belonging, connectivity to a specific region, and even a personal commitment to bettering and interacting with the local community.
I came to Gainesville and will not leave Gainesville. I have met such interesting people.

0 - 12 months

**Terminology**

**participatory design**

Participatory design is an approach to design where users, stakeholders, and designers work collaboratively during the design process (Sanders). The guiding principle of participatory design is that people who are affected by a design decision should have opportunities for influence over it. Participatory design does not focus on fixed artifacts, but concentrates on both the process of coming to a design decision and the system of that design.

**framework**

Providing users with a designed template that suggests user interaction and individual response with a given artifact or product. Like a “blue print” of sorts, the designer should provide suggestions for completion, but the end result is user centered and varied from individual to individual.

**relational aesthetics**

The goal of relational aesthetics is to produce new human relationships through a collective experience. Relational aesthetics is further described as a set of artistic practices which use the whole of human relations and their social context (at their theoretical and practical point of departure), compared to an independent and private space (Bourriaud 113). I actively used this approach in this project to increase or change people’s shared knowing and experience of Gainesville, Florida — moving towards a collectiveness and transparency in design.

**Zine**

Zine, short for magazine, is a small-circulating, self-published work of text and images. The Zine was made popular by the photocopyer as it allowed for quick, individual reproduction of work. In this project the Zine was local-focused and non-commercial to heighten the sense of connection to place. The Zines appealed to the everyday person and resident by allowing user contribution and published content informed by locals.

Original definition in 1998 by Nicolas Bourriaud in his book *Relational Aesthetics*. This website analyzes the term’s use and affects with a more practical and sensible approach towards understanding application.

https://hyperallergic.com/18426/wtf-is-relational-aesthetics/
**TERMINOLOGY**

**parts-to-a whole**

Parts-to-a whole is the relationship of an individual element to the entire design system. Components can be experienced individually but when experienced within the design system at large, it creates a unifying and more complete design experience. This idea is referenced in Gestalt Theory, specifically the principles of grouping. Here, humans naturally perceive objects as organized patterns and the mind has an innate disposition to view these patterns and groupings as a whole.

**observational research**

Research conducted in specific local communities — all being within the Gainesville, Florida city limits. Information was gathered through direct observation, and transcription of specific visual elements within the community (predominately block patterns).

**visual aesthetic**

The beauty and appearance of design components in the community. The main visual aesthetics observed in this project were architectural features of various Gainesville houses. Visual aesthetics should be embraced to support designing locally and will create an inclusive experience for both the residents of Gainesville (specifically the owners of the 100 homes drawn) as well as viewers of the exhibition.

**feedfoward**

Feedfoward is a design theory that illustrates and suggests future behaviors through a past experience. Furthermore, feedfoward refers to a concept associated through a design condition, which an individual passively experiences towards a given and targeted situation. As time progresses, feedfoward allows ideas to be associated, contextually, alongside the target situation. These anticipatory cues start to suggest that “design can create emotive learning for lifestyle change” (Howard 1). Feedfoward is achieved in this project when a viewer associates the visual patterning of the map and its meaning with future interactions and encounters with the pattern in various public and private areas in Gainesville, Florida.
ABSTRACT /
I came to Gainesville and is a creative design project as a result of finding a sense of permanency in a traditionally transient college town. The project encourages people to fully immerse themselves and commit to finding their own personal enjoyment in the local, and savor their fleeting time in the here and now through communal engagement and collectiveness. Developed through local observations and ethnographic research, the project presents a system for visual place making — strengthening individual and communal connections through a series of shared, yet often overlooked deeply local patterns from Gainesville’s architecture history.

Three core individual elements (1 — Gainesville Zoning Map, 2 — Zine, and 3 — The Response wall) were developed to work together in a larger system — when installed as a whole they created an interactive event for both viewer and citizen; facilitating true interactions among all participants. Each element intimated a unique contemplation and interaction with the city of Gainesville and justified the purpose of this project — to help establish deeper individual and community relationships with Gainesville, Florida.

(1 — A 36 panel map (2104 Gainesville Zoning Map) measuring 10’ by 16’ that visualizes Gainesville’s current zoning regulations, overlaid with two pieces of information: historical events of progression and visual patterns observed in residential neighborhoods.
2 — A Zine that highlights one historical event from the map, each panel from the map becomes one Zine, content helps move viewers through a past, present, and future contemplation about living in Gainesville.
3 — The Response Wall, records an individual’s memories, moments, and progression with Gainesville which creates a current collective condition through visualized memories.
JUSTIFICATION /
The following two interactions with Gainesville residents at the exhibition highlight proof of concept. These accounts came from two separate residents of the Gainesville community who were invited and subsequently participated in the design exhibition. The positive feedback from these interactions serve as the backbone for justification of the project as well as provide evidence and measurement for the success of the project.
Brianna Angelakis, a candidate for MFA from painting and drawing, relayed this story to me of an interaction between her mother, Linda Huluk Angelakis, and a Gainesville resident — who was in attendance because she received a postcard invite as a result of her home being a part of the 100 day project.

At the opening reception of the MFA exhibition Linda stated that she started a conversation with one of the invited homeowners of the 100 day project. The resident told Linda that she had never been invited to any event on campus in her 30 years of living in Gainesville. Linda told Brianna that the resident was so excited to have been invited and was intrigued by the exhibition and content of all the artists. Linda said that the resident is, “Looking forward to coming to more events on campus like this in the future and that it has shown her a new side of Gainesville that she had not been aware of before.”
The worst thing about Gainesville is / "IT CAN BE A HOLE IF YOU DON’T LEARN AND GROW / 4 – 6 years

\[ \text{JUSTIFICATION} \]

The image below (fig. 1) is from the response wall component of the exhibition. On the feedback card i want to help gainesville progress by / a homeowner shared “what a great project — fun for us to be a part of it. House #18”. The remarks on this card from a / 7 - forever resident demonstrates the positive experience of the exhibition’s collective nature and rewarding aspects of community participation. The sentiments expressed on the card establishes both intentionality and proof of success. 

(fig. 1 / A residential (home 18/100) response card to the question / "what a great project — fun for us to be a part of it. House #18")
I came to Gainesville and /

the best kept secret about Gainesville is / ""

COOKIEGASM

/ 0 - 12 months


the research question /

How can design encourage and facilitate communal interactions that can start to build a collectiveness and permanent relationship to Gainesville, Florida.

sub questions /

1 /

How can people start to think of Gainesville as their home, not just a transient part of their life? (What are designers potential role in connecting people to place and community in a transient society?

2 /

How can people become more aware and interactive with their city? (A parallel question to this sub questions may also be / Are we in current U.S. culture too detached from our communities?

These design questions were written at the beginning of the project and were used as check-in points during various phases of my research. When conceptualizing ideas based off research I would reference their effectiveness based on their level of accomplishing the initial design questions that are showed here.
A design principle helps narrow down the focus of the project and a key question that arises when defining design principles is, “What principles should guide the approach taken to designing a new service?” (Kimbell 206). Effective design principles are those that help focus the work of designers. Design principles should be simple, but also be orientated towards action. The principles chosen should also be highly specific towards each individual project and situation that the design is addressing.
i came to gainesville and /

DESIGN PRINCIPLES /

PAYING ATTENTION TO WHAT’S GOING ON AND VOTING.

7 – forever years

transparency /

The ability for people to both recognize and comprehend the subtle complexities of this project’s historical context and collective placemaking required transparency in the design of the system and final elements. As such, the design approach attempts to make visible the previously invisible history of Gainesville’s past — to create a transparent experience between residents and visitors alike. The engagement with the historical information happens through subtle visual metaphors, but also through direct engagement and uniform access to the design artifact (Zine) delivering the information. By allowing and embracing transparency in this regard, the residents of Gainesville can all have access to the same historical information, creating individual and communal inclusion.

social inclusion /

Designing for the “everyday” Gainesville resident reflects back on the project’s goal of facilitating social inclusion. By including and responding to the unique input of residents, the project becomes activated by its community audience, transformed by those individuals for whom this work was intended. The statement “I Came to Gainesville and /” in itself is one of the largest representations of this idea by highlighting how the locality is built / transform and defined / redefined by individual community member’s impact in this project. By simply having people recognize that they have come to Gainesville and are existing in various capacities within this specific city limits they are inherently socially included in the project. Their experiences here, regards of the length of time, can all be a part and inform to the collectiveness of the city. In this respect, social inclusion goes beyond the elite residents of the city and the ideas that are often propagated that relate to Gainesville as entertainment and tourist destination. Here it recognizes that every resident has the ability to have interactions with and provide meaningful context for their city.

(This “open” approach enabled sharing and fluid access to the same factual information and content, and important aspect of creating a sense of inclusion and collectiveness within any city.)
I came to Gainesville and /  

DESIGN PRINCIPLES / 

I followed my dream – I became an artist and a Gator! / 1~3 years

COMMUNAL INTERACTION / 

Communal interaction should be facilitated in two main ways. First, the exhibition event provides an open invitation for the gathering of all Gainesville residents. The design artifacts (shown in the exhibition / page 97 ~ 115 ) are activated by the visitors, only when the community comes out to view them and provides their own user input in two of the main design elements (1 — The Response Wall and 2 — the Zine). Secondly, (via strategically placed furniture in the gallery) communal interaction takes places through the facilitating of conversation with both self and others. The design furniture in the exhibition, specifically the patterned stools, create a visual relationship between the map wall and the city of Gainesville. Furthermore, the stools promote different types of communal interactions by allowing exhibition visitors to define their most desired seating arrangement (1 — single standing stool; alone / 2 — in a line; person–to–person / 3 — in a circle; communal ). The flexibility of the design helps to establish connections with the community. By relinquishing control to the user this ultimately helps to facilitate and develop a deeper connection to Gainesville through social engagement.

INTENSE ACT OF LOOKING / 

This project is rooted in the idea of intensely looking at and observing the local community of Gainesville. Finding design inspiration and uncovering content through observational methods defined the activity of looking and guided my process. By drawing 100 houses over the course of the project, I immersed myself in the Gainesville community, and while here I completed a series of observation cards. The 100 day project allowed me to actively look at communities in a new and intriguing way without being tainted by preconceived notions of the community. Too often we focus on what we want to see and not what is actually there. This activity encouraged me to be exploratory while simultaneously forcing me to time narrow my conceptual ideas. The intense act of looking established the visual identity of the project and through this reflective practice the design process could be both fluid and restrained.

WAYS OF SEEING, where he states "seeing comes before words. The child looks and recognizes before it can speak" (7). For Berger, seeing establishes our place in the surrounding world, more than words could ever describe.
visual placemaking /

Placemaking at the core focuses on the physical, cultural, and social identities that help define a particular place with emphasis on continued evolution and progress. This in turn, collectively re-imagines and reinvents public spaces by highlighting the residents at the center of the community. The robust connection between people and the urban spaces they share helps to create a deeper connection between history and place as well as maximizing a shared inherited value. Placemaking will help promote more informed design, facilitate creative patterns of use, while taking into account and their connection to the urban landscape.

The idea behind using visual placemaking is to define a shared language — a universally understood visual identity — that effectively embodies a specific place. This visual identity will help connect people to place through the concept of “feedforward”. Feedforward promotes a future behavior and new sense of meaning from direct recall of past interactions with the project’s curated patterns. This concept was used to help define the intention and guide the final design of the patterns observed and transcribed from multiple Gainesville communities.

designing through process /

letting go of preconceived notions of ideas /

The ultimate guiding design philosophy for this project was the idea of trusting the process of design — the most important aspect in the design process was letting go of preconceived notions of what the final “deliverable” could be. The ability to eliminate preconceived ideas of what the final design derivative might be will allow designers to come to informed conclusions that address specific design research, user needs, and creative explorations of forms and functions. Rather than impose limited end-goal type thinking, this mindset allows the process to unfold and breath — looking at connections to inform and enhance design thinking.

Josha Prince-Ramus talks about this design philosophy and its application to his design firm REX. He states, “If you let go, you can arrive at conclusions that transcend convention, and create architecture or design that you couldn’t initially have conceived of” and continues by exploring the concept of productively losing control. This concept promotes design exploration based on observations, user input, and overcoming design restrictions in a creative and intentional manner.
INTRODUCTION

I didn’t consider myself a resident of Gainesville, Florida until August of 2016. Even though it took me six long years to come to this realization, occasionally I still find myself mentally cheating my commitment to being a permanent resident. I ask myself, “What can I do in Gainesville after graduation?” and “Why should I interact with my city if it can’t support my professional development?” I’m definitely not the only person to ponder these questions about the transient nature of a “college” town. Through this project, I began to pose the counterpoint to these statements, asking, “Why can’t we enjoy the here and the now in this amazingly unique place we call Gainesville, Florida?” and “What is stopping us from immersing ourselves in a place, even if it is temporary?” Simply stated; if not now, when?

I had a gut feeling that a lot of residents share the same sentiments about Gainesville’s impermanent nature that I had. For most students, it is a place that facilitates educational needs for a short amount of time — only to find out that Gainesville is just a stop on the way, an stopping stone, and they are dreaming of the next place that they will permanently call home. I wanted to shift this mindset. Through the design of this project I facilitated more direct interactions, on a communal level, with Gainesville, in the hopes of evolving deeper connections to place through memories and individual experiences.

The ultimate purpose of this work is to give residents and visitors opportunities to become authors of their city’s historical narrative and local collectiveness. This is accomplished by creating reflective moments for communal engagement, highlighting historical events, encouraging exploration of the present day conditions, all while contemplating the future of Gainesville and their role in its continued progression. The combination of past, present, and future helps build a comprehensive overview of Gainesville and empowers residents to be actively contributing and engaging in their local community.
At the end of this project — even if those who interacted with the exhibition still don’t consider Gainesville their home — the visitors have been exposed to a persuasive visual system whose intent is an implanted, subconscious idea of relational aesthetics. As such, it establishes a deeper connection to place through the communal collectiveness — i.e. the gathering of residents and their memories — which was facilitated throughout the exhibition. Although participants were not fully exposed to the definition of relational aesthetics or realized they had participated in such an event, the idea was subtly suggested through design. This concept is evident in how visitors experience the visual aesthetics of the design, both collectively and individually, while at the exhibition. This connection comes via the shared experiences around the visual identity and aesthetics of the project and was embedded into their memory and experience of place. Neither can be erased from their memories and this forms a deeper relationship to Gainesville by creating a moment of intimate personal connection to place.

During the course of my research I found a description about Gainesville Online that I find amusing, but extremely accurate:

"It’s quiet without being boring, it’s liberal without being hippy-dippy, it’s young without being obnoxious, there’s good food and culture but without a lot of pretension. It’s not perfect or super exciting and there’s plenty of things other places have that we don’t (like an airport with more than two terminals...), but it’s still kind of special. Also there’s an energy vortex here with some great vibes, man.

Gainesville isn’t the best the city and Gainesville isn’t perfect, but if you immerse yourself in it, you might just get a glimpse of what makes it so special.

( This quote was found on the Gainesville Reddit page in response to what makes Gainesville great.

Posted November 10, 2016 by TestPilotBeta)
LITERATURE REVIEW /
public and private spaces of the city /

By reading Public and Private Spaces of the City, I had hoped to find inspiration for ways to exhibit and make more useful the public spaces of our cities. The application of specific design principles from the book in Gainesville was a useful tool to facilitate more interaction in both private and public realms of the city. Madanipour suggests that the most personal relationship that will we will ever have is with ourself. I agree because, more than any other person we are always with ourselves, and no matter how hard we may try we can never escape our own thoughts and actions. The idea of “self” and how this individual can make up public and private realms of the city was first explored in the micro-level of individual self. The problem with this though, is that by living in a city everyone is susceptible to interactions with other people. “Autonomous self is in control of a private realm but also in communication with others who are in control of their private realms to constitute a public realm that was beyond private control” (Madanipour 18). This idea became more of an understanding of this individual, conscious division between public and private spaces and to what extent the public and private boundaries of individual’s communal existence could be pushed.

The discussion of public spaces began to move past the individual’s mind and shifted focus to the home. The concepts discussed about the private and public realms within the home start to relation to visual aesthetics and subconscious built compositions of viewing. The home is the ultimate defining characteristic of our existence in a place and what we choose to hide or show is our internal contribution to the public realm, while keeping other aspects a part of the private realm. The house is our protector, we should feel safe in it and, “To control what we present or hide to others is what we strive for” (Madanipour 105). Homes are such a private area and areas like the front and back can mean and show different aspects of an individuals personality. Like it or not, our homes become the ultimate epitome of how our society /

For successful integration and interaction with public realms of the city, Madanipour recognizes seven principles of public life that need to facilitated / selflessness / integrity / objectivity / accountability / openness / honesty / leadership

Can this project facilitate deeper communal relationships and create better interactions between residents by implementing these principles of public life? What does a system look like that tries to achieve and build on these principles?
I came to Gainesville and the best place in Gainesville is Depo Park. ""

Literature Review

Judges and defines us as individuals. The ideas of the definition of public and private spaces in the home and what is visualized in each started to create intrigue about variations and similarities in specific homes and neighborhoods around Gainesville. Are there overlapping architectural elements that homes share in Gainesville? How do homeowners take these modular systems and start to manipulate them to reflect on their own personality traits? Do these manipulations contribute to sense of public interactions or create a further divide that pushes the idea of privacy.

Madanipour expands on the idea of the individual part (home) and how it contributes to the large whole (neighborhoods). Communal space of the neighborhood and the creation of distinct zones starts to build a means of identity and collectiveness through a visual systems. Madanipour discusses this idea in depth when he states, "The character of zones in a city can translate to public spaces of the local neighborhoods that become a means of identification and distinctiveness." (160) This conceptual idea allowed me to contemplate the following statement: What would Gainesville’s zones look like and how could inhabitants of these zones identify themselves? Would they even want to is the real question.

This reading provided insight on specific ideas and examples of various realms of public and private that exist beyond our surface level understanding of these spaces. It is about the specific zoning regulations or adhering to specific space requirements that define public and private, it is about how the body and mind can create these borders, and how other elements like home, business, community can factor into the successful communal interactions of the public and private realms.
everyday urbanism /

We are seeking means to observe and remain open to the diversity of cities. We were interested in the neglected places and experience of cities that other urbanisms ignored” (Chase et al). Everyday urbanism explores projects by multiple curators that take over the underexposed and neglected areas of the city. By re-imagining how these spaces can be used, designers are facilitating communal interactions at every level of the city. Projects were not the most extensively or intricately designed, but they ended up serving and connecting the residents of a place to their city. One prominent example in this book is the re-claiming of a 20-by-9 foot metered parking space (fig. 2). By using this temporary space as a pop up location for bench seating or dog parks it gives a sense and ownership of what the city could be when re-imagined. In this instance anyone can take ownership of this spot, as long as they can pay the meter for. “The lesson of Parking Day is that even a 20-by-9 foot space that seems like a throwaway patch of asphalt has other desirable potential uses.” “It is an everyday urbanism tactic to address a primary everyday urban issue” (Chase et al. 196).
The previous topic discussed the relationship that people have with urbanism in relationship to an object existing in a public realm. I want to switch and now talk about the understanding of the social structure in the everyday urban environment. The ability for the stereotypical structure of urban creation to change and shift from developer-based design to neighborhood-based development can create a deeper connection to place through communal design and input. The diagram (fig. 3) that visualizes the differences between the design of places via residents vs. developers suggests the notion that a developer comes in, designs, and leaves, where a neighborhood designs collaboratively, and enjoys the space co-dependently. The takeaways from this reading comes in the form of practicing participatory design and how I can begin to challenge the notion that as designers we are all knowing and non-inclusive.

Questions that arose after reading and contemplating these ideas are / How can communal design start to shift the research process? How can the final design result better reflect user-centered design principles in the urban environment? What areas of Gainesville, Florida can be re-claimed by the everyday resident and re-interpreted to help facilitate collectiveness and varying forms of communal interactions?

(fig. 3) This comparison of developer-driven versus neighborhood-based development creates a visual representation the highlights why residential input is necessary and more successful in placemaking. By giving these neighborhoods more control over design intentions and results, in the end these people are the ones who end up enjoy this space, where a developer sells it, not caring about it’s continued use, management, or progression.
I came to Gainesville and...  

Influences and Shape Development

Hyperobjects /

Timothy Morton’s book *Hyperobjects / Philosophy and Ecology after the End of the World* directly emulates and corresponds with ideas and topics throughout my thesis project. Further hyperobjects as a pervasive “object” offers a ubiquitous way to consider place — even a city — as “objects” that exist in space and time. This directly relates to my work as hyperobjects, similar to a city, exists as unique temporal experiences that “phase” in and out of our lives, when we least expect it.

**1 — Phasing** is described in the metaphor of the periodic rhythms of the day and night, where he states, “The sun ‘coming up’ — only now I know that it doesn’t really come up. It is now common knowledge that the moon’s ‘phases’ are just the relationship between the earth and the moon as they circumnavigate the sun” (70). Here Morton is trying to make the connection that even though we know that the sun rises each day, we may not pay particular attention to this event but we still know it exists and happens on a daily basis.

Hyperobjects are similar in that we know they exist, however, when and where they choose to reveal themselves to us is completely up to their discretion because they occupy a high-dimensional phase space. Morton outlines that objects in phase space are intriguing and strange because of their ability to phase in and out of our view. One example that is used to help relate terminology to thing is global warming. Morton suggests that global warming is a high enough dimensional being because we cannot see the entire picture, but “only brief patches of this gigantic object as it intersects with my world” (71).

Phasing as related to my thesis project, starts to relate to the idea of the visual systems and relational aesthetics developed by the user when experiencing the exhibition *I Came to Gainesville and...* Morton states that, “My attention span focuses on global warming for a few seconds each day before returning to other matters” (74), suggest the same interaction and interactions with my own project. People had an...
intense and immersive experience with my project
ideas and influence of communal interactions through
the exhibition. Although they will not remember
their experience as intimately or intensely each day,
the idea and memory of this time and experience
will eventually be phased back into their lives,
mostly through the visual identity of the patterns
displayed on the 2014 Gainesville Zoning Map. In
a similar vein to the concept of feedfoward, the
visual identity derived from the cities architectural
patterns (overlaid on the map) serve as a persuasive
mechanism for recalling memories that might be
related to visual elements found throughout the
design system. The visual pattern aesthetic that once
went unnoticed because of their meaninglessness, will
now push themselves and phase back into the lives
of those residents who came to the exhibition. Their
interjection and phasing into view will now be with
meaningful ambition and nostalgia. As the patterns
interject themselves back into the lives of Gainesville
residents, it will create a lasting connection and
relationship to a moment in time and place. This
capability of the patterns to interject themselves
on the residents of Gainesville qualifies them as
hyperobjects. They exist in a higher-dimensional
phase space, that reveals itself in a series of smaller
agencies. In this manner, the patterns are also
becoming actants, which will be discussed after
Morton’s reading analysis.

The idea of phasing is also relevant to the
transparency principle of this project in regards to
the historical content being made visible to every
person in Gainesville. Morton states, “Your face is a
map of everything that has happened to it” (70) and
when thinking about it in relationship to the large
picture like global warming, “We only see snapshots of
what is actually a very complex plot of super complex
set of algorithms executing themselves in a high-
dimensional phase space” (70). Relating this idea back
to the concept of transparency, by bringing to light
the historical content of Gainesville, users are subject
to seeing a map (both literally and metaphorically)
of things that have happened over a period of time
in Gainesville, however, they cannot fully see and
understand the entire picture at once because to the
hyperobjectivity of this element. Here, viewers see a snapshot into time of what is actually a very complex and much larger system of history that cannot be fully defined or realized in one viewing.

2 — Morton’s concept of “interobjectivity” draws connections to key concepts explored in how viewers interact with information from the exhibition and how it expands their current idea of place. These ideas are discussed through the two terms of interobjective and intersubjectivity. Interobjectivity builds upon human intersubjectivity but associates it in the larger realm of “Object-Oriented Ontology” directly relates to my project. One main key concept behind interobjectivity, coined by Ken Wilber is that “interobjectivity refers to the systems of related objects, as opposed to systems of related subjects” (84). Specifically to my project, interobjectivity directly relates to interobjectivity through the experiences of objects, but it extends beyond humans and human-centered thinking to encompass systems. The architecture patterns’ innate intersubjectivity found in the 2014 Gainesville Zoning Map serves as a web of related experiences, objects, and memories. As such, it exists beyond an individual and composes the map’s interobjectivity.

Morton’s focus and beliefs about interobjectivity lie in the experiences and notions of the past and future, and their convergent wavelengths that create a simulated present. Morton describes this concept through the dinosaur imprint in the rock that is preserved for sixty-five million years for us to interact with. This interaction creates a, “sensuous connection, then, between the dinosaur, the rock, and the human, despite their vastly differing timescales” (86). Although the dinosaur does not really exist in this moment, it exists interobjectivity because there is a form of shared space. For Morton the sum of all of the events which an object has inscribed itself on other objects is a history. Both in events and recording. Hyperobjects, for Morton, have a history of their own, that goes beyond just their interactions with humans. “This history is strictly the time of hyperobjects” (88). The dinosaur footprint is an actant in a larger system, but the recording of this history
and how objects effect time and place for us is a concept that begins to translate to the interactions with the I Came to Gainesville and / exhibition, specifically the visual patterns of the map, historical context it suggests, as well as shared collective ideas in the response wall. The created history is reflective in the hyperobject’s recording and mapping of the emotions and memories of Gainesville’s inhabitants. Here the memories and experiences that people leave behind start to make up the essence of Gainesville.

Morton also discussed the idea of a city in relationship to interobjectivity. “The city contains all kinds of paths and streets that one might have no idea of on a day-to-day basis. Yet even more so, you could live in a city such as London for fifty years and never fully grasp it in its scintillating, oppressive, joyful London-ness” (Morton 90). Morton continues to suggest that London is made of the parks, the people, and the trucks that drive through it but cannot be reduced to just this, “London is not a whole that is greater than the sum of its parts. Nor is London reducible to those parts” (90). Furthermore London cannot be “overmined” into an aftereffect of some (human) process such as thinking or driving or essay writing” (91). The way in which Morton relates the interobjectivity of a living, breathing city to finite moments (intersubjectivity) directly relates to the way in which I juxtaposed resident input and communal experience. These ideas create a meta conversation of what makes a place a place, specifically to this project what makes Gainesville, Gainesville? “The dirt on the buildings is part of the building’s form...London is a series of surfaces on which causality has been inscribed” (Morton 91). Gainesville is not defined by landmarks, or streets, but by the traces of memories and objects left behind by the residents. In this respect the response wall adds a more human and temporal layer to the collective history. The individual comments on the response cards also contribute to placemaking by visually mapping people’s emotions and connection to place over a given period of time. Here the response wall provides an opportunity for people to see a backward glance into the history, form, and memory of Gainesville by those who define it: the residents and their transcribed memories of place.

(Continuing upon this idea Morton suggests that, “When you walk through the streets you are walking through history” (91). The dirt on a building is part of the form and is what John Ruskin calls “the stain of time” (91). London’s history is its form. Form is memory. The same idea can be applied to Gainesville, and as I experienced and interjected ideas into this project, I was exploring place and visually mapping history, as I walked through and experienced the history in Gainesville’s streets and form.

(The wall as a collection of memories, frozen in time, promotes transparency and creates a rich, shared history among Gainesville’s residents. The wall becomes a form of memory. Morton discusses this idea of form and memory via Aristotle who stated that, “...the form of a thing is its essence and that matter is a perspective trick, a backward glance at the object” (91).
**invisible cities**

Invisible Cities is an imaginative writing of fiction that starts to describe cities by explorer Marco Polo. The book is framed as a conversation between Polo and Kublai Khan, whose empire is extensively expanding, and as a result of this expansion 55 cities are narrated by Polo (all of which are actually descriptions of Venice). This series of short story cycles imagines cities with various, seemingly odd characteristics. When the book is read as a whole, it becomes a kind of essay on cities, urban environments, and the conceptions of places in lore set in comparison to how they actually are.

Although the descriptions for the 55 cities relates back to Venice, Calvino is able to talk about cities in beautifully poetic ways and overarching ideas of the lure of local beauty start to arise from the city’s complexity.

“Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else” (Calvino 44).

Calvino also starts to talk about a city’s past stating, “The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightening rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls” (11). This idea gives meaning and justification for one of my main design principles — intense act of looking. By observing the local Gainesville community and making apparent the visual identity found in architectural objects of both residential and urban life, I am relating concepts back to the most intimate and intense form of history in a city; the everyday object and the interactions with these objects.

Calvino through the fictional city of Chloe, describes interactions that residents have with each other in an almost unsatisfactory way. He states /
For me, this description represents the social seclusion of the individual in their own private realm and is applicable in all cities, even Gainesville. I want to empower people to move past their apprehensions of not wanting to engage with others in their community. Through this project I was able to provide public space for safe and common discourse.

Calvino also starts to bring up the idea of perceptions of the city based on the point of view of one person, and how this view can be tainted by not quite looking at the city or experiencing it fully. He writes about this idea in the city of Aglaura where he says:

So if I were to describe Aglaura to you, sticking to what I personally saw and
I came to Gainesville and I wish people would realize Gainesville is a small treasure a part of something much greater. I hope people would realize Gainesville is a small treasure a part of something much greater. I wish people would realize Gainesville is a small treasure a part of something much greater. I hope people would realize Gainesville is a small treasure a part of something much greater.

Experienced, I should have to tell you that it is a colorless city, without character, planted there at random. But this would not be true, either at certain hours, in certain places along the street, you see opening before you the hint of something unmistakable, rare, perhaps magnificent; you would like to say what it is, but everything previously said of Aglaura imprisons your words and obliges you to repeat rather than say (67–68).

Here, Calvino is suggesting the idea of the beauty in the local. This idea in my project was focused on the idea that coming into a place, we may have preconceived ideas about this place based on a singular experience or even from a trained memory someone shared of this place. Moving past this though, will allow the inhabitant to realize and come to learn that the city has a slice of beauty for everyone. The beauty lies in the everyday interactions we have with our city, and in this project through the communal gatherings and collection of responses, people were able to share their own ideas of beauty, finding connections in the, “unmistakable, rare, perhaps magnificent” (Calvino 68) moments and memories they have in Gainesville.

One of the last cities discussed is Berenice, and here Calvino implies that the future of Berenice is wrapped up in the current moment, existing in the present, waiting to be defined by the residents. He states, “From my words you will have reached the conclusion that the real Berenice is temporal succession of different cities, alternately just and unjust. But what I wanted to warn you about is something else: all the future Berenices are already present in this instant, wrapped one within the other, confined, crammed, inextricable” (163). The future of Gainesville already exists, and is evident in our current collective condition. The residents create a web of themed memorial intricacy that helps define our present condition, simultaneously developing our future. By contemplating our place and interacting in the now as residents, we can create a communal idea of the future of Gainesville — the ultimate connection to place through permanence.
vibrant matter /

Jane Bennett in *Vibrant Matter* discusses our relationship with objects from a new perspective; that each object has a vitality and has the ability to assemble in ways that present themselves to us for interpretation. In the first chapter Bennett explains that objects sometimes choose us in the most serendipitous manner. Bennett describes the potential of objects using the terms “thing–power” defined as, “the curious ability of inanimate things to animate, to act, to produce effects dramatic and subtle” (Bennett 6) and “actants” which is, “something that acts or to which activity is granted by others. It implies no special motivation of human individual actors, nor of humans in general” (Bennett 9) to demonstrate their interpretive influence. Instead of a human–centered approach to interaction with objects, the objects have now become the initiator and have chosen to reveal themselves accumulated in intentional groupings to us. One could start to ask; What are actants? How do actants contribute to the larger assemblage? In chapter seven actants (compared to chapter one) start to be further defined as “small agencies”. When contemplating the idea of actant, terms like parts–to–a–whole come to mind. The idea that one object could have very little impact alone, is debunked when this object joins a larger system, whose “accumulate effects turn out to be quite big” (Bennett 96).

Drawing from these concepts, the actants in my project lead to two of my design principles — social inclusion and communal interactions. In particular the exhibition allowed for experiences with objects that were highly personal to each person. Specifically the formation of the patterned chairs influenced the way visitors interacted depending on their openness and willingness to engage with these objects. The stools in their versatility and interactive nature begin to define their “thing–power”. The idea of actants starts to correlate with the design of the 2014 Gainesville Zoning Map. Each panel is an actant, contributing to a larger assemblage that defines the cities unifying visual imagery. Each panel can be described as a small agent that creates a dialect and understanding of Gainesville’s history and intricate collectiveness.
i came to gainesville and /

SWEETWATER WETLANDS PARK
(42 YEARS IN GVILLE)

the best place in gainesville is / ""

the practice of everyday life /

Michel de Certeau examines the way in which people being to individuals mass cultural artifacts like street plans, rituals, laws, and language to begin to make them their own. Theories from various philosophers are re-examined to reflect the study of everyday life. The most influential and applicable being chapter one, The Neighborhood.

A main concept defined is propriety, which compared to the system of the communal “kitty”, is “at the level of behaviors, a compromise in which each person, by renouncing the anarchy of individual impulses, makes a down payment to the collectivity with the goal of withdrawing from it symbolic benefits necessarily deferred in time. Through this “price to pay” (knowing how to “behave” to be “proper”), the dweller becomes a partner in social contract that he or she consents to respect that everyday life is possible” (de Certeau 8). If a dweller is able to follow these inherit traits of the neighborhood, they will be compensated by being recognized, “well thought of” (de Certeau 9) by those who surround them, and for de Certeau this results in the, “founding an advantageous relationship of forces in the diverse trajectories that he or she covers” (9). Here the positions that arise from de Certeau’s statements begin to associate how individuals can start to pull away from the individual relationship with the neighborhood and how their social interactions within their neighborhood can create a positive, reflective relationship to social community. It is important that in this project, residents are able to interact with and be recognized in a “well thought of” way in order to help solidify connection to place. Inherently, a bad experience or negative connotation of living by neighbors can create a detachment to place for the individual. This project aims to do just the opposite and the next paragraph outlines how neighborhood relationships can grown and prosper for individual and community relationships to place.

The recognition of the neighborhood as the “mastery of the social environment” (de Certeau 9) for the
dweller means that this is space where he or she knows themselves to be recognized. Dwellers have their homes in neighborhoods, and because there are other residents living in this area, it creates a “reciprocal habituation...the process of recognition — of identification — that are created thanks to proximity, to concrete coexistence in the same urban territory” (de Certeau 9). The practical elements of the neighborhood begin to help shape and create the view for understanding what the everyday life is in these areas. How can I relate to the residents of Gainesville and get them to feel more connected to this place via means of a visual identity reflective in their coexistence in the same urban territory? What does the everyday life of a neighborhood look like in Gainesville? These ideas in relationship to the creation of everyday in neighborhoods began to prompt further exploration into the local communities that make up the larger Gainesville assemblage. How can I make visible the individual recognition within a community, beyond just their neighborhood to help create a communal bond through shared experiences and memories of these individuals?

The idea explored in Everyday Urbanism in relationship to the developer based vs. neighborhood designed urbanism begins to tie back into an idea that de Certeau discusses in depth. Here, de Certeau states, “Faced with the totality of the city, obstructed by codes...faced with configuration of places imposed by urban planning, faced with the social unevenness inside urban space, the dweller always succeeds in creating places of withdrawal, itineraries for his or her use and pleasure that are individual marks that the dweller alone inscribes on the urban place” (10). The concept that although the city is under constant change and manipulation, both individuals and groups of people who reside within the city can and will find their own personal pleasures and moments of connectivity. This idea is explored in the conceptual ideas of the response wall, which prompts users to share their memories and interactions with the city of Gainesville. Residents share their intimate stories of connection to place by prompting responses from

(The book, Everyday Urbanism was discussed on page 22 - 23. Please reference fig. 3 for a detailed understanding of the idea behind urban areas designed by developers compared to those designed by the residents.)
I came to Gainesville and / the worst thing about Gainesville is / it is too sleepy, not enough vibrancy.

Sentences like: The best place in Gainesville is / and my favorite memory in Gainesville was / as well as the best kept secret about Gainesville is / The answers that users transcribe and place on the wall is the visual representation of their finding of pleasure within the urban space. This finding of pleasure, inscription, and interaction in the urban environment both creates a deeper connection to place, but also helps promote and inspire others to interact with city in their own individual way, finding instants that inspire them and draw intrigue with place.

One might ask; why study local neighborhoods and homes of Gainesville to help create a connection to place? This can be answered through de Certeau statements about the relationship between neighborhoods and homes. “The neighborhood and one’s home: each of them has, within its own limits, the highest rate of personal development possible because both are the only empty “places”… where one can do what one wants” (11). He continues by exploring empty spaces like facades of streets, walls of apartments, or the arrangement of one’s interior space as reflection to, “one’s own trajectories in the urban space of the neighborhood, and these two acts are the co-founders of everyday life in an urban milieu: to take away one or the other would be to destroy the conditions of possibility for this life” (de Certeau 11). In the end the limit between public and private realms is in the structure of the neighborhood and the practice of the dweller, it is not a separation but a coexistence, one has no meaning without the other.

As a result, by studying the homes and neighborhoods of Gainesville, I am studying the conditions that make up the everyday for the residents of Gainesville. This study dives into the concept of personal development and recognition within the city limits. Neighborhoods are personal developments of residents, reflective in their treatment and caring for their communal environment. By pulling visual imagery and information from these residential zones, I am consequently designing and relating to a system created by those the project is most intended and relatable for — the residents of Gainesville.
I came to Gainesville and my favorite memory in Gainesville was dancing at Oak during Halloween 2016 for Harry Potter Night. ""

The last idea I want to discuss focuses on the central idea of the resident as experiential architect of their own individual city.

The city in the strongest sense, is ‘poeticized’ by the subject: the subject has re-fabricated it for his or her own use by undoing the constraints of the urban apparatus and, as a consumer of space, imposes his or her own law on the external order of the city (de Certeau 13).

suggests that the resident creates and defines, in the most appropriate and accurate manner, their idea of experience and interaction with their city. Expanding on this, de Certeau concludes that, "The neighborhood is the strongest sense an object of consumption that the dweller appropriates by way of the privatization of public space" (13). Conditions are assembled that favor this exercise and produce a social and cultural apparatus, and not just a place of knowledge but a place of recognition (de Certeau). Concluding the discussion on neighborhoods, de Certeau suggests that the dweller gains a true possessing of his or her neighborhood and through the experiences gained through habituation, can a dweller constantly verify the intensity and insertion in the social environment. As a result, the project focuses on involving the dweller in cultural instances that are dependent on their social inclusion and influence. At the exhibition, relational aesthetics empower residents to not just “produce” memories, but have "recognition" of their inclusion and involvement in the city. The ability for the residents to be brought together as a result of communal habituation (study of homes and neighborhoods throughout Gainesville) allowed the residents to not just exist in a moment but share and curate their experience in a city; the ultimate recognition of connection to place.

| The conditions de Certeau suggests are as follows: knowledge of the surroundings, daily trips, relationships with neighbors (politics), relationships with shopkeepers (economics), diffuse feelings of being on one’s territory (ethology). |
INFLUENCES /
PRECEDENT /
i came to gainesville and /

INFLUENCES / PRECEDENT /

my favorite memory in gainesville was / ""
GOT HERE IN 1980 37 YEARS AGO!
STILL PASSING THROUGH #76 / 100
/ 7 – forever years

overview /

Designers cannot exist in a world of self seclusion. Meaning it is imperative for design to look outward for inspiration and to build upon and improve concepts from predecessors. While brainstorming conceptualization, I compiled a list of past project proposals throughout my graduate career. I started to find overlapping keywords that were ideas I wanted to continue to explore in my thesis project. I compiled a list with each keyword, an action I wanted to associate with this keyword, and then inspiration and precedent from each category (fig. 4).

<table>
<thead>
<tr>
<th>KEYWORDS</th>
<th>ACTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>community</td>
<td>viewers to be collaborators</td>
</tr>
<tr>
<td>urbanism</td>
<td>living systems and societal structure</td>
</tr>
<tr>
<td>interaction</td>
<td>social sculpture, relational aesthetics</td>
</tr>
<tr>
<td>wayfinding</td>
<td>fun / humor</td>
</tr>
<tr>
<td>systems</td>
<td>direct responses through ease of interaction</td>
</tr>
<tr>
<td>making</td>
<td>depicting viewer’s responses / interests</td>
</tr>
</tbody>
</table>

There were six main keywords pulled from past proposals and they are as follows /

/ community /
/ urbanism /
/ interaction /
/ wayfinding /
/ systems /
/ making /

( There were six main keywords pulled from past proposals and they are as follows /

/ community /
/ urbanism /
/ interaction /
/ wayfinding /
/ systems /
/ making /

( fig. 4 / Keyword, action, and precedent list that stemmed from various themed topics and interests over my graduate career at UF. Not all are evaluated in the influences / precedent section. See appendix b / page 174 for a full list of influence websites. 

<table>
<thead>
<tr>
<th>PRECEDENTS</th>
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<tbody>
<tr>
<td>community</td>
</tr>
<tr>
<td>Candy Chang / when i die ... (2)</td>
</tr>
<tr>
<td>Pentagram / upworthy</td>
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<tr>
<td>interaction</td>
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<tr>
<td>Kathy Mueller Cantagallo / video card gameboard</td>
</tr>
<tr>
<td>Nick Mahan / magma sketchbooks</td>
</tr>
<tr>
<td>The Lodge / the i’t book to beat boredom (6)</td>
</tr>
<tr>
<td>making</td>
</tr>
<tr>
<td>Charles &amp; Ray Eames / eames molded wood chair (4)</td>
</tr>
<tr>
<td>Olafur Eliasson / your house</td>
</tr>
</tbody>
</table>

( fig. 4 / Keyword, action, and precedent list that stemmed from various themed topics and interests over my graduate career at UF. Not all are evaluated in the influences / precedent section. See appendix b / page 174 for a full list of influence websites. 

| case studies / |
| porto city branding / (system) (1) |

This city branding of Porto, Portugal was extremely inspiring and impacted my ideas and approach to designing through visual systems. The city of Porto needed a new visual identity that could organize and communicate with the citizens in an easy but visually appealing way. The designers wanted to represent the city of Porto as a city for everyone. The idea of ownership was extended to the concept that each person could and has their own slice of Porto. The firm approached the design of the icon system with the

| White studio is located in Porto, Portugal with offices in London and Santiago. White studio focuses on generation of concept, resulting in projects that have a unique expression and form. |
| Find out more about their branding project here / http://www.whitestudio.pt/portfolio/porto/ |
intention of understand how residents view their city and what type of relationships can be visually defined from these observations. The city of Porto has beautiful, preexisting city tiles that were a launching point of inspiring and creating seventy geometric icons that represented the people and the city. These icons were built on a grid to create a continuous network of tile panels. Each icon exists on its own but can also be easily integrated with the rest of the tile system, creating a parts-to-a-whole relationship among one small agency and the larger visual identity.

As a designer I believe in creating frameworks for the people who interact with the objects I make. This allows people to become an author and contributor to the final design result. I designed a series of confidence cards that allowed people to fill why they were so awesome, instilling a sense of pride and self-confidence. I don’t want my work to be something just to look at and enjoy, but something that people can personalize and make their own. It is also my intentions that through these cards and the work they interact with, they can find their own self expression, but also find other people who share these same values, adding strength to their self, their causes, or on the other hand even find people who have total opposite interests as them to become more educated and familiar with situations that other people are going through. I was introduced to the artist, Candy Chang, who designs for user interaction and input within a designed framework. Chang started her participatory public art project after a loved-ones death. She channeled her grief and depression of the loss into this project that is on an abandoned house.
to restore her perspective and find consolation with her neighbors. The wall, (fig. 7) which was created from black chalkboard paint, was quickly filled with people’s responses to the questions, before I die I want to / Chang, “provokes playful and profound visions for how we can connect, reflect, and cultivate the health of our communities.” Her work examines and pushes thresholds between isolation and community and the dynamism happening between individual liberty and social cohesion.

( fig. 7 / An image of Chang’s response wall that is filled with people’s responses to the prompt Before I die .... Chang’s framework provided a system for people to curate content and leave their own mark on their city. 

housegates / ( wayfinding ) (3)

An important aspect of urbanism is the ability for residents and visitors alike to successfully move through the city. Wayfinding is a major component that helps define circulation and place within a city. This system goes beyond the traditional green colored highway signage, and Alan Fletcher’s house gates are proof of this. Each gate borders on the line of public and private, as it conveys a message and appeals to the public but also defines the line of privacy at the residential level. The house gates are custom–forged black metal letter forms based on early condensed wood typefaces and held together by metal hinge straps with the tail of the Q acting as the gate stop. This design solution reflects Fletcher’s love and passion for letter forms and intimate understanding of scale and material. His inventive approach with integrating graphic form to an architectural setting starts to merge the two fields into one system of communication and wayfinding residentially (fig. 8).
I came across Fletcher’s house gates in the book Graphic Design + Architecture, a 20th Century History: A Guide to Type, Image, Symbol, and Visual Storytelling in the Modern World, and more than anything else I was intrigued and inspired by the way Poulin discusses the notions of architecture and graphic design. Poulin states, “Architecture speaks of form, space, and purpose, celebrating human continuity and offering experiences that both function and inspire. Graphic design - typography, image, and symbol - communicates the subtleties of time and place and tells cultural and visual stories, clarifying a building’s purpose and echoing its architectural message” (9). I’ve always been interested in the cross-discipline of architecture and graphic design, and Poulin suggests that by combing the two, the designer can intensify the effects of both within the urban setting.

Eames molded wood chair / (making) (4)

Charles and Ray Eames pushed the boundaries of what constitutes a designer. They didn’t devote themselves to one craft and dipped into architecture, furniture design, graphic design, and short films. Charles Eames said, “The role of the designer is that of a very good, thoughtful host anticipating the needs of his guests.” The Eames molded wood chair was inspiring, not for the visual aesthetic, but for the design intentionally and execution. The chair is designed for every need, and has created a universal response to what everyone wants from a chair: a simple, gracious form that fits any body and every place.

I came to Gainesville and / INFLUENCES / PRECEDENT / I want to help Gainesville progress by / ""

BUILDING A LOCAL FOOD SYSTEM / 4 - 6 years

( fig. 8 / An image of Fletcher’s house gate in Notting hill. Fletcher’s design arrange the letters in the alphabet as long, thin bars that become the division railings. According to Fletcher’s website, Notting Hill Gate became one of the landmarks the police used to train new recruits for local area orientation. This is a moment when design and architecture merge to create an artifact that helps define proximity and place in the urban setting.

Charles and Ray Eames are one of the most predominate designers in the 20th century. Their molded plywood chair was called “the chair of the century”. Herman Miller, Inc. soon took over production of their most prevalent work and the chair can be seen and purchased here / http://www.hermanmiller.com/products/seating/multi-use-guest-chairs/eames-molded-wood-chairs.html

(author / Poulin, Richard)
lil’ book to beat boredom / (interaction) (5)

Designed by graphic design company The Lodge, the lil’ book to beat boredom (fig. 9) combines creative graphic frameworking that invites people to play games, answer questions, and interact with those around them. The scale allows people to do activities in their down time and is the perfect pocket companion. The activities in the book are inspiring because they invoke a sense of play and fun, but also prompt users to finish a set task. This type of design allows the individual to become more than just an audience, but an interactor and participant.

Find out more about The Lodge, their design approach and past projects here / http://lodgedesign.com/work/

Location / Indianapolis, IN

(fig. 9 / An image series that shows the lil’ book to beat boredom. Books were pocket sized to promote intimate interactions with various activities prompted throughout the book.)
I came to Gainesville and /

Influences / Precedent /

The worst think about Gainesville is / ""

I have been living in Gainesville for 6 months it's boring / 1 - 3 years

Other people's photographs / (urbanism / public and private)

During the course of my thesis and through conversations with my committee, the discussion about if a city can be a home. "Home and city are really two different things architecturally and otherwise but they often get interchanged when talking about memories, identity, or belonging. It makes me also think about people without homes, habitat for humanity, and belonging to U.S. society. How much is that tied up in ownership etc.?" This conversation made me contemplate the divided between the public and the private in an urban setting. We could live on a specific plot of land forever, but never truly interact with our city.

Xavier Ribas tries to bridge the gap between these distinct zones by disassociating with what is typically public and private. By displaying personal family photographs on highly public street signs, Ribas allows viewers to feel a connection to place through shared memories and communal interactions (fig. 10). This project successfully bridges the gap between the public and private realms of the city because of its approachability and human centered relationships that revolve around memories and personal histories. This allows a person to have a meaningful and resonating interaction with the urban environment. The same way this project starts to build meaningful and personal connections to urban environments, my project should evoke the same type of empathy and personal connection to the larger urban system.

Ribas' work was found in the book called In Favour of Public Space: Ten Years of the European Prize for Urban Public Space. Find out more about Ribas' work here: http://www.xavierribas.com/

( fig. 10 / family photographs are displayed through the city on public street signs, trying to break the boundary between public and private areas of the city)
I came to Gainesville and I want to help Gainesville progress by... Gainesville is a nice city, - make new places for more fun - more Arabic restaurants - make big pool games place / 0 ~ 12 months

Yale architecture lecture series / (systems)

These architecture lecture series posters, (fig. 11) designed by Michael Bierut are eye catching, bold, and create a system of hierarchy that easily guides the viewer through the most important aspects (lecture dates / times / and names). The font is simple and clean, and plays with scale only to highlight changes in importance. This visual identity is inspiring for this project because I want it to be graphically appealing, but also not too overwhelming. The design needs to be attractive but also appeal to the largest and most varied audience I've ever designed for.

The cruise / (urbanism)

It was suggested during a committee meeting that I watch The Cruise, a documentary that follows, Timothy “Speed” Levitch — a well known NYC tour guide. The documentary does a great job of outlining Levitch’s relationship with NYC and his outlook on the meaning of life. The most important concepts that I got from this documentary, were language and how Levitch described parts of the city. His historical knowledge and background information is interjected with humorous and sometimes satire facts that would otherwise go unnoticed about the city. During one “cruise” he states ““New York City is a living organism, it evolves, it devolves, it fluctuates as a living organism.” He also starts discussing that his
relationship with NYC changes every millisecond, “This winter I really thought that we were getting a divorce.” His memory and relationship with New York, is not only about the good, but also about the brutality honest and sometimes not so positive memories and interactions with a place. But this type of thinking and talking about a place is what starts to differentiate a tourist from a local resident.

Levitch’s poetic but factual ways of describing the city create a renewed sense of belonging and engagement for viewers. For example he says, “The sun, another inspiring NYC landmark, above you on the left.” By pointing out the banal everyday items that make up the city Levitch is acknowledging every component that makes up the city, not just the good.

Levitch also discusses the grid system and rigid plan of NYC (and a lot of cities for that matter). He was talking to a women once on a “cruise” about the grid system and she stated, “How could you not love the grid system, everyone loves the grid system.” He replied by pointing out that by saying this she automatically excluding him from her statement. For Levitch, the grid system represents the complete opposite of what a city is, compared to the organic lives and make up of the residents of the city. He states, “Let’s just blow up the grid plan and make it reflective of us.” For Levitch, it is too homogenized and doesn’t properly reflect what actually happens in a city.

Thinking about this in relation to my project, how can I design a system that is a representation of the daily life of Gainesville, without being overly pretentious or rigid? This discussion about the city grid, and the intrigue of everyday objects, that often go overlooked, start to relate to the patterns on the Gainesville zoning map, but also the disassociation of the rigid grid, not found on the map. By re-associating the patterns on this map, it starts to break down barriers and rigidity associated with city planning. This design object begins to symbolize and be a more accurate reflection of the everyday Gainesville resident and their interpretation and interactions with Gainesville.
MAP INFLUENCES /
overview /

Why the desire to map the City of Gainesville in such a unique and artistic interpretation of visual imagery? It is useful to reference the map inspiration and research that went into the decision to map, to help fully understand my thought process.

maps of the imagination: the writer as cartographer /

The desire to mark and make an original interpretation of Gainesville’s information was the main reason for deciding to map. Peter Turchi offers a glimpse and meaningful dialect on the importance of mapping as designer and author. In chapter 2, Peter Turchi states, “We desire to mark. To the extent that we want that mark to be original, meaningful, or admirable, the “dumb blankness” — or rather, our ambition to improve upon it — can be intimidating. Yet despite the hours...we can be so intent on what isn’t there, and on what we want to be there” (28). Maps can be informational in numerous ways, past the stereotypical interpretation of road data. By overlaying historical events through the visual identity of local neighborhoods and communicates on the most recent zoning map of Gainesville, creates a meaningful, improved, and original interpretation of place.

In chapter 3, Turchi recognizes that maps are highly interpretive and the author is making intentional decisions about what to show and how to captivate their audience. He states, “The question has never been whether to make maps, but what to select for inclusion and how to represent it, given that any map is, as Mark Monmonier says, “but one of an indefinitely large number of maps that might be produced from the same data” (Turchi 73). This statement justifies the unique interpretation of data and my choices for displaying the information in the manner I did. Although this is my unique artistic interpretation of data, the resulting image is only one that I could have created. I am inviting users to interact with the design of the map though, and by providing them with the larger framework in the system, they are able to participate in, not so much the visual aspects of the project, but in the most important aspect; content.
Continue along the idea of interpretive data Turchi states, “And a great deal of a map’s, or a story’s, or a poem’s authority results from its ability to convince us of its authority” (73). In this project, my interpretive data about the visual identity of Gainesville couldn’t just be applied in a random collection of patterns. To convince and claim authority, the map used three elements specific to Gainesville in order to claim ownership over an interpretive local identity. The reason for using the key more interpretive (titling a historical Gainesville event) and less practical descriptions (i.e. single-family residential) was me claiming ownership and authority over map area in the following way: these historical events are specific to this area only and have taken part on the exact lands that this map visually depicts. In this way the map convinces the viewer of its authority and connection to place, making the map’s visual identity respectable.

The ability to shape and change the way in which people look at the world based on a map, is another point that Turchi discusses in this chapter. He claims, “Our view of the world changes in many ways, for many reasons. Hundreds of cartographic projects have been devised...each projection is a tool. Some are better at preserving size, some at preserving shape...” (77) but in the end each tool helps mapmakers decide which project to use and show. Continuing this line of thought Turchi concludes that, “There is no end to the information we can use. A “good” map provides the information we need for a particular purpose — or the information the mapmaker wants us to have” (79). In the map for I Came to Gainesville and / the information that I chose to represent for the viewer is all from local places around Gainesville. The visual identity speaks only of this place, and helps the viewer better understand this local data in a visually intriguing way.

To guide us, a map’s designer must consider more than content and project; any single map involves hundreds of decisions about presentation. There is the issue of color,
there is the size of the map, which will affect
its scale...which helps to determine
the amount of information included, which
involves consideration of font size and
types. Will the names of the towns be in
uppercase letters? Will they always be
above, or below, or to one side of the dots (or
squares or iconic skyscrapers) representing
the places they name? What should be done
when two places are so close together
that their names don’t fit? Which features
should be included both graphically and by
name? These decisions are crucial to a map’s
effectiveness (Turchi 79 — 82).

Turin’s discussion on decisions is highly reflective in
my own personal detailing and specificity decisions
for the 2014 Gainesville Zoning Map. The colors
were all found and matched to specific landmarks
around Gainesville as well as residential housing color
choices. The choice of making the map 10’ × 16’ was
a conscious effort for people to stand next to this
map and feel the strength and scale of the City of
Gainesville and to contemplate one’s own spot in this
vast city. The choice to panel the map represents
the parts–to–a–whole relationship; when the viewer
stands back to gaze at the entire map they can see
the macro–level and understand the larger picture of
Gainesville, but when they start to focus their view
inward to one panel, the micro–level of Gainesville is
explored and in these moments they can get lost and
disorientated in one panel. The choice to leave out
most all of the roads on the map is reflective of the
desire for the visually aesthetics of Gainesville to
have a hierarchy over practical elements like roads.
This visual hierarchy and important will generate and
facilitate the idea of feedforward. By seeing these
patterns displayed on this map, overlaid with the
historical events, the viewer, when seeing these
patterns will now be influenced on their future
thoughts in regards to these patterns. Instead of
being overlooked, the patterns can now be recognized
as having a contextual meaning to the great whole of
Gainesville, inspiring an act and feeling of connection

"MET THE MAN I’M GOING TO MARRY!"
/ 1 – 3 years
I came to Gainesville and I wish people would realize Gainesville is beautiful. In conclusion, the decisions are all highly reflective and based off the city of Gainesville. By doing this, as a designer and curator, I am providing information in a practical purpose, but with an artistic interpretation of data. This allows the viewer to have their own unique experience with the map and builds a deeper connection and understanding of Gainesville.

I want to end with Turchi’s statement about the effects of mapping on the individual for future contextual reference. He states, “Maps give us a reality that exceeds our vision, our reach, the span of our days, a reality we achieve no other way. We are always mapping the invisible or the unattainable...the future or the past. We link all our elaborately constructed knowledge up with our living” (91). In the same way, I’ve given viewers a reality that they couldn’t have imagined on their own, and it is through this curated event and interaction that I have given residents a new perspective on their city. This perspective represents the continued exploration and intrigue that residents may have experienced with Gainesville both during and after the exhibition. As a result, viewers should be able to establish a deeper bond to place through the formation of memories, both individually and communally. Individually, each viewer has a unique perspective of Gainesville that was curated through the map and this map will continue to act as a feedfoward technique. Communally, people are participated in the response wall, which also pulled patterns from the map, and this communal bond through memories and ideas has created an “elaborately constructed knowledge” (91) that in the ends forms a deeper intellectual relationship with Gainesville, Florida.

Paula Scher’s interpretation and artistic approach to map design was a main inspiration and justification for my own map design concept in this project. Scher poetically describes her map paintings as “nothing but opinion. I’m controlling the data any way I want, and I’m blatantly open about it. I’m using it to create an impression of something.” Interpreting data subjectively and visualizing information artistically...

Paula Scher interview /

Paula Scher is a graphic designer, painter, and art educator in design. She was the first female principle at Pentagram. Scher’s work with maps was inspirational for this project and her full interview can be found here /http://www.printmag.com/print-magazine/identity-design-maps-paula-scher/
seems uncommon potentially anti-intuitive. Scher provides reasoning for creating aesthetic interpretations for her maps, “Data isn’t neutral—it’s gathered, which means someone is editing it. So we look at data on a computer today: Someone will make a chart, and it might be right, but it’s not literal fact. You don’t know what factors are included or not included.” In this instance, Scher is providing reasoning for her own individual choices for what she chooses to include or not include on the map. Whether we realize it or not, all the information that surrounds us is curated in one way or another.

For Scher when designing, “Identity is more than mark-making. It’s how you create a visual language and teach someone else how to speak it” and this design concept is something that I used to help push and elaborate on my own map design. It isn’t enough for the graphic designer to “make pretty things”, but people need to be able to resonate with it, take it with them, and talk about it in the future. The patterning in the 2014 Gainesville Zoning Map starts to become this identity and visual language that Scher discussed. People are able to “speak it” when they experience a “feedfoward” connection, and the event triggers them to remember both the visual and historical data from the exhibition. Like hyperobjects when visitors interact with exhibition content the interaction with these objects persuades the viewer to continuing to act on their place in Gainesville. Scher touches on design transparency through the lens of identity, she posits, “Being able to be influential is actually teaching someone how to see. It’s about your ability to explain design.” This statement relates to my project by making the invisible visible through the main design artifact (the map) giving people the ability to see and experience a new perspective about Gainesville. The map re-interprets old data, it’s transparent design allows visitors to see the invisible. The curated patterns create the visual language and spark dialect between individuals. This dialect is essentially our Gainesville collective through the formation of memories to place.

One of Scher’s most influential maps was the map of the U.S. area codes and time zones from the exhibition...
I came to Gainesville and it’s pretty. Give me a scholarship please — V. / 0 - 12 months

U.S.A (fig. 12). This map follows a visual style Scher is known for, where data is clustered around areas that creates movement through linear layering, and bright, contrasting colors are used to highlight spatial boundaries. These maps are so layered and intricate that the data almost become illegible as a “traditional” map. Her approach to mapping and the concept of visualization influenced the way in which I designed the 2014 Gainesville Zoning Map. I designed the map as a visual experience by removing traditional map information from the design — what is left is a layering of visual identity that each viewer can have their own natural and individual experience with.

A notable example is Scher’s U.S.A. exhibition which expresses her fascination with the way people vote, the way people think, and why they think that way. Her sense-making design process is described below:

I really just began looking at the country and population centers and what’s near something else: where’s the North, and where’s the South, and where to they meet, and what do people think about when they’re in the middle? Like, if you take the state of Illinois, it’s completely fascinating because you think about it as Chicago and Barack Obama’s home, and the very bottom of it is probably this very reactionary place. It borders Kentucky and Missouri in an area that’s probably fairly racist and grim. When you look at things like that, you gain a sensibility about why things exist and how they happen and why we are the way we are, and it’s right there on the surface of the map.
In relation to my own project, these unnoticed moments of connection and exploration of differences, generalities, and visual intrigue are all taken from a specific place and applied “right there on the surface of the map” (Scher). Like Scher’s paintings, the Gainesville map becomes more than just a formal account of a place, but a unique interpretation and engaging account of visual and historical information.

**a pictorial map of loveland, 1943/**

Maps that start to tell a visual story and shy away from direct representation of place, like the ones created by Ernest Dudley Chase, were also inspiring for this project. This is an idea that was influential in my own map design; the ability to create connections through story-telling and visual imagery was a main driving principle of the 2014 Gainesville Zoning Map. Chase published more than fifty pictorial maps during the last thirty years of his life. He traveled extensively and recorded his experiences in detailed drawings. These drawings became models for intricate renderings of objects like monuments, people, and landscapes that cover his maps. A Pictorial Map of Loveland (fig. 13) visually represents the feeling of love; here it is always Valentine’s Day. “Cupid’s arrows always strike their marks, and lovers perennial live in a state of besotted devotion. And of course, everything is heart-shaped — leaves icicles, smoke rings, even pyramids. Distance is measured in scales of smiles,” (Chase). This map isn’t so much of a representation of place, but of a feeling, and Chase is effectively mapping these feelings and interpreting the resulting connections from these emotions.
i came to gainesville and i want to help gainesville progress by growing plants and connecting people / 1 - 3 years

The Gretziner Map, 1963

Jerry Gretziner’s mapping process is influential in both content creation and its systematic approach. The Gretziner Map (fig. 14) is an ongoing mapping project that creates an imaginary landscape. As of June 2008 the map contains nineteen hundred continuous panels. Gretziner says that it started as an ideal doodle, where he began to draw one map on a sheet of paper. His process began to evolve off this sheet and once he got to the edge he added another sheet to let the map continue. His process and mindset for the map continuation is based off what he believes the people of this town will need and also his system of drawing one card from the stack of playing cards. Dependent on what card is drawn, will help influence what area of the map he works on and in what way. This idea correlates with the design through process design principle that helps relinquishing pre-conceived notions of what the map may or may not look like. I drew inspiration to this design approach and applied the similar technique to the 2014 Gainesville Zoning Map, which is made up of 36 individual panels that creates a larger whole that visually represents the historical and visual accounts of Gainesville, Florida.

For me the most influential aspect of this map is the paneling of the map. Each panel contains its own set of visual information, but also exist within a larger whole and helps create a system. The detailing in each panel allows for small moments through this agency, where the sheet is an “actant” that provides information for the viewer and connects visual language back to the larger system.

( fig. 14 / This is one section of Gretziner’s map that explores urban growth within the rural landscape. The map began to break out of the pure representational image of woods, landscapes, and cities through the use of collaging of bodily imagery from magazines. For Gretziner the possibilities for change and growth is always eminent and is subject to the deck of cards, stating, “There is a message in that combination, there is a reality in there, that’s the future predictor.”)
**Tessellating tiles**

An inspirational, do–it–yourself book I pulled for mapping was *Map Art Lab / 52 Exciting Art Explorations in Mapmaking, Imagination, and Travel*. Berry’s ideas about tessellation helped me generate ideas towards connecting research ideas and the physical make up and identity of this map. “Tessellating is a repeated geometric form fitted so that no gaps or holes are left” (Berry et al. 76). Berry goes on the suggest that modern–day tessellation can push boundaries of true tessellations by only having a certain element in common. The tessellating tiles sections correlated with ideas that I was pulling from the Gretziner map. “Each tile is unique but interchangeable, which produces a different result with every new combination” (Berry et al. 76). The book gives instructions for making your own tile tessellation (fig. 15) and after seeing the resulting configurations, I started to imagine the 2014 Gainesville Zoning Map as a large tessellation, where each tile makes up a larger-whole.

**Instructions**

1. With a ruler and pencil, draw the center point of each square. Measure an equal distance on either side of this to make a V-shape; you’ll be your square tiles (fig 15).

2. Design masks. Trace from any one side to the other side, using all four sides of each square. Your masks should be symmetrical for the center. Form aMask p paper or another paper you can cut up. They could even be traced and then transformed to the same size, like the others consistent and use all four sides of each row (fig. 15).

3. Color in the masks. You may add colored lines through the center if you wish. Be sure to color the various shapes of the paper.

4. In the remaining spaces, completely in the order they appear on paper. Use variety for the other shapes on paper. Features are cut into squares and you can cut and match these features such as water, trees, or buildings. Just make sure to cover all and keep the colors in dynamic ways (Fig. 15).

5. Now, see how many ways you can position the spaces. You can create tessellations or a group end mix and match to make dynamic means (fig. 4 and above)

**Tales of our time**

During the winter break I took a short trip to New York City hoping to escape the intense workload of the fall semester, but also find inspiration for my project. Much of the design elements final forms were still...
undecided and I needed a final bit of inspiration and feedback to help capture all of my ideas into one, cohesive design element. When visiting the Guggenheim Museum, I was inspired by the exhibit Tales of Our Time. This exhibition explored “place” as symbolic historical narratives through multiple art installations. Depicted in these pieces were unglamorous and forgotten places that were often overlooked. One of the most inspiring pieces was a large fabric tapestry (fig. 16) that was displayed hanging on a wall. There was one overall image that was assembled and embroidered onto the tapestry. The fabric used on the tapestry was an assemblage of various fabrics that were actually taken from various areas all around Taiwan. Each fabric swatch was displayed in a viewing case where it evident that each panel of fabric was unique to various regions around Taiwan. As a result the tapestry was produced and assembled in a way that represented the parts-to-a-whole system, where individual pieces came together to form a large whole image. I appreciated the gathering of information and implied locality represented through the use of multiple fabrics from many areas around Taiwan. I was inspired to incorporate materiality and visual metaphor into my process of visual identity search and exploration throughout Gainesville. Going further, these concepts helped me figure out how to take and apply these elements of visual identity into a visual identity systems. The system would depict each area of Gainesville and be represented through the observed patterns in specific neighborhoods. These patterns would be assembled together in an overview map of Gainesville that would allow for viewers to understand the larger picture (Gainesville) but understand its individual components (patterns as symbols for neighborhoods).
i came to gainesville and / **"**

**METODOLOGÍA /**

met people, a community, that has changed my life forever — for the better ! / 4 – 6 years

**IMMERSIVE COMMUNITY RESEARCH /**

When I started this project I made a commitment to myself that I would fully immerse myself in the Gainesville community. I wanted to see and go beyond the typical experiences that The University of Florida offered and become a true local by supporting and being influential in my community. At the end of the project I always tell people that I’ve done more in Gainesville in the past year, than I have in the last six years combined. This project was my love letter to Gainesville and I wanted to make sure that I fully understood as much as I could about it, to put the best project forward.

The observational research that I conducted allowed me to get a sense of the community and allowed me to design with it, not for it. Throughout my year I implemented multiple research methods — each method bringing this project closer to the idea of participatory design. I will be discussing the following methods of research that were conducted to help me reach my final design decisions /

/ design charrette
/ house drawings
/ writing conceptualization
/ community observations
/ cultural probe (survey)
/ ethnographic observations
/ local business interviews
/ rapid prototyping
/ historic research

design charrette /

A design charrette, is a small, quick study of various design situations where participants engage in creative problem solving requiring a design intervention. These situations can ignite or be originated from small prompts and design problems. This method helped me to push my ideas and their fast and quick nature helped me generate new, inspiring material. The charrettes are meant to be small studies in both craft, material, and content in hopes of finding new solutions that weren’t imagined or executed before. I began with a problem that I had been observing for awhile: in situations where people
are surrounded by other people (lines, bus stops, etc) they would rather spend time on their phone than engaging in direct conversation with a person. I wanted design a framework to help people engage in friendly social dialogue while waiting at communal places like restaurants or the bus stop. Lasting for four weeks, from conceptualization to final execution, the charrette resulted in a design artifact that conceptually starts to help people look up from their phones and engage socially with those around them. I used the design to explore patterns and what they might symbolize in a visual system. This concept is something I wanted to understand better how to translate into my final thesis project. As a result I designed a series of symbols that could be beautifully entangled and that each represented a specific suggestions to help be more social. The booklet folds down into single panels that are 5” × 7”, and when unfolded the overall piece is 15” × 21”. The front side (fig. 17) houses the patterns that were designed to be continued and intermingled with each other, where the backside (fig. 18) contains all of the social prompts. Each prompt tries to create fun ways to interact with the people around them (games, dialogue prompts, post cards etc) and each panel is meant to be detachable to that the user can share or ideally, give their panel to the person they interacted with to create that social bond through memory. At the end of this charrette I have a better understanding of what type of content people are engaged with, how to engage them, and what they respond best to. Overall this project wasn’t just about making, but understanding user engagement and input (fig. 19).
i came to gainesville and / METHODOLOGY / i love being a local in gainesville because / ""

MY FRIENDS ARE HERE. AND GAINESVILLE KEEPS THOSE GOOD MEMORIES FOR ME. / 4 – 6 years

house drawings ( 100 day project ) / As a graduate student I missed the sketch quantity and quality that I experienced while in school for architecture. I wanted to invigorate my love for architecture and I thought that my thesis project could be the perfect project to interject ideas of architecture and graphic design. I felt the 100 day project was a good method to immerse myself in Gainesville architecture as it required me to go out and draw one house a day for 100 days.

The project is about reflecting and looking by choosing a design operation that you are capable of repeating every day. This departure point was based off not fully understanding or imagining what my thesis project could include or be. For many, like myself, it is easy to question “What do I work on now when I have no ideas?” The premise behind this project is that the only way to experience and practice the act of looking is to subject yourself to it daily — immersing oneself in design creativity. This project was so much more than just drawing houses, it was a way for me to get out of the studio — exploring places in Gainesville I’ve never seen before, making observations, and finding inspiring residents. The last day of the project ( fig. 20 ) was the most rewarding because I never imagined I would finish, but now I have 100 beautifully hand drawn houses that I personally visited, and each is an experience that only I have.

( fig. 19 / User interaction with various activities from the Look Up panel series.)

( Graphic designer Emma Rogan started the 100 Day project after reading about the class called ‘100 Days of Design’ – run by Michael Bierut at the Yale School of Visual Arts

find out more about the 100 day project here / http://100daysproject.co.nz/100-days

( During days 5 – 8 and 14 – 15 ) revisited the same street ( SW 3rd Ave) until I drew all of the house on this street. I saw it as the ideal street to live on. It was within walking distance to my area of campus, the homes were old and architecturally unique, and there seemed to be a good sense of community pride. After re-evaluating my sketches, I decided not to be confined to one street. If my project was truly for all those in Gainesville I needed to be open minded and exploratory in the communities I was observing.
At the beginning of my research (summer 2016), I created a thesis journal. The journal had no constraints and was a free place for daily reflection. Throughout the project I tracked all of my inspiration, reading notes, sketch ideas, and just a mix of everyday thoughts on what was happening in my life during thesis. I knew that at the end of my project, I might be struggling to write about my process, and it would be very difficult to keep track of everything I did over the past eight months. I found inspiration for writing from Alston Wise, a former graduate student in Graphic Design who had an incredible way with word choice and use. She suggested reading, *Bird by Bird* which help people get started and excited about writing. Anne Lamott states in the book, “But a writer always tries to be a part of the solution, to understand a little about life and the pass this on” (107). The journal contained 96 pages of writing and imagery. This journal entry from September 8, 2016 reveals my thought process and reflections about the project best.

Lately I’ve been thinking a lot about “home” and past places that I’ve lived and how they contributed to my view of home. My longing to live in an actual house in a neighborhood on a quite street, is in direction relationship to the subdivision that I grew up in, in rural Wisconsin. It also stems from the fact that my apartment doesn’t have enough room...
i came to gaines-ville and /

for everything and a garage would be so much easier to store things like our bikes, camping stuff etc. The attraction to a house also comes from the idea that ownership comes with a sense of pride, creativity, and individuality. A home is personable and can be customized in multiple ways to meet the visual and practical needs of its inhabitants.

There is a house on 2nd Ave that I drive by frequently. I’m attracted to its architectural style, but also by the allure and possibilities of living in this house. It has a mature landscaping, giant windows, a garage, and fenced in backyard. There are also neighbors but they aren’t too close, there is adequate land in between. Does this allure also come because now I am older? I was fine with living in an apartment when I started grad school. I also think that it stems from the location of my apartment. With the 2 months that I’ve lived there, I’ve sat in Archer traffic for more hours than I can count. I know never ever to leave to go home between the hours of 5 and 6. I am also more aware of the fact that my students walk or bike to school, an allure that I have become more attracted to, especially as the weather has been cooling. This attraction and pull to housing was asserted through the beginning of my 100 day project.

community observations /

During the 100 day project I began to intensely look at each community I was visited while drawing a house. During the initial phase of this activity, my preconceived ideas about the communities limited my observations and thinking. Too often we focus on what we want to see and not what is actually there. After visiting a couple of neighborhoods, I needed a system that would allow me to look at each communities in a new and intriguing way. As a result, I designed
observation cards. When I was out in the field, I noticed unique details and sketched these overlooked but apparent architecture qualities. I’d often think to myself, “That is different, I’ve never seen that feature before when I was out drawing.” I’d write down this experience in my sketchbook, but I felt that it would get lost because most of that information that I wrote down in the sketchbook never gets looked — unintentionally lost within the creativity. The observation cards helped me be exploratory but also narrow down my focus by highlighting the key information that I was observing. I made myself record time of day, date, community name, if I had ever been there before, if I had any interactions with residents, a map of the location visited, the main take-aways from the project, as well as sketching inspiration from the community (fig. 21). These cards helped me remember visual aesthetics and pattern repetition within different neighborhoods around Gainesville.

| fig. 21 / This observation card is from the South Black Acres community, which was visited on 11/4/16. I spent 29 minutes here and a noticeable feature was that this community had the smallest round-about that I had ever used in Gainesville. The area seemed quiet even though it is between two main streets (University and 2nd Avenue). The biggest visual inspiration came from the concrete block patterns, that I had never seen before in other communities, and these patterns are evident by the sketches that were completed on the back side of the observation card. |
i came to gainesville and

METHODOLOGY

i want to help gainesville progress by

CONNECTING THE DOTS OF NATURAL AND HUMAN CAPITAL ... GROWING WITHIN RATHER THAN WITHOUT!

7 - forever years

(fig. 22) After I began to immerse myself in Gainesville by committing to intensely looking at my surroundings, I started to notice patterns appearing in residential neighborhoods. Many houses had these beautiful concrete block privacy screens that divided a public section (sidewalk) from a private area (home entrance). Reference page 30 – 31 for discussion on urban public and private spaces.

(fig. 23) Each privacy screen had unique patterns and textures. These house motifs are used for creating separations from the interior and street, already defined as a middle ground between the two worlds. These patterns, would later influence the visual aesthetic and composition of the 2014 Gainesville Zoning Map.

(fig. 24) In one of my observation entries I stated / I’ve been thinking and contemplating the idea of getting the private more publicized. How to get people more involved in the public, not staying so private, having a good balance between home, work, and entertainment. I imagine taking elements of the private and integrating them more into the public, in subtle ways, to help start build an implied and sub-conscious connection to place. I have seen a lot of great architectural elements from various communities, and I think these elements would actually be well integrated into my thesis project.

(fig. 25) Ornate detail is often overlooked by the presence of everyday life (one might notice the recycle bins as more apparent in this yard). I was still able to see the amazing detailing in the railings of this home, and wanted others to be aware of it as well.
I came to Gainesville and knew I was home.

Methodology:

As I began to branch out into commercial areas of Gainesville, I took inspiration in local art and was drawn to the muted but attractive color palette of this 352 wall in downtown Gainesville. I drew most of my color palette for the 2014 Gainesville Zoning Map from this mural on SE 1 Ave and SW 1 St.

Beautiful colors and patterns began to flood into my perspective. The more I explored the more inspiration I found everywhere in Gainesville. I wanted to make sure that these visual inspirations were included in my work. More than any formal graphic logo or wordmark can do, these patterns represent the true Gainesville visual identity. They are what defines the city because they are made by those who live in and contribute to the city.

As I began to branch out into commercial advertisements that were placed all around Gainesville. These graphic signs were intriguing because of their desire to appeal to the everyday Gainesville resident. They are designed quickly, but boldly. This idea lead me to explore deeper the topic of advertisement and publications at the local level. This eventually lead me to the idea of the Zine, which is discussed on page 102 – 107.

I also took inspiration in the local advertisements that were placed all around Gainesville. These graphic signs were intriguing because of their desire to appeal to the everyday Gainesville resident. They are designed quickly, but boldly. This idea lead me to explore deeper the topic of advertisement and publications at the local level. This eventually lead me to the idea of the Zine, which is discussed on page 102 – 107.

Everyday items that are often overlooked, such as potholes, became a visual identity that inspired my pattern selection. These potholes represent the mundane task of daily life, knowing they are there but never taking the time to really stop and appreciate their beauty. As residents, we interact with them in a subliminal way, and my project brought their visual identity forward in an apparent manner to create a renewed sense of looking at the identity of our city.
I came to Gainesville and /

**METHODOLOGY** /

I love being a local in Gainesville because / ""

The arts are very interesting and unique! I love all of things!!
Thank you :)”

/ 0 – 12 months

---

**cultural probe (survey)** /

After observing and immersing myself in Gainesville, I wanted to now interact with and obtain feedback from Gainesville’s transient residents, mainly about their time, memories, and feelings while here. I designed the cards to document if people feel the same way that I do about Gainesville, and the core questions was if they consider Gainesville “home”. I also included questions that would require longer responses like “What is your best memory in Gainesville” or “What makes a place a home” and “What are some local Gainesville greats”. I touched on other questions about people’s ideas on the population — for example, if they would want to live here after school, and how much they enjoy living here. I’ve found in the past the best way to get people involved is to create fun engage activities, so I asked them to draw Gainesville’s next superhero. This prompt was a favorite and almost always included a response.

Overall I got 80 responses, 62 in paper and 18 Online. I used all the relative information as content for the Zine. For example, all the content for the restaurant suggestions came directly from cultural probe responses. I wanted the people of Gainesville to take ownership over their city, and this simple framework was designed as a direct feedback loop to incorporate individual responses and feature their content in the design. As a result, the people of Gainesville are doing what figure 3 in the Everyday Urbanism book suggests, which is being included in and providing content for their city. This builds a stronger connection to place through shared memories and collective interactions.

My favorite results from the cultural probe was Gainesville’s next super hero drawing. I loved seeing people explore their creative side all their wild ideas. For me, these drawings are authentic responses and this section represented the voice of the people, not the voice that of the governing body. Participations thought Gainesville’s next superhero might be one of the following / A lazy traffic hero, a swamp monster, disheveled college student, Present Fuchs, a tree, cultural probe (survey) /

(A cultural probe is a way of gathering information about people and their activities, but unlike direct observations, cultural probes allow users to self-report. In comparison to a survey, cultural probes contain elements that go beyond simple question and answer. People are encouraged to spend more time with cultural probes and the activities in them should help people respond more thoroughly by mixing up the activities and questions suggested in the probe. Find out more about cultural probes here / http://infodesign.com.au/usabilityresources/culturalprobes/
I came to Gainesville and /  

**METHODOLOGY** /  

ET phone home, Spongebob, a squirrel, the hipster pizza, fish taco man, that one friend who cooks all the time and offers you food “Hey, I made soup”, and lastly Micro-Brewery Man (he makes swamp head spontaneously appear) (fig. 30). Coming directly from the residents of this city these unique responses are evidence of the real collective diversity that define community. As a result of the finding my project evolved to include participatory design methods. Because of this critical change in approach, the project shifted the weight of influence, responding to local identity and people focused make-up of “place”.  

( fig. 30 / A selection of drawings that responded to the question /  
If Gainesville had a superhero who would it be? (Draw it below).)

ethnographic observation /  

I conducted ethnographic observations in a local neighborhood called Golf View. I happened to be driving around to conduct a house drawing and saw a sign for a neighborhood potluck. It was perfect timing for the immersive work and decided that I’d attend, but bring a dish of course. I’ve never been to a potluck quite like this one — there was electricity, mixed alcoholic drinks, chairs, tables, table cloths, and a neighbor who offered his bathroom for potluck guests (fig. 31). This event was the ultimate example of a shared communal gathering. I engaged with Golf View residents about their idea of “home”, and documented each conversation. The residents are invested in Gainesville’s future, how it will progress, and how their neighborhood will be affected by progressions; their concern for Gainesville’s well-being was uplifting  

( Ethnographic research is a systematic approach to the study of people and cultures. In this research method, the researcher observes society from the point of view of the subject. This project utilized ethnographic observation in order to define and represent the culture of a group.)
and inspirational. I transcribed the notes and observations of informal interactions gathered around the potluck event and identified global values which helped inform design decisions and content.

local business interviews /

I also conducted interviews with three local businesses that were successful in Gainesville to get a perspective from the business side of the city. I spent about 30 minutes with each business and I transcribed one question from each of the businesses that I interviewed (fig. 32). Their main reflections were about how inspiring and involved the residents of Gainesville were, and felt extremely grateful for the engaging and supportive nature of the city — no matter what time of year (transient students leave during summer, which can impact local business). I also asked how they could engage the transient community to get involved with activities outside of UF — and events like local run organizations and suggestions for places to go, see, and interact with were all named. I utilized the content that was generated from this method of research in the Zines. It helped connect people to place through local business suggestions and input.

rapid prototyping /

A main part of the design phase is to prototype based on the culmination of research. I began with sketching and brainstorming quick ideas and concepts for the design direction. Based on this initial research, I
I came to Gainesville and the best kept secret is about Gainesville is ... having both grandparents living here and growing up surrounded by family.

**Methodology**

**As a Business What it Means to Support and Give Back to the Gainesville Community?**

Karma isn’t real but it is, it’s the idea of the whole model, people will only donate to our project if we put our resources in the right direction. It is this circle of doing good.

**Swamp Head Brewery**

**As a Business What Makes You the Most Proud to Be Apart of Gainesville, Florida?**

I would say it is how much we are supported by our local community. There has been so much support and it was like we opened and the flood gates were open, it’s great to have a city that can band together around local businesses.

**Cade Museum**

**What Advice Would You Give a Student Who Just Moved To Gainesville for How to Be Interactive and Involved With Gainesville?**

Get involved with student run organizations within UF. These organizations partner a lot with outside communities. Also go to the farmers market. This is what Gainesville is all about, local community culture focused.

The thought my project would be for the individual’s home and the memories that existed in this space from previous owners. I was curious how these memories could be transferred down from owner to owner, but after continued explorations, I envisions the same idea of shared memories but through mapping specific zones in Gainesville (fig. 32/33). After sketching, I realized that I needed to conduct more historical research to help provide accurate content through local maps of Gainesville. From here I divided the areas of Gainesville up into specific zones that would house the unique patterns I saw on the resident homes and other urban visual identity systems that I believed made up the larger Gainesville identity. These patterns would help break the stark professionalism.
— giving way to a more associative, interactive, and approachable visual system. Prototyping allowed me to narrow down my ideas and design ideas based on the research I had gathered up to that point.

**historic research /**

The last phase in the research process was an investigation into Gainesville’s visual history. Specifically, historical maps that represented the growth and progression of the city. I spent endless time in the mapping section of the Special Collections library and University Archives Collection at Library East. I was able to see and touch the first ever map of Gainesville from 1853 (fig. 35). Here, I also found maps ranging from the 1920’s – 1980’s — a map from 1936 displayed Gainesville’s original street names before they were all changed to gridded numerals. Roads were more poetic and beautiful — with names like Virginia Avenue, Wisteria Street, Lafayette Avenue, and Magnolia Street — just to name a few. The University Archives also has a digital collect where I could access a vast number of historic photographs of Gainesville. I used these photographs in the Zines to visualize the historical content discussed in each booklet. One of the critical finds was the *History of Gainesville*, a writing by Jess. G Davis. Davis’ account of historical information outlines Gainesville from the early 1800’s up until 1980. I used this writing to inform the context and detail progressive events that made up the zoning sections in the 2014 Gainesville Zoning Map.

(fig. 35 / The first map of Gainesville from 1853 displays the grid-like nature of the origins of Gainesville, and also displays the original street names, that took on a much more poetic approach, compared to the rigid numerical system that is now applied to the city.
PROCESS OF MAPPING
THE VISUAL IDENTITY /
In addition to the historical information about Gainesville as a city, I wanted to represent the current residential condition. Currently (2016) Gainesville has 51 distinct neighborhoods — verified by a Google search of zoning records. I wanted to represent the current residential condition in the map along side the historical content researched. I decided that I would visit all 51 neighborhoods in order to understand the unique characteristics in each zone. After noticing that there were some main neighborhoods missing from Google’s listing of communities (Duckpond, Fifth Ave, Roper Park) etc., I created a map of the neighborhood zones which revealed large gaps (fig. 36).

I realized that I couldn’t use this approach of mapping because it left out too many areas of Gainesville and didn’t include the right information. I came across the generalized zoning map (fig. 37) that was on the City of Gainesville website. It is a good current day exploration of Gainesville’s zoning and has no gaps, each zone is connected and rests on the edge of another zone. This map is rich in content for land development zoning, and includes 36, rather than 51, areas of zoning. The map in its current state was colored in highlighter solid fills and I saw the opportunity to start to redesign it in a new, and visually intriguing way.

(mapping research /)

The 2014 Gainesville Zoning Map was found Online: find this map and more here /

http://www.cityofgainesville.org/PlanningDepartment/MappingandGIS/MapLibrary.aspx
My initial map designs pulled historical map context and overlaying it with current visual identities to help create a bond between past and present. I was using the existing terminology to describe each section, and overall the map was an exploration of designing this unique visual identity system (fig. 38). In the first iteration, I designed multiple maps, at the scale of 24" × 36", where each map would have a unique visual language and include a different contextual theme in Gainesville (neighborhoods, roads, restaurants, etc). After evaluating the initial design, I realized that the map lacked creative identity and needed unique...
content. Here I was just making an existing map more attractive visually rather than re-imagining data to reveal different relationships (fig. 39). After assessing the two initial maps (fig. 38 and 39) and getting feedback from my committee about scale, I shifted my idea to create multiples of the map — one large map.

I chose the most up to date zoning regulations map of Gainesville from 2014 (fig. 37). I applied the same technique that I was exploring previously (fig. 38), but was applying it at a much larger scale, where each pattern represented a zoning area on the map. This information was also overlaid with a historical event that helped make connections to place through the progress of the City of Gainesville.

The first iterations of the map were vertical, because I was just increasing the size from 24” × 36” to 36 panels of 24” × 36” sheets of paper. However, there was a design constraint — the gallery wall wasn’t high enough to house this size map (fig. 40).

(fig. 40 / The first large zoning map iteration with patterns overlaid (following the initial design mapping of figure 38). This design featured 36 panels that measured 24” × 36”.

In addition to the map, this project also included a book. The book included a section on the history of the project, where I was providing a historical perspective on the development of the City of Gainesville. The book also included a section on the process of creating the map, highlighting the challenges and lessons learned during the design process.
Designing through the problem, lead me to the final solution for the 2014 Gainesville Zoning Map (fig. 41 and 42). I made each panel in the larger map system smaller, now measuring 22” × 30”, and created a grid that was four panels high by nine panels wide, for a total of 36 panels. I moved the navigation bar to be a single, chronological timeline of the 36 historical progression events to the left side of the map. The historical events range from 1539 – 2017 and they represent issues of exploration, progression, race, sexuality, religion, medical advances, Albert’s changing identity, and even the day Gainesville’s name was picked. To peak the viewers interest, the map panels included subtle visual hints alluding to its corresponding historical events — further explored in the monthly Zine. By obtaining the Zine each month it engages and explores the historical events that have shaped Gainesville, but also connects the viewer back to the original map design and exhibition.
The preparation and installation of my thesis exhibition felt like a semester long project in itself. I took it upon myself to design and build all of the pieces that went into the exhibition. I am capable of designing, producing, and building furniture — I believe that the connection to making is just as important as designing. Bennett’s thoughts about the relationship between makers and their materials (in chapter 4 *Vibrant Matter*) resonates with my personal design philosophy. She states, “The desire of the craftsperson to see what metal can do, rather than the desire of the scientists to know what a metal is, enabled the form to discern a life in metal and thus, eventually to collaborate more productivity with it” (Bennett 60). For me designing and building is an essential part of my design process and it is through this intimate relationship with materials where I can form the deepest connection and pride in my work.

My process for designing and installing the exhibition entailed list-making, sketching, and extreme prototyping through the 3-D modeling program, rhino (fig. 43). Once I knew the location that my work would be occupying in the gallery I designed everything at a 1:1 scale. By doing this I knew exact dimensions of space that I would have and the specific measurements of each element.

The process to hang the 36 panels of the 2014 Gainesville Zoning Map had to be methodical and well...
i came to gainesville and / EXHIBITION INSTALL / my favorite memory in gainesville was / ""

ALL OF THEM. I WAS BORN HERE. I LEFT. I CAME BACK. THERE’S NOTHING LIKE IT. I’M 42 <3

/ 7 – forever years

planned out. I knew that aligning the panels would be nothing short of impossible without a system implemented to register the exact location of where to hang each panel. I created a paper template out of nine sheets of roll paper, adhered together. Each sheet had one column of four individual panels — printed on each panel was the location of all four mounting magnets. From here the large template was attached to the wall in the exact location that the final panels would go. Once the template was attached to the wall, the magnets were screwed in the exact location of the circles on the template. On the wall each backside mounting magnet had a hole in the center to allow it to be attached to the wall, and then a front side facing magnet with a solid surface was magnetized to the backside magnet to hold the sheet in place. There were a total of 144 backside and 144 front side magnets. This process is visualized in the expanded time lapse imagery (fig. 44).

(fig. 44 / Expanded visual imagery from the 2014 Gainesville Zoning Map installation. The install was expedited because of the large template, which displayed exact locations of both magnets and sheet placement. Including hanging the template, this process took two hours.)
i came to gainesville and /

THE BEST PLACE IN GAINESVILLE IS /

THE ROYAL APARTMENT.

/ 0 - 12 months

EXHIBITION INSTALL /

chair production /

During the planning of my exhibition, I knew that I was going to have a large map installation on a wall. Based on past experiences in art galleries, it is paramount to provide seating, allowing the audience moments to ponder the work — they can sit and interact with, fully experiencing the piece. I took this opportunity to design and build nineteen stools for the exhibition. Each stool top was engraved with a pattern from the map. I wanted to create a relationship back to the map’s identity by giving each chair its own individual, visual pattern. It reflects back on the ideas that are symbolized in the map. Each person has the ability to interject themselves somewhere in Gainesville. The gallery visitors contribute to the larger whole and the system cannot be complete without each individual’s contribution. Each chair can function individually, but when placed together in a line, it functions as a communal whole, creating a vibrant and visually intriguing identity system.

The chair design process took about one month from conception to physical production. I made sure to start the design process ahead of my normal design timeline because I knew I had to allow time for cutting on the CNC machine. I designed three chair prototypes before I cut the final versions (fig. 45). The first two were cut out of cardboard on the laser cutter. After I made the cardboard prototype I made adjustments to the chair (height and leg thickness) and then cut one on the CNC machine. After the second prototype I made the last series of adjustments and executed the final design of the nineteen chairs (fig. 46). In total the chair production created that allowed me to make multiple iterations and changes to the chair design after making each physical prototype.

(fig. 45 / A screen grab of the Rhinoceros model I created that allowed me to make multiple iterations and changes to the chair design after making each physical prototype.)
I came to Gainesville and

**EXHIBITION INSTALL /**

There are not enough daddies ...

— XOXO Aaron R.

/ 1 – 3 years

nineteen chairs used 57 legs, nineteen patterned tops, and nineteen secondary triangles for interior leg support. This amounted to seven sheets of 4' × 8' × .5" thick plywood and in total used nine hours of CNC cut time. The best way to describe the CNC machine is like a giant spinning drill bit that follows the exact lines and pockets have been designed in the 3D modeling platform (fig. 47).

After all the files were cut I had individual pieces that needed to assembled into actual stools. The process of assembling the chairs took a total of five days, spread out through multiple hours in the woodshop. (fig. 48). These five days included assembly, sanding, and painting. The first step was cutting the leg edges to 30 degrees, so that they could sit flush inside inner triangle. I did this on the table saw by clamping one side of the leg, running it through the 30 degree titled saw, rotating the leg to the other side and running it back through. I made 114 cuts just on the legs. Once the legs were cut, I adhered the top of the stool with the pattern, to the secondary lip, giving the chair
legs more support and stability. The legs sit on the edge of this secondary lip. Each leg was glued and nailed in place. Once the legs were in place, I placed an inner triangle to help keep the legs stable and supported. Each stool was finished and sanded to prep for painting. The best part was finishing the assembly process, however, the worst part was having to carry the nineteen stools around. The stools and I (eventually would call them my children because I felt such an emotional attachment to them, I conceived, built, and natured them to what they are today) took several trips in the elevator together between assembling the parts over multiple days as well as sanding over multiple days. The most productive way to work is through batching tasking. All the chairs were placed on the communal graduate table and painted at the same time. The chairs took two coats of paint and in total took five hours to paint. The color choice for the legs came from the color template used on the 2014 Gainesville Zoning map. This specific blue
adds a subtle punch of color, without calling too much attention away from the patterns on the tops of the stools. The tops were left unfinished because I love the look of natural material. The choice to use plywood stemmed from economic and craft intentions. Plywood is one of the cheapest materials that is still a beautiful, sturdy, and reliable material. Also each sheet of plywood perfectly fits on the CNC bed.
Once finished the chairs were taken to the gallery and positioned in a continuous line in front of the Gainesville Zoning Map (fig. 49, 50, and 51). The chair patterns start to blend together when placed in the line, which symbolized our community make up as well as individuals coming together to form a larger whole (fig. 51 and 52). The chairs are meant to be used in three ways. The design is no accident and the chairs were meant to fit together and work in all three ways. The decisions for the shape of the chair top is all based on these use considerations and throughout the exhibition, there was evidence of all uses (fig. 53 and 54).

The stools allowed users to use them in their own desired scenarios. In this photo, the viewer is using the stool to facilitate an individual interaction and encounter with the exhibition. In this case, she is using the stool to fill out her response cards for the response wall at the exhibition.

Being placed in a long procession also allowed person-to-person interactions along the line. Even though not all persons always faced the 2014 Gainesville Zoning Map, the stools helped facilitate dialogue and intrigue between the viewers. Some people may have faced the other exhibition, however, the fact that they were seated on the stools created a subconscious connection to the exhibition and helped facilitate the goals of the project — to be more interactive and involved in Gainesville.
allowing visitors to stop, sit, and contemplate the 2014 Gainesville Zoning Map. This contemplation allowed for a deeper understanding of Gainesville, translating to moments of dialogue and intrigue with their fellow viewers (which was also provided by the design ambitions of the stools). The stool patterns are pulled directly from the map and help unify a complex and visually intriguing system of identity.
I came to Gainesville and...

EXHIBITION INSTALL /

My favorite memory in Gainesville was...

Met some great people, for example Big Ben. <3

/ 0 – 12 months

Paper Production /

Every paper product that was at the exhibition was also designed, printed, and cut by myself. I printed 100 copies of each response card questions, at the end of the printing process I had cut 800 response cards. Of course I have some left over but I hope that these questions / walls can move somewhere and still be used. Each set of response cards was printed on one sheet of paper that was 30” × 44” and I was able to fit 25 cards per page. I printed four pages of each response card. I cut them all by hand because of the size of the sheet of paper (fig. 56).

In retrospect and looking back on the project the one regret I have is not sending the paper products, especially the Zines, out to a production center. I would have been able to produce many more copies of the Zines and they could have been distributed to a wider amount of people, helping to solidify the outcomes of the project. Needless to say I’m never cutting anything else by hand again.

I also designed, printed, and assembled the 100 house book (fig. 57). Each page of the book measured 5.75” × 8”, with an overall dimension of 5.75” × 1048”. I wanted this book to be a single sheet of running sketches.

(fig. 56 / This photo depicts the process of printing and cutting out the eight questions for the response wall — 100 quantities of each question were printed for the exhibition.)
that folded back on itself, known as accordion style, to help emphasize the idea of communal connectivity. I didn’t want any pages to be broken up because the Gainesville community shouldn’t be divided into sections or areas. We all live here and should be united under this commonality and place. This booklet, conceptually, is easy to make, but is actually one of the hardest to execute. I ended up making three prototypes of the book. In the exhibition, the book was placed a pull out tray from the table that I also designed and executed specifically to house both the response cards and the house sketchbook. People were able to flip through the book (fig. 58), and I found that they enjoyed the connectivity of the book’s layout as well as the small blurbs about houses that had unique interactions or personal memory attachments. The most unexpected part was people introducing themselves to me at the exhibition by their house number and us going together to find it in the sketchbook.
FINAL DESIGN ELEMENTS /
1 — the map /

The 2014 Gainesville Zoning Map is a large scale visual representation of three historical and current conditions in Gainesville (fig. 59). They are a historic event, a pattern of visual identity observed in the local community, and the most up to date zoning conditions and regulations in Gainesville.

As discussed in the methodology section, the main visual identity of the map’s patterns came from the direct observations of homes during the 100 day project. By truly immersing myself in Gainesville — not just looking at the good or the pretty, but the bad and everything in between — I noticed unique architectural features on the exterior of the homes — the cement pattern block. These details were repeated and modified from various areas around Gainesville and appeared on the cement pattern blocks. The blocks, each with pattern characteristics specific to their neighborhoods, created structures that defined zones of public and private (fig. 22 - 29 / 60 and 61). As spatial areas that could bring the two opposing zones together, I wanted to redefine this “gray area” as a shared middle zone that blended boundaries to help create connections and visual familiarity. The idea helps to make residents feel comfortable enough to step outside their personal zone, into this gray area, to interact with others. This “in–between” area provides comfort, as it is still close to their private realm, yet they are still able to occupy, without fully

 fig. 59 / The 2014 Gainesville Zoning Map installed at the exhibition depicts three historical and current conditions in Gainesville, Florida.

Please reference pages 71 – 74 for visual and written description of the patterns observed and the methodology of local community observations to understand this section more clearly.
I came to Gainesville and the worst thing about Gainesville is probably not so bad comparatively.

4–6 years

Final design elements

Immersing themselves in the public zone. Because of the level of comfort both zones are providing, they can converse and build connections. It is this type of feeling that I wanted people to experience when observing the Gainesville Map. Through the visual familiarity of the patterns, people can feel and take the same comfort via their visual relationship to patterns and place.

Other visual references for the map came from highlighting the mundane activities we all encounter in daily life. Routine, simple activities, such as avoiding a pot hole that we drive over every day on the way to work. As a resident, you might be aware of its existence, but have not actually taken the time to stop and look at this object and appreciate its highly unique visual identity. When combined on the map all of the patterns, when combined on the map, create a visual cohesion among various communities in Gainesville. I used them as an overlay on the map to translate and describe Gainesville’s identity, transforming it into a visual language “of the here and now”. By overlaying these intricate visuals on the almost stark and somewhat boring zoning classifications of Gainesville in 2014, they show a more intimate personal connection Gainesville’s architecture history of place.

I updated each zoning classification to reflect the pattern associated with that specific area and renamed it according to a historical event that occurred in Gainesville (ranging from 1539–2017). By updating
i came to gainesville and /

i wish people would realize gainesville is / ""
FULL OF GORGEOUS NATURE TO EXPLORE
AND NOT JUST A COLLEGE TOWN!
/ 1 – 3 years

these zones with the visual identity, and assigning each a historical event, the map becomes a better reflection of the city’s current and past condition. The map reaches farther and dives deeper into the true Gainesville, that is far beyond the basic association and implied reliance that Gainesville has with the University of Florida (fig. 62).

This map was designed in a system that talks about relationships through a parts-to-a-whole mentality. The relationship that each individual panel has to its neighboring panel, as well as the entire map series overall, creates a visual system and builds Gainesville’s unique and individual narrative of people and place (fig. 63). When the map is seen as a whole, it shows the typical birds eye view of Gainesville, but when each panel is broken down (36 panels in total) the viewer is able to dive into the micro-level of Gainesville life. Stepping closer to each panel, the map’s complexity and detail come into view and the visitors realize that there are so many varying elements that map up Gainesville (fig. 64). The viewer can potentially get lost in the intricate and entangled patterns, losing sight of their exact place in “Gainesville”. The map’s design suggests a dis-association of the larger picture by allowing each viewer to have a moment to deep-dive into specific

(fig. 62) The map was also overlaid with historical events that ranged from 1539 – 2017. Each event reflects a progressive time in Gainesville’s history and helps make the invisible (historic events), visible (symbolic representation of observed patterns in Gainesville).
area of Gainesville. This moment and intense study of one area, helps the viewer understand that Gainesville is made up of so many individual pieces (the resident) and when these pieces come together (the patterns) it begins to create a beautiful, unifying whole (Gainesville) (fig. 65).

(fig. 63) The map begins to show the relationship that each individual panel has to not only its neighboring panel, but the entire map series. This starts to create a design system that begins to build a unique and individual relationship to Gainesville, Florida.

(fig. 64) A shot of a visitor at the exhibition who observed the 2014 Gainesville Zoning Map. Each viewer had the opportunity to contemplate the map at both a micro and macro scale.

(fig. 65) The pieces of the map come together to form a beautiful image of the overall whole of Gainesville.
The 2014 Gainesville Zoning Map was composed of 36 panels that used a parts-to-a-whole system of composition. This is a detailed shot that emphasizes the unique and distinct patterns that were found around Gainesville's neighborhoods. Each pattern was overlaid on the map with a historic event that accompanied it. This photo shows both the macro and micro-scale that viewers can observe the patterns.
The second component of the exhibition design system was an interactive Zine. There were two Zines designed and displayed — 34th Street Talks and UF Comes to Gainesville. The style and layout of the Zines were intentional and symbolic — aimed to guide readers through a past, present, and future series that explored Gainesville.

I chose the Zine format for this project to appeal and connect to the everyday resident of Gainesville. Zines are usually a small-circulation, self-published, and not for profit work whose intent is to advance the views of the editor (and in this case the views of the residents of Gainesville). As such, Zines are appealing for their bold, graphic quality and their designs do not adhere to standardized layouts (that most magazines abide by). They are creative, informal, and most importantly accessible by the everyday person. I emphasize these qualities to help solidify the appeal to my audience — not just to the high elite of Gainesville. Because of this I wanted the overall design and layout of the Zine to be simple, modern, and fun. I accomplished this by using a minimal color palette — which is meant to focus on the visual and written content. I believe this content was so important in helping connect people to place. The Zines were written with a serious yet playful voice. As such each suggestion were completely were factual but also had subtle hints of comedy (i.e. restaurant suggestion: “Yummy House—Yes, it is yummy”). The juxtaposition of bold titles with small paragraphs in the design of information is meant to allow readers to get through content in an informative, but appealing way (fig. 67). To further help emphasize the idea of interactivity and playfulness, the layout of some of the pages turned from vertical to horizontal. This is most evident though in the single page layout of the Zine. When open, each Zine is 22” × 30”. When folded into quartered halves, each sheet creates one book spread where each page now measures 7.5” × 11”.

Each Zine presents, a main historical event followed by an (fig. 68) experience from the present allowing readers to feel immersed in the local culture with the worst part about gainesville is / ""

Friends move away too quickly / 4 – 6 years
suggestions of restaurants, entertainment, etc. The last page ends with envisioning Gainesville’s future and each reader’s place in that future. These Zines are meant to be interactive through a series of Q&A boxes, as well as a section titled Gainesville Friends that tries to help viewers write a convincing letters to friends or family to come and visit them in Gainesville. The idea behind each Zine is that readers will come to know Gainesville in a more historical context.
8 years later I still don’t have plans to leave

2—be engaged enough in the Zine content to engage in the community, and 3—begin to make their own suggestions about places, entertainment and how they see Gainesville in the future. On the last page, the design provides an opportunity for readers to contemplate the future of Gainesville—they are able to contribute by writing down their dreams, personal opinions, what they think Gainesville will be like in five years, and how they would help Gainesville progress. This is emphasized through a series of prompts and response boxes. This results in readers feeling empowered by giving each person and voice and an opportunity to explore and influence Gainesville.

This designed interactivity reaffirms the project’s overarching goal of investing and connecting with our local community. Throughout the Zine it is suggested that readers share these responses on the website, ourgainesvillecollective.com, in hopes that the content of new Zines would eventually evolve based on the thoughts and ideas gathered from the residents of Gainesville. The content featured in the two Zines at the exhibition was curated from my research—i.e. information gathered via the cultural probes. By using content generated by the results from these probes, it ensured that the Zine was not reflective of my personal understanding and suggestions about Gainesville. It was reflective of those who know the city best and interact with it the most, resulting in various types of residential interests and suggestions.

This type of design thinking enables me to push away from the idea of designer as sole author to a participatory design approach, where the residents, (not designers), are able to influence how current conditions are visually depicted in Gainesville. I wanted Gainesville’s community to have a direct influence and dive the outcome and final content—because at the end of the project it isn’t about “me” as a designer, it is about the solution. As such, this solution should be one where residents feel engaged with and excited about their local community. It should also be a motivating experience (continually input) and a place to seek out meaningful local content. The in turn helps people become more engaged and attached to the locality of place.

This idea comes directly from the design principle of social inclusion, where the project is activated by its community audience—transformed by those individuals for whom this work was intended.

Please reference pages 75 – 76 for visual and written description of the cultural probe.

Designing through process, another main design principle, allows the design to address specific research, user needs, and creative explorations, all while eliminate any preconceived notions of what the final design derivative may be.

This idea is explored in the main design principle of transparency where people have the ability to access information fluidly between residents and visitors alike. Transparency embraces the audience, resulting in both individual and communal inclusivity.
The Zines make up a 36 volume series that directly correlates with the 36 panels of the 2014 Gainesville Zoning Map. The booklet is one large sheet of 22” × 30” paper, the same size as one panel in the Gainesville map. Each Zine contains one historical event from the larger map’s legend, which is discussed in depth within the pages to help the reader understand how Gainesville has progressed to what it is today. Containing a panel of the map on the back, and information content on the front, the idea is that by the end of the series viewers would collect all 36 Zines, owning piece-by-piece, their own 2014 Gainesville Zoning Map.

One important aspect of the Zine design was “testing,” my design iterations. By allowing my audience interact with the prototype, I was able to see how the audience used the Zines and what information was confusing or not translating. This helped me to better understand what needed to be adjusted in the design for successful comprehension. The process of “checking in” with the audience and modifying the design based on their feedback is often overlooked by the “designer knows all mentality” — where designers make decisions based on their own personal assumptions about audience and information.

The first iteration of the Zine was a purging all of my ideas — literally all of them, into one layout. As such it was busy, color intensive, and I hated it — but I would have never gotten to my final iteration if I wouldn’t have designed the first series (fig. 69). Once I went through the second iterations (fig. 70), I tested my...
I came to Gainesville and the best place in Gainesville is...

1012 SW 3rd Ave <3

0–12 months

The feedback from the surveys helped me to modify the design with small, but critical adjustments in the Zines. The adjustments dealt with the idea that some sections included activities and responses that were too childish (i.e. connect the dots), as well as, practical design features like the type in areas was too light, or too small, or they wanted to see larger photos. The best part of the audience research was that 85% of the class said they learned something new through these books. This feedback provided solid evidence that supported the goal of the Zines to help connect people to place. By bring historical content to light — which educates and informs people about Gainesville — it creates a deeper connection to place.

(fig. 71 / The class that I used to tested the two Zines I designed for the thesis exhibition. After they read through the Zine they completed an Online survey to help me understand what elements of the Zine needed to be re-designed.

(fig. 72 / The Online survey helped me understand what aspects of the Zine needed to be re-designed to help better engage my audience visually and contextually.
Zine. Each Zine was designed to be folded down into multiple page spreads, but could also be viewed as one large sheet. The back of each Zine included one panel of the 2014 Gainesville Zoning Map, so that by the end of the 36 historical Zine series, the reader could have their own copy of the 2014 Gainesville zoning map.
I came to Gainesville and

Final Design Elements /  

How extensive the local food system is:
- Organic Farms
- Local Breweries
- Tempes Shops
- Locally Roasted Coffee

/ 1 – 3 years

3 – The response wall /  

The last element in the design system is the response wall, which displayed the current "collective condition" of Gainesville (created by those who visited and left responses at the exhibition). Exhibition visitors had the opportunity to contribute and respond to various questions about being a local. The wall visually depicts how special and beautiful a relationship to a local place can be and displays visitor’s responses like a work of art. I wanted to appeal to the idea of beauty in the local for the response cards (fig. 74). Rather than asking the viewers to respond to any type of memory question, I made the questions specific to Gainesville. The cards enabled residents to explore what makes their connection to this place unique. Here is an excerpt from my writing about local beauty /  

Beauty is in local knowledge and shared communal interactions. Beauty is when people choose to invest their time back into their city to help make progress. Beauty is not just in the good, but also in the challenges that make our city better. Beauty could also be making every light on Archer Road on the way to school. Once you see this beauty, you want to hold onto it forever, keep it safe, and help others see the beauty that is all around us.

The questions posed by the response wall ranged from, "I want to help Gainesville progress by / " to "The worst part of Gainesville is / "  — because just like any personal relationship, there are both good and bad moments, and I wanted residents to explore all feelings evoked by place. I feel that we can only grow stronger together by experiencing all these emotions, being vocal, interacting, and helping progress where we are and what we care about. These questions were designed to prompt meaningful thought so visitors can express their inner feelings about Gainesville. These design components makes their emotions and experiences visible, thus creating a "current collective condition". The response cards were located in the drawer of a desk designed and built specifically to support and encourage multiple methods of communication and interaction, both individually and person–to–person. Design this type of social engagement develops a deeper connection between viewer and work. The entire written description about local beauty /  

What does local beauty look like? Take a moment and imagine what makes our city and your experience in it beautiful. Chances are your thoughts explored beauty beyond just surface features like facades of buildings or clean streets. Most likely thoughts seemed to lead you through a series of moments and memories that you’ve experienced in a specific place. That’s the thing about beauty, it is evident in everyday life, but most often is easily overlooked.

Beauty is in local knowledge and shared communal interactions. Beauty is when people choose to invest their time back into their city to help make progress. Beauty is not just in the good, but also in the challenges that make our city better. Beauty could also be making every light on Archer Road on the way to school. Once you see this beauty, you want to hold onto it forever, keep it safe, and help others see the beauty that is all around us.

I want to share with everyone the beauty that I saw in the past year and see everyday in Gainesville. My hope is that once people see it they will feel a stronger connection to this uniquely special and inspiring place. I want to start by asking you to share your story here and watch how everyone’s collective memories start to build a new and intimate glimpse into what makes Gainesville beautiful.
I came to Gainesville and / in 1970 never planned to stay. It felt like home + I couldn’t leave.

I came to Gainesville and / **

In 1970 never planned to stay. It felt like home + I couldn’t leave.

/ 7 – forever years

( fig. 74 / The design of the poster that suggests the topic of finding the beauty in the local. The poster was hung on the response wall to get people engaged and excited about leaving their memories and thoughts on the response wall.

( fig. 75 / The response cards were housed in a desk at the exhibition that was designed and built specifically for this task. Visitors were able to select which response card they wanted, and then fill the card out on the surface of the desk before placing their ideas on the response wall.

for the task (fig. 75); allowing visitors to choose a response card, and before placing their card on the wall, write on it using the surface of the desk.

Visitors chose various cards, but at the end of the exhibition the card that was most used was, “I Came to Gainesville and /”.
During the exhibition opening I observed how the visitors would participate in writing response cards. Some took a long time, patiently recording their intensely beautiful and intimate memories of finding loved ones, buying houses, and never leaving on response cards (fig. 76). Others took immediate action, quickly jotting down responses based on their most vivid and / or most recent memories.

Once filled out, the participants attached their cards to one of four wooden panels. The placement of the cards were dependent on “How long have you lived in Gainesville?” Four options were given: 0 – 12 months, 1 – 3 years, 4 – 6 years, and 7 – forever years. Before the show I had hypothesized that the majority of visitors would be the transient resident student and I had anticipated that the first two categories would be filled the most. However, the results at the end of the exhibition surprised me. The “7 – forever” category was filled almost twice as much compared to the other three categories. As such the board was layered with so many cards that at one point the title was completely covered by all the cards (fig. 77). After reflecting back on the exhibition, I realized that I could have further divided the “7 – forever” category into two or three smaller time increments.

The most satisfying part of this component (for myself and hopefully others) was reading the memories and ideas on the response cards. Even more interesting was comparing what people shared about their community and experience in Gainesville versus how long they have been residents. Even kids participated with drawings when they couldn’t write. The wall was filled with intimate sentiments of love and even once
Pessimistic views of Gainesville were turned into positive statements of encouragement. Some cards were humorous, and some were a subtle reminder that everyone still needs something to change in their city. Most people were quite honest and open, sharing their inner feelings and emotions (Fig. 78). As such, I designed this experience to prompt this sense of openness and reflectiveness in the participants. At the end of the exhibition, the panels were layered, full of memories, ideas, progression, and most importantly submitted by everyday Gainesville resident (Fig. 79).

The design allowed for intimacy through the juxtaposition of private/public — i.e., the anonymity of the cards and the intimate nature of the questions, paired with the pride felt from sharing and ability to display their contribution publicly. (Fig. 77) The response wall after the exhibition concluded. The responses were layered and described the “current collective condition” in Gainesville.

(Fig. 78) The response cards were the deepest inner reflection of Gainesville’s resident and their true feelings and memories associated with place.

(Fig. 79) The response panels was layered with multiple response cards at the end of the exhibition, so much so that the headings of each panel were covered.
layered responses from visitors of the exhibition. Each card provided insight into the true feelings and memories that people experienced with Gainesville during their time here.
On December 19th, I began the process of conceptualizing how to visually represent and embody Gainesville’s identity in the design. Ideating and brainstorming through free association writing — I jotted down all the ideas that were floating around in my head. Writing as a research method helped me to uncover details and visual elements that were important in communicating the project’s main concept. One idea was using shapes found from my patterns to help unify the visual identity. I wanted the shapes to be fun but also clean and legible. Another idea was to brand “Gainesville good vibes” (fig. 81), where the word “good” could be swapped out with various other words to describe various design elements in the overall system. For example, “good vibes” could be replaced with “historical vibes” when focusing on the historical context of the project.

While writing and discussing ideas with my fellow grad peers, I eventually arrived at a phrase — “I Came to Gainesville as a non-tourist stranger”. While I enjoyed the concept of non-tourist stranger, I realized that is how I came to Gainesville, and this project wasn’t only about my experience here. Also, this phrase was too long and felt unrelatable to my audience. I shortened it to — “I Came to Gainesville and /”. This provided individuals a framework where they could complete the phrase based on their unique identity and experience. The iterative process to develop the wording and logo mark evolved from January 1 to February 1 (fig. 82). This concept helped to provide direction in the creative process. I started designing posters with inspiration from visual patterns observed around Gainesville, combined with a simple text overlay. The use of patterns suggests that Gainesville’s identity was embedded into the architectural features from the blocks I saw. As the concept behind the phrase was meant to be interactive and flexible I explored design solutions that activated the audience. One idea was a card with the phrase at the top so visitors could participate and fill in their own responses. I also explored texture by collaging three historic photographs of Gainesville into one conceptual image. This image became the
i came to gainesville and /

FINAL DESIGN ELEMENTS /

i want to help gainesville progress by /

USING DESIGN TO ADVOCATE FOR LOCAL ISSUES /

/ 4 – 6 years

background of the cards and added visual balance and hierarchy to the solid text. In the beginning of this process, the background was extremely prominent and drew too much attention. By the final, the background was less evident and it created a texture that was recognizable but extremely subtle. This showed the connection between past and present through content and placement choice. Pushed further, the final design of the branding was a visual system that embodied the overall design purpose — people as participants, and also directly related to city’s architectural patterns. The extraneous wavy and curved lines were replaced with specific patterns observed in my research of Gainesville’s communities (fig. 83). These visual details helped connected each of the project’s components — i.e. response wall and the map’s design system. This creates a unified design system that was recognizable in more than just their individual states but also as the larger design whole.

(fig. 81 / A sketch of the Gainesville “good vibes” branding identity. This idea was eventually translated into “I Came to Gainesville and /”.

(fig. 82 / The following figures are the logo and wordmarks explored in the project’s branding system.

114
i came to gainesville and /

I came to
GAINESVILLE
and

I want to help gainesville and /

I FELL IN LOVE.

/ 1 - 3 years

Through research, the phrase "I Came to Gainesville and /" became the main prompt that would guide the rest of the branding decisions. From here the application of the phrase was placed in conjunction with the collage that was made from historic photographs of Gainesville (see image below). The placement of the phrase eventually was given more hierarchy over the background image and a clear area was devoted to allow user’s responses to the phrase as seen in figure 83.

The figure below is the precedent card, design immediately before the final. The final iteration takes away the contour lines and replaces it with patterns directly from Gainesville’s communities, it also places less hierarchy on the background, and gives users a clear space to respond.
design and layout of exhibition

As a requirement for the MFA degree, students are required to show their thesis projects in a place that is open and accessible to the public. Although *I Came to Gainesville and* / might have been better suited in a communal location, like a public park, accessible to the everyday resident, the gallery setting sets a more formal backdrop for all interactions to take place. The prestige of a gallery places the highest importance on the visitor’s ideas, highlighting how they have informed and helped to developed this project. After all the research, the residents of Gainesville and the collective results from their participation, deserves the highest recognition and the gallery space effectively elevated this content.

The design and layout of the exhibition went through five sketch iterations and two location moves prior to coming to a final solution for the layout. The exhibition housed three distinct elements and allowed for interactions with these elements in three zones. The main element, the 2014 Gainesville Zoning Map, was an area for contemplation and reflection. Perpendicular to the reflective map was the response wall, an active area that encouraged direct communal interaction and user input through prompted responses. In the corner space between the wall and the map, the third area displayed the Zines. Acting as a mediator between the active and reflective spaces the Zines encouraged both reflection on historical events as well as prompted action through directed questions interjected through the design (fig. 84).
The reflective space of the map utilized seventeen patterned stools. They allowed visitors to sit, contemplate, and get lost in the visual complexity of Gainesville’s patterned identity. The stools were designed to be used individually, person-to-person, or communally. Although all three methods were observed during the opening reception, most people used the stools to face the map. There were also times when people used the stools to sit away from the map in order to interact with the other parts of the exhibition and/or groups of people. This multiplicitous ability supports my main concept of designing for communal interactions and relational aesthetics. The design of the stools embody this project’s goal as they are tools to support people’s social behaviors. Relational aesthetics aims to produce new human relationships through a designed collective experience. This idea helped to guide the design concept as each element was focused on creating these new collective moments. By bringing Gainesville residents together they were able to explore a connection to both the project and the place as the design of the exhibition encourages new human relationships to form amongst residents/viewers. Even though the viewers might not use the stool to face the wall, they still communicate the overarching concept of the project — to facilitate new communal and collective relationships.

The “active areas” of the exhibition, the response walls and the Zines, included a six-foot long table that was designed to support participation, as well as, four tall wooden panels that displayed response cards filled out by the viewers. Everybody who attended the exhibition were allowed to fill out one or all eight of the response cards as such displaying the cards together on the wood panels created a collective identity by showing all shared feelings and ideas of Gainesville’s here and now. Next to the panels, visitors were poetically introduced to the idea of the “Beauty in the Local”, with a 22” × 30” hanging poster. Directly below this poster, an example response card was filled. To its right there was an instruction card that included the prompts and how to fill out the card as well as where to place it on the four panels (fig. 85).
All eight of the response cards were housed in a pull out drawer in the six-foot long table (fig. 86) that also included pens for visitors to write out their memories and ideas. The other side of the table was designed with a flat pull out drawer that displayed the Houses of Gainesville book (fig. 87), (100 day drawing project of local homes). Able to rest on this long flat surface the book was unfolded four times, suggesting the turning of pages and exploration (fig. 88). The table legs were designed in the same style as the stool legs to create visual harmony between various elements in the show.

(continued from page 118)

Committee, it was suggested to not focus on Gainesville so much in the question prompt cards because it would be important to recognize that Gainesville does not exist in solidarity. They wanted me to recognize that things that happen here are influenced by outside and worldly events just as much as any other local city. However, by focusing on Gainesville and finding the beauty, and what you perceive that to be, the viewer is forced to recognize that they are here in Gainesville, no matter the reason, and that they have the ability to connect and engage with this place.

(fig. 85 / An image of the Response Wall descriptive elements that highlights finding the beauty in the local through a poetic narrative. An example of a response card filled out, and instructions about where and how to place the response card on the wall were also given.

(fig. 86 / A detail shot of the drawer of the response cards. Each response card had its own section in the drawer and in the center of the drawer was an area that held pens for visitors to write their responses down with. The table surface was used to facilitate the writing of the responses.
The response wall housed four tall, wooden panels where completed response cards could be displayed. Each panel measured 18" wide by 78" tall was made with .75" thick ply-wood. Down the length of the boards were 46 rows of para-cord woven into 92 holes. The top had one of four text title options — ( / 0 – 12 months / 1 – 3 years / 4 – 6 years and / 7 – forever years ) spanning the width of all four panels was large text that asked “How long have you lived in Gainesville?”. Not only does this area allow visitors to engage individually by allowing them to record their memories and ideas on the cards, it also supports a level of communal participation — creating a “Gainesville collective”. Visitors are singled out, highlighting individual uniqueness, but they are also unified under the main question. The response wall unites the general demographic of the viewers who attended and interacted with the event in an organized system amongst the four panels (fig. 89).
i came to gainesville and /

EXHIBITION /

i want to help gainesville progress by /

KEEPING MY DAUGHTER, ASHLEY INTERESTED IN STAYING IN GAINESVILLE BECAUSE HER VISIONS WILL HELP GAINESVILLE BECOME MORE PROGRESSIVE. MOM

/ 1 – 3 years

( fig. 89 / A visitor to the exhibition places their response card on the response wall, contributing to the current ideas and demographic of the viewers who attended the exhibition.

At the end of the exhibition I found that many visitors proudly signed their response cards with the number of years they lived in Gainesville. For some this number was 40 years. Each response was unique, no two were the same. While Gainesville can be categorized into defining demographics, the response wall communicates my project’s real concept — highlighting individual’s ideas, memories, and thoughts related to Gainesville. Synthesized further, it is through the collective individualism of the community that allows residents and visitors alike to bond over place. The most rewarding part of the response wall was not seeing it fill up with cards, but taking a moment to read and enjoy all the different types of responses left by visitors (see appendix a). The cards were comedic, honest, and most of all filled with love for this unique place we call Gainesville.

The content of the Zines referred to the 2014 Gainesville Zoning Map’s legend as each deep-dives into one specific historic event from the map. Although I had ambitions to design all 36, I created two for the exhibition — 34th Street Talks and UF Comes to Gainesville. Placed on top of two stools, they were located to the right of the 2014 Gainesville Zoning Map and to the left of the response wall. By placing the Zines in the middle between the two opposing experiences of the wall and the map, the Zines were able to live in a space that was both reflective and active. Directly above the stools, the 34th Street Talks Zine was unfolded and displayed as a poster, allowing visitors to view the content of
i came to gainesville and /

EXHIBITION /

the best kept secret about gainesville is / ""

ALL THE STRAY CATS

/ 1 ~ 3 years

(fig. 90 / The Zine was unfolded and hung next to the 2014 Gainesville Zoning Map to help users understand the entire contents of the Zine and its use.

(fig. 91 / A visitor at the exhibition reading the 34th Street Talks Zine. The Zine is meant to be unfolded and interacted with, which is captured in this moment.

(fig. 92 / Zines were left around the exhibition and eventually all 25 copies of each Zine that was printed for the exhibition were taken by visitors to the gallery.)
i came to gainesville / stay / 7 - forever years

the Zine without having to unfold it. Directly to the poster’s right, there was a small sign that contained information about the Zines’ purpose, explaining their underlying ideas, design principles, and how this particular Zine issue was conceptualized and designed (fig. 90). Throughout the night, I observed people casually unfolding the Zine, (fig. 91), glancing through its pages, and putting them in their bags as takeaways. I printed 25 of each Zine for the exhibition (fig. 92) and by the end of the first opening all 50 were gone. I want people to engage with this item beyond the exhibition, and was glad to see they were all taken. Upon reflection, visitors who took the Zines home will experience the idea of “feedforward” in my project. When a visitor rediscovers one of these Zines in their home, they might connect once again, their memories to a specific place or moment, and it could be a subtle prompt to continue to be engaged with Gainesville.

To the left of the 2014 Gainesville Zoning Map, was a pedestal displaying the project website on an iPad — ourgainesvillecollective.com. The website was designed to record visitor comments about their interactions with specific areas of Gainesville. The website’s theme is designed to intentionally evolve and change each month. While at the gallery, the site featured 352Walls, and visitors were encouraged to share their experiences with these murals around Gainesville. While this component of the exhibition was not engaged with as much as the rest of the design system, one visitor actually wrote a memory about when they met a 352 artist. This experience was featured on the Gainesville Collective website, which was designed flexibly to evolve based on new responses. As such, this component of the project gives co-authorship to the participants and residents of Gainesville. This creates transparency, a true collectiveness that is reflective of the local.

The images (fig. 93–97) on the following page were taken during the opening reception and show how visitors interacted with and experienced each design component of this project in the gallery setting.

(Steven Reyes wrote — One fateful day, my lovely girlfriend and I were on our way to have brunch at the Harvest Thyme Cafe when we happened upon a man on a cherry picker painting a huge mural. That man was one half of the Waone Interesnikiaski collective who painted a Salvador Dali inspired mural on a large forest green painted wall. We approached him to ask him what he was up to and he ended up giving us his Instagram handle so we could follow him. I’m now a fan of his works and website and was able to find out that this man is actually a world traveler, painting murals all over the world, what a life!
EXHIBITION /

I love being a local in Gainesville because I'm up and coming—I can help influence and shape development.

/ 4 – 6 years

(fig. 93) Visitors to the exhibition engaged with the project in multiple ways during the opening reception. Some filled out response cards, some looked at the responses already written, while others sat and enjoyed the visual imagery and patterns of the 2014 Gainesville Zoning Map.

(fig. 94) People would take the time to stop and contemplate the zoning map, while also congregating on the left hand side of the map to see the historical key of events that helped Gainesville progress to what it is today.

(fig. 95) This image captured visitors observing the map by standing and sitting on the patterned chairs.

(fig. 96) A visitor at the exhibition flips through the Zine that accompanied the exhibition and explored a deeper historical moment in Gainesville’s progressive past.
that came to the exhibition from the post card invites. They interacted with the exhibition by writing responses on the response cards and also looked through the Houses of Gainesville book to find the sketch of their home.
engaging with gainesville residents /

The most satisfying part of the experience for me was talking to the residents that attended the exhibition as visitors whose houses I drew as part of the 100 day project. Their level of excitement, combined with the pride they projected about their home was evident and contagious. Most residents who attended the exhibition (about 90%) brought their post card invites with them and introduced themselves to me, not initially by name, but by what number their house was in the series. Residents were excited and curious about why I chose their house specifically — I was happy to discuss which exact elements of their house I was most attracted to. Sometimes they even told me stories behind these elements — like why they chose the color of their house — which was unexpected but delightful. For me, the intense positive energy that these residents brought to the exhibition and my conversations with them, made the last eight months of endless, tireless work immediately worth it. Without these residents the exhibition would have focused solely myself, the designer. I felt that their presence and participation at the gallery allowed me to share the design spotlight and gave recognition to Gainesville’s residents. The following paragraphs are titled based on the residents that attended and talked to me during the opening receptions. These interactions were mainly quick, but enlightening conversations about why they live in Gainesville, what the project is, and personal stories about emotional attachments to their home.

house 22 /

The first resident that I interacted with Alfredo Breton, who lived at house number 22 (fig. 98). Breton was instantly telling me about the features of his house and made it clear that the house as been remodeled and that I needed to come back and see it in it’s new, updated form. We exchanged contact information I think a before and after drawing of this house happen sometime in the future.
I came to Gainesville and the worst thing about Gainesville is I’ve been stuck here my whole life! 7 – forever years

EXHIBITION INTERACTIONS /

I interacted with at the exhibition, located at 642 NW 35th Street.

house 87 /

I had a lovely conversation with Gail Batey Duncan from house number 87 (fig. 99). Gail talked about her extensive history in Gainesville and what it was like growing up here. She also brought in an envelope of old family photographs that were of this house. One of the photographs was of her grandmother sitting on the front steps of house 87 (fig. 100). To me this photo was so revealing of place. It created an intense relationship and understanding to the rich history of Gainesville outside my drawing of the home. I felt that my Grandma would have done the same thing — bringing in an actual photo — because of this I had a great conversation and connection with Gail.

( fig. 98 / House number 22 is the first house that I interacted with at the exhibition, located at 642 NW 35th Street.

( Gail left a response card on the response wall during the exhibition. It reads /

my favorite memory in Gainesville was /

growing up in Gainesville with its small town feel — and surrounded by family and friends. My husband and I still own this house that my grandparents built.

#87 Gail Duncan Batey

(see page 162 in appendix a for Gail’s response).

( fig. 99 / (left) Gail Batey Duncan, (middle), Ashley Fuchs (me), (right) Gail’s friend (I’m so sorry I don’t remember your name!).

( fig. 99 / (left) Gail Batey Duncan, (middle), Ashley Fuchs (me), (right) Gail’s friend (I’m so sorry I don’t remember your name!).

( fig. 99 / (left) Gail Batey Duncan, (middle), Ashley Fuchs (me), (right) Gail’s friend (I’m so sorry I don’t remember your name!).
house 64 /

I stopped at house number 64 because of the bright yellow door color (fig. 101). I’ve always dreamed of a mustard yellow door for my future home, so I couldn’t resist not drawing it. While I was drawing, out of all the 100 homes, this was the only house where the owner came out and talked to me on the sidewalk. Her name was Jennison Searcy and we had a friendly conversation about this project, what I was working on, what my major was, and of course, the color of her house door. She revealed that she actually had gone through multiple versions of yellow to find that particular mustard. Our conversation was lovely and friendly — we discussed our communal love for Gainesville. After Jennison left, I finished drawing her house and put more detail and effort into my work due to the positive interaction I had with this resident.

When sending the post cards to the 100 homes that I drew, I included a special handwritten note to each resident. For house 64, I wrote that I thoroughly enjoyed our conversation and that she was the only resident to come out and speak with me while I was drawing. My email address were on all of the post cards and Jennison actually emailed me to ask about meeting in the gallery during the show to talk more about collaborating in Gainesville. The best part is that Jennison’s email included multiple photos of her kids in front of the yellow door because their family always used the bright color as a backdrop (fig. 102 & 103). I was able to meet with her one-on-one in the gallery where I pointed out her house drawing in the Houses of Gainesville book. During our meeting, we also talked a lot about living in Gainesville, her time spent in other cities, and how she and her family always ended up finding their way back to Gainesville.
i came to gainesville and / the best place in gainesville is / "" satchel’s ! / 1 – 3 years

(continued from page 129)
grey exterior, is to paint the front door yellow. We always used the door as a backdrop for photos of our kids (attached). And we’ll be renting out the 1018 house this spring, so it will stay in our “family”...

Your fellow Gainesvillian,
Jennison

( fig. 102 / This photo is one of two that Jennison sent me in the email that shows both of her children, happily smiling in front of the yellow door

(right) fig. 103 / This photo shows one of Jennison’s children posing in front of the yellow door with a fashionable checkered tie.

house 43 /

House 43 actually belongs to my undergraduate architecture professor at the University of Florida, Mick Richmond, who taught my design five class while I was a junior. I assumed he came to the show because of all the fliers posted around the art and architecture department, advertising the show opening. Come to find out, that out of all the homes in Gainesville, his house was actually number 43 out of the 100 that I chose to draw. I thought that him being there showed me just how small world we truly live in. I realized that no matter how big or transient a place might be perceived as, we can still experience special moments of serendipitous connections between two people within our city,
House 18 /

House 18 (fig. 104) belongs to Mary Feiber. Proudly carrying the post card invitation to the show, (fig. 103) Mary shared stores about the neighborhood she lived in, and asked me about her house’s architecture elements that were appealing to draw. Mary was also drawn to the design of the stools in the gallery. She loved the way the patterns referenced the map and how the designs were transferred onto the tops of each of the seats.

(fig. 105 / House number 18, located at 2213 NW 7th Lane.

(fig. 106 / Mary taking a photo of her house at the exhibition opening, with invitation postcard in hand.)
EXHIBITION INTERACTIONS /  

**I came to Gainesville and** /  

**THE AMOUNT OF EVENTS LIKE THIS THAT MORE PEOPLE SHOULD COME TO <3** /  

0 – 12 months  

**The best kept secret about Gainesville is / ""**  

house 50 /  

I was able to talk to the couple who lived in house 50 (fig. 106). They were so kind and genuinely interested in our conversation. We talked about living in Gainesville and how it has such a “pull and draw” for people to stay. Engaged and actively participating, both Joel and Jennifer left responses to prompts on the response cards and put them up on the response wall while they were at the exhibition (fig. 107).  

( fig. 106 / House number 50, located at 1202 NW 4th Ave  

( fig. 107 / (left) Joel Parker, (middle) Jennifer Parker, (right) Ashley Fuchs (me  

( Joel and Jennifer left a response card at the exhibition. It reads /  

the best kept secret about gainesville is /  

"it sucks you in and then you’re here... for good? (going on 7 years) Joel n’ Jennifer Parker of 1202 NW 4th Ave"  

(see page 152 in appendix a for Joel and Jennifer’s response ).
ENGAGE LOCALS /
After reflecting on the main design questions, I realized I needed to create a system that would include the residents of Gainesville in my exhibition. To address this need, I designed postcards to invite various members of the community to the opening reception. This small detail was a main component in the success of my project as the post cards appealed to the local community and encouraged them to participate in “communal interactions”. I contemplated about which residents to invite and how to create engaging invitations that would peak their interests.

The most obvious and apparent choice was to invite each of the 100 homes’ residents I had drawn for the past three months. Each post card was designed and printed individually and included a patterned section from the 2014 Gainesville Zoning Map on the front. On the back, I also included a special handwritten note. A friendly invite to the opening of the show. I sent out the post cards two weeks before the opening reception. One major surprise was that many of the residents (i.e. inhabitants of the houses drawn) brought the post cards with them to the exhibition. In a way I sent the post cards out into the world and they found their way back to me in the proud hands of the Gainesville residents. By sending invites directly to the residents of the homes, I allowed them to take pride in their unique history. Their stories about connections to Gainesville came to life and it highlighted their most intimate and private realm — their home. In this sense I was creating and implementing co-authorship through design, where the artifacts (house drawings) brought people...
I came to Gainesville and I love being a local in Gainesville because we can garden year-round.

Engage Locals /

Together during the exhibition and built community through their inclusiveness all while creating a feeling of “collective”. I also designed attentively the concept of relational aesthetics, producing new human relationships through a collective experience. The exhibition allowed people to come together and bond over the house drawings and ultimately reflect on their connection to Gainesville.

Gainesville Sun Guest Writing /

I also submitted an excerpt that I wrote about my project to the Gainesville Sun in the hopes that it might be published in the newspaper as a guest editorial column. This effort was part of my project’s initiative to be inclusive as the newspaper could appeal to my audience at all levels — not just those who have access to social media. The article was published both online and printed on March 12, 2017 (fig. 111). During the exhibition, I had a handful of people express their interest in the project based off of what they read in the article. I also received some emails from people who wanted to find out more about the house drawings.

The Online article can be found here: http://www.gainesville.com/opinion/20170310/ashley-fuchs-mapping-gainesvilles-visual-identity

The images are of a resident that brought their postcard invite to the exhibition.

(fig. 110)

(fig. 111) A resident that brought their post card invite to the exhibition.

(fig. 111) A screen grab of the article titled Ashley Fuchs: Mapping Gainesville’s visual identity that can be seen online and was printed on March 12, 2017.
Another public engagement initiative that was meant to get the word out in a "local" way was installing an advertisement on the 34th street graffiti wall. The advertisement took about one and a half hours to print and two hours to assemble onto the wall. Printed on 39 sheets of 20" × 30", the paper was tiled and when assembled it created an advertisement for my gallery opening. Surprisingly, I only used half gallon of mod podge. I decided to put an advertisement on this wall because it represents the feelings and voice of the everyday Gainesville resident. The 34th street wall is an excellent example of public expression where content is organic and reflective of personal ownership of public messages. As compared to the corporate or institutional control over information divulged, this wall has no rules and is regenerative because the content is always painted over, layered through history. Even though content is constantly being replaced, it will be forever a part of Gainesville’s history. The advertisement after assembly (fig. 113) displayed a section of the 2014 Gainesville Zoning Map, along with the exhibition name, date, time, location, and website for more information. While it only took a week for this section of the wall to be covered (fig. 114), the content is a part of the wall’s rich history, layered and included in the fiber of Gainesville's composition.
I came to Gainesville and...

Engage Locals /

I wish people would realize Gainesville is...

Home to people who care deeply about the natural treasures here <3

I was engaged locally to...

The Gainesville collective website can be found here / ourgainesvillecollective.com

The last initiative I took to engage locals was designing a website. The website was created to house responses and serve as a memory collection. Titled “our Gainesville collective”, as a way to represent the myriad of experiences that we can come to and share. The website design would change monthly to reflect a specific topic and theme in and around Gainesville each month. The current theme displayed is for 352walls (fig. 115). On the website I provided a brief background and information about 352walls in addition to some of my suggestion for which walls to visit. As the main purpose of this site is to collect stories and serve as the medium for sharing, users are able to input their experiences. The design was adopted to reflect a visitor’s story on the website. In the future, the website ideally would showcase the collective idea and snapshots from specific moments in time of Gainesville’s residents.

( fig. 113 / The images shows the advertisement section permanently installed on the 34th street wall for the exhibition I Came to Gainesville and / .

( fig. 114 / The same section of wall a week later, covered with new graffiti, layering the information into the Gainesville collective history.

( fig. 115 / The home page of the website in correlation covered with new graffiti, layering the information into the Gainesville collective history.

( fig. 116 / The images shows the advertisement section permanently installed on the 34th street wall for the exhibition I Came to Gainesville and / .

( fig. 113 / The images shows the advertisement section permanently installed on the 34th street wall for the exhibition I Came to Gainesville and / .

( fig. 114 / The same section of wall a week later, covered with new graffiti, layering the information into the Gainesville collective history.

( fig. 115 / The home page of the website in correlation covered with new graffiti, layering the information into the Gainesville collective history.
CONCLUSION /

I believe that it is my role as a designer to conduct thorough research, immersing myself into the “local” in order to facilitate genuine communal interactions through design. It is through this commitment to specific neighborhoods of Gainesville where design research transformed into design authorship. I built upon the idea of connecting people to place by making their memories, moments, and ideas of progress at the forefront of the design process and outcome. It was through this process that I created a project that is both intensely personal and also possesses a communal relationship to place — bridging the gap between designer and audience. As this project “ends”, the intangible things that remains are the memories made from each experience and interaction with the project’s design artifacts. The memory can never be erased, carried with them and forever embedded into Gainesville’s history.

My project adds to the field of design by helping to eliminate preconceived notions of what “design” should be. The work intentionally does not fit into stereotypical molds of what a graphic design project looks like. One of the ways I accomplished this was through the use of interdisciplinary design methods (pulled from both architecture and graphic design). Throughout the project, I approached my discipline based on the following redefinition of design — it has the ability to merge all scales of design, from print to furniture, to facilitate communal interactions. The deep focus and immersion in community in my design process, shows my desire to approach design at the local level. While worldly communication and research can be conducted at unprecedented speeds, the ability to design at the local level — for those who surround us — is the most rewarding aspect of design in general. The project also contributes to the understanding of “designer as author”. Meaning how a designer can utilize various design research methods and how to implement them in a way that is reflective of the findings — not for people, but with people. As this project comes to a stopping point, I will continue
I came to Gainesville and my favorite memory in Gainesville was "biking Hawthorne / napping on the arch lawn / sneaking onto the roof at my old house / too many to count."

Conclusion

on a path exploring design as author and activist. My work will continue seeking ways in which design can be intertwined with spatial qualities of local places, merging ideas of public and private spaces of the city.

In rejecting expectations of what the final outcome might look like, this project followed a tedious research process which was implemented and executed at its highest potential. As such, I utilized multiple design research methods, and reflected on my process in a 94 page journal, that included entries from August 31st to January 4th. It is through these two processes that I was able to let go of ideas that were not based on research and were simply "whimsical". While I do believe that design needs some sense of whimsy, this process came after making major design decisions based specifically on local observations in Gainesville. By letting go of these ideas and designing based on direct observations, the final design demonstrates highly intentional acts of communal collectiveness.

Since the opening of the show, I've given a talk at the 352Creates event about my work. I am also looking for permanent placement for the 2014 Gainesville Zoning Map so the residents of Gainesville could enjoy viewing it in the future. I've receive eight locations around campus in the newspaper stands to distribute my Zine. I would like to distribute new Zines monthly as a way to continue and encourage community engagement and also as a way to gather input to build the website. Most importantly though, I just want to be an active Gainesville resident and to enjoy this awesome city that we all collectively live in.


Infinite Icon: A Universally Understood Pictorial Language That Tells a Story Succinctly and with Style. , 2016. Print.


i came to gainesville and / i wish people would realize gainesville is / ‘’
THE BEST PART OF GOING TO UF.
/ 1 – 3 years


http://candychang.com/work/

http://www.alanfletcherarchive.com/archive/alphabet-gates

http://architecture.yale.edu/school/publications/poster-archive

https://growth-management.alachuacounty.us/planning/maps
a brief background /

Ashley finds inspiration in the unexplored and underexposed local “gems” that exist in Gainesville. She finds joy in showing people the special moments that exist in her local city, Gainesville, that are all around them, but often go unnoticed. Growing up in rural Wisconsin contributed to her sense of exploration and intrigue with urbanism and finding connection to place in both regards.

She received her undergraduate degree in architecture from the University of Florida in 2011, which to this day was the most time intensive and self-sacrificing experience of her life. It has also been one of the most rewarding experiences; professional and personally. Ashley felt the desire to continue design at a much smaller scale than skyscrapers and decided to attend grad school for graphic design. Her intentions are find a way to merge the spatial qualities of architecture design with the obtainable design scale that graphic design offers. She always strives to find the ultimate connection between architecture and graphic design and finds herself pulled between the two worlds. The ability to find the ultimate connection between the two design fields is her continued goal in professional development.

She approaches design through universal signs that encourage action and participation in a given subject.

Ashley is intensely connected to making and designing through physicality and materials. The process of idea conception to final product is rewarding, but also creates an intimate relationship to both materiality and object.

Ashley graduated from the University of Florida with an MFA in Graphic Design in 2017 and looks to the future of her design work with a renewed sense of inspiration. She is forever grateful for the gift that Gainesville has given her.
APPENDIX A /
( ZINE IMAGES AND RESPONSE CARDS )

APPENDIX B /
( PRECEDENT LINKS / GAINESVILLE LETTER / FINAL REFLECTION )
came in '81 graduated, opened a business, bought houses, had kids, not sure if I will ever leave. / 7 – forever years

appendix a /

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(The response cards were generated from the exhibition titled "MFA Thesis Exhibition I" that was on display from March 14 – 24, 2017. Viewers had the opportunity to fill out their response cards and place them on the wall during this time.)
HOMEOWNER RESPONSE CARDS

( RESIDENTS OF THE 100 HOUSE DRAWINGS )
/ 0 – 12 MONTHS

( RESPONSE CARDS )
The best kept secret about Gainesville is Hopping over the gate of Payne's Farmhouse to watch the sunrise!

The best kept secret about Gainesville is the amount of events like this that more people should come to.

Cookiesam

The best place in Gainesville is The Royal Apartment.

The best place in Gainesville is 1012 SW 3rd Ave

The best place in Gainesville is deposit Park

The best place in Gainesville is All of Gainesville is Beautiful!

I came to Gainesville and made new friends and discovered new playgrounds.

I came to Gainesville and 3 months
I came to Gainesville and...

I fell in love! Go Gators!

Gainesville is very central and full of students and locals. Always a great place to study and relax.

I visited lots of great friends and met new people. Gainesville is very friendly and welcoming.

I came to Gainesville and...
My favorite memory in Gainesville was meeting some great people. For example, Big Ben.

I met so many interesting and kind people. I learned by example.

I want to help Gainesville progress by making it a nice city with unique places to visit and enjoy.

I love being a local in Gainesville because The Arts are very interesting and unique! I love all of them! Thank you!

I wish people would realize Gainesville is more than just Tim Tebow.

I wish people would realize that Gainesville still has a small-town feel to it.

I wish people would realize Gainesville is beautiful.

I wish people would realize Gainesville is full of all kinds of possibilities.
/ 1 – 3 YEARS

( RESPONSE CARDS )
the best kept secret about Gainesville is how extensive the local food system is:
- organic farms
- local breweries & wineries
- locally roasted coffee

the best place in Gainesville is Satchel's!

the best place in Gainesville is Devils Millhopper

the best place in Gainesville is Payne's Prairie to watch the sunset

I came to Gainesville and visited [ ]
- the art of local pottery
- [ ]

I followed my dreams
- I became an artist and a futurist!
I came to Gainesville and saw Pussy Art Gallery.

Knew this was the place our daughter Ashley should attend School. I'm glad she also decided to attend. Mom 2021

I met the man I'm going to marry!

Discovered my love for the arts despite being terrible at all of them.

My favorite memory in Gainesville was meeting my classmate @ Satchels.

Attending Ashley's graduation for her Bachelor's degree.

Meeting all the genuine like-minded people that share my passion in art. Realizing that art is all that makes me truly happy. Success is living your dream no matter how alone.

I came from another country and I lived in Satchels in 2014. For what I can say that I love Gainesville more than every place I've seen or experienced. Architecture and culture of Florida makes me feel at home.

I love the people, the culture, the sun, the joy, the feeling. It gave me a new life!
I want to help Gainesville progress by connecting more of the student community to local, organic foods Gainesville has to offer.

Supporting local businesses!

Keeping my daughter, Ashley, interested in staying in Gainesville because her visions will help Gainesville become more progressive... Mom

I wish people would realize Gainesville is growing plants and connecting people.

I wish people would realize Gainesville is a small treasure apart of something much greater.

I wish people would realize Gainesville is a good place to live and study.

I wish people would realize Gainesville is one of the best places to connect with nature.

I wish people would realize Gainesville is full of gorgeous nature to explore, not just a college town.

I wish people would realize the best part of going to UF.
the worst thing about Gainesville is

It is too sleepy. Not enough vibrancy.

the worst thing about Gainesville is

There are not enough clowns... - Paul

the worst thing about Gainesville is

I have been living in Gainesville for 6 months it's boring
/ 4 – 6 YEARS

(RESPONSE CARDS)
the best kept secret about

gainesville

is

the quirky local businesses and communal love ❤️


the best kept secret about

gainesville

is

There are some great nature spots! and a cool little art scene. But most cool is all the interesting history...


the best place in

gainesville

is

my old, cozy, honey 1 bedroom apt across from campus.


the best place in

gainesville

is

The second floor of Library West where they keep all of the DVDs. I love them!


the best place in

gainesville

is

the historic neighborhoods/uppercrust


the best place in

gainesville

is

Top, they have some good sushi & it's cheap and downtown.


dancefloor @ The Atlantic


i came to
gainesville

and

fell in love
gainesville
and
was given a love
I didn’t even
know existed.
You are incredible.
You are everything.

GOT CONFUSED


met people. A community
that has changed my life
farther - for the better!

then got married

my favorite memory in

gainesville
was

biking Hawthorne
napping on the oval
lawn/sneaking into
the roof at my old house.

too many to count.

Dancing @ OAK during
Halloween 2016 for
Harry Potter Night

using design

to advocate for
local issues

Building a local
food system
I love being a local in Gainesville because my friends are here. And Gainesville keeps those good memories for me.

I wish people would realize Gainesville is more than just UF.

I love being a local in Gainesville because it's up and coming - I can help influence and shape development.

My son can go outside everyday.

I love being a local in Gainesville because of the Trees.

All the local eateries! Gainesville has so much to offer.

Of the community and the friendly local businesses!

We can garden year round.
i wish people would realize

**gaines-ville**

is more than just a stepping stone.

the worst thing about

**gaines-ville**

is we are all passing by.

People who drive trucks

the worst thing about

**gaines-ville**

is friends move away too quickly.

It can be a hole if you don’t learn any more.

probably not so bad comparatively.
/ 7 – FOREVER YEARS

( RESPONSE CARDS )
the best kept secret about Gainesville is

I don't want to tell you because I want it to stay secret.

The best kept secret about Gainesville is

It's natural beauty is its parks, streams, trees, etc.

The best kept secret about Gainesville is

1 year only "S"

The best kept secret about Gainesville is

Devil's Millhopper Park

The best kept secret about Gainesville is

You can and will be lore with it. Fortunately, I was born here!!

The best place in Gainesville is

Sweetwater Wetlands Park!

(42 acres in Gainesville)

The best place in Gainesville is

A cool "winter" night in the back yard with neighbors and kids and dogs!

The best place in Gainesville is

Sweetwater Wetlands

The best place in Gainesville is

Whenever I am with friends, "mainly the hip"
The best place in Gainesville is the UF campus.

I came to Gainesville and started biking a lot.

I stayed.

I came to Gainesville and my parents just bought 10 acres in the Sacred Cowery.

Gainesville is forever!

I came to Gainesville and it feels like home.

I had a 5 year plan (1985) get degree and home. It's 2017 and I'm still here. No complaints.

I came to Gainesville and I'm not leaving.

Expects later and I still don't have plans to leave.

I never planned to stay. It felt like home. I can't leave me.
I came to Gainesville for a year.

18 years later, we're still here!

I came to Gainesville and

1953 - 64 yrs

1964

I came to Gainesville and

Knew I was home

I came to Gainesville and

Started a family, began buying new
tests, and unexpectedly spent my entire
so? here! (Your words)

I came to Gainesville and

Come in '81 graduated opened a business,
bought house, had kids. Not sure if
we'll ever leave.

My favorite memory in
Gainesville was

I was born here, I left. I came back. There's nothing like it.
I'm 42.

My favorite memory in
Gainesville was

Having my watches
Scattered from atop the
Seagle Building!

My favorite memory in
Gainesville was

Watching my children grow to adulthood
in this wonderful city.
my favorite memory in gainesville was

Homecoming parade.

my favorite memory in gainesville was

Holding my son for the first time - @ Brandt.

i want to help gainesville progress by

Supporting artists!

i want to help gainesville progress by

Connecting the dots of natural and human capital... growing within rather than without!

i want to help gainesville progress by

Paying attention to what goes on and acting.

i love being a local in gainesville because

All my family is here.

i love being a local in gainesville because

you can make a difference by example.

i wish people would realize gainesville is

More than UF!

i wish people would realize gainesville is

Home to people who care deeply about the natural treasures here.
I wish people would realize Gainesville is a great place to live, but keep it that way.

The worst thing about Gainesville is Makerville.

The worst thing about Gainesville is the traffic.

Time goes by too fast to really enjoy it.

I've been stuck here my whole life!
```
i came to gainesville and /

APPENDIX /

i came to gainesville and /

I CAN'T IMAGINE BEING ANYWHERE ELSE

/ 7 - forever years

appendix b /

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I came to Gainesville and I feel like home

Appendix

Precedent links

Community

Candy Chang — Before I Die
candychang.com/work/before-i-die-in-nola/

Pentagram — Upworthy
www.pentagram.com/#/projects/133378

Way Finding

Bruce Mau — Seattle Public Libray
www.brucemaudeign.com/work/seattle-public-library

2 x 4 — PAMM Branding
http://2x4.org/work/122/pamm/

Systems

Studio Majoran — Cooking System
http://huerkey.com/studio-majoran-identity

White Studio — Porto City Branding

Making

Charles and Ray Eames — Eames Molded Wood Chair

Olafur Eliasson — Your House
http://olafureliasson.net/archive/publication/MDA110540/your-house
Dear Gainesville,

In the past I’ve taken you for granted. I saw you as only temporary, somewhere that would fulfill my needs for a short period of time. After I accomplished what I wanted, I’d leave you and never look back. I’ve been so self-centered that I didn’t even start to think what you could offer outside of school.

Something changed, Gainesville — I opened my eyes, explored our relationship, and realized you have so much going for you. This past year I made the promise to myself that I would make it up to you, and it has been, without hesitation, the most incredible year with you. I’ve seen an amazing sense of community, eaten at fantastic local restaurants, had meaningful conversations with strangers, and even got yelled at twice on my scooter, but it’s OK, I got over it. Just by making the effort to go out and be exploratory, I’ve been able to see more culture and what it means to be local in the last year than the past seven combined.

I never want you to change, but I know that change is imminent, especially here. The greatest thing about my explorations of you, Gainesville, is that you have such a rich history, culture, and people. No matter what changes, we will still all have each other and our connection with you. My wish is that everyone could experience you like I did.

This is my love letter to you. I wanted you to know that you will forever be a part of my life and for this I am forever grateful.

Ashley
was the ability to sit, observe, and be totally content with the effort I put into this project. I am extremely satisfied with the way in which I engaged locals and even socially integrated myself with Gainesville (I used to be a stay at home type person). This is not the end of a project or an experience, but a starting point for more ideas, more exploration, and a launching point to help understand and make more connections to place.

“Seeing patterns is stepping back to view the whole”
— Adres Roberts

At the end of this project the most rewarding experience was the ability to sit, observe, and be totally content with the effort I put into this project. I am extremely satisfied with the way in which I engaged locals and even socially integrated myself with Gainesville (I used to be a stay at home type person). This is not the end of a project or an experience, but a starting point for more ideas, more exploration, and a launching point to help understand and make more connections to place.