Architecture and Urban Design as Influences on the Communication of Place and Experience in Graphic Design

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Abstract

Most architects and urban designers are challenged to design schemas and structures to create a particular experience and sense of place. It is through the manipulation and design of actual three-dimensional spaces that they are able to achieve this. How then is a three-dimensional experience of a place conveyed in two dimensions? Distilling an actual experience into a graphic solution can be exceptionally challenging, but graphic designers may need to accomplish this for particular clients. Examining the ideologies and methodologies of architecture and urban design may offer new and thoughtful approaches for graphic interpretations of three-dimensional experiences.

This thesis first examines how a sense of place is created by architecture and urban design solutions through careful considerations related to culture, history, community and environment. The realm of actual places exists in three-dimensions, rather than two-dimensions. However, there are many instances when it is beneficial to distill three-dimensional experiences into two-dimensional formats (i.e. tourism materials, cookbooks, school catalogues) to help visually and verbally summarize and communicate an environment or experience to an audience. This study draws parallels to the field of graphic design from architecture and urban design, to establish ways in which these goals can be effectively communicated through a graphic design solution.

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Project Definition

This section will introduce, identify and explain the goals of this thesis study. Included in this section are a problem statement, explanatory diagram, a list of key questions, associated areas of study, and an explanation of the relevance and importance of this thesis study.

Problem Statement

Most architects and urban designers are challenged to design schemas and structures to create a particular experience and sense of place. It is through the manipulation and design of actual three-dimensional spaces that they are able to achieve this. How then is a three-dimensional experience of a place conveyed in two dimensions? Distilling an actual experience into a graphic solution can be exceptionally challenging, but graphic designers may need to accomplish this for particular clients. Examining the ideologies and methodologies of architecture and urban design may offer new and thoughtful approaches for graphic interpretations of three-dimensional experiences. For the purposes of this study, it is important to clarify the differences between *space* and *place.* Definitions were sourced from *Architecture Meaning and Place* by Christian Norberg-Schulz, from *Place* by Tacita Dean and Jeremy Millar, and from Michael A. Godkin's essay, *Identity and Place: Clinical Application Based on Notions of Rootedness and Uprootedness.*
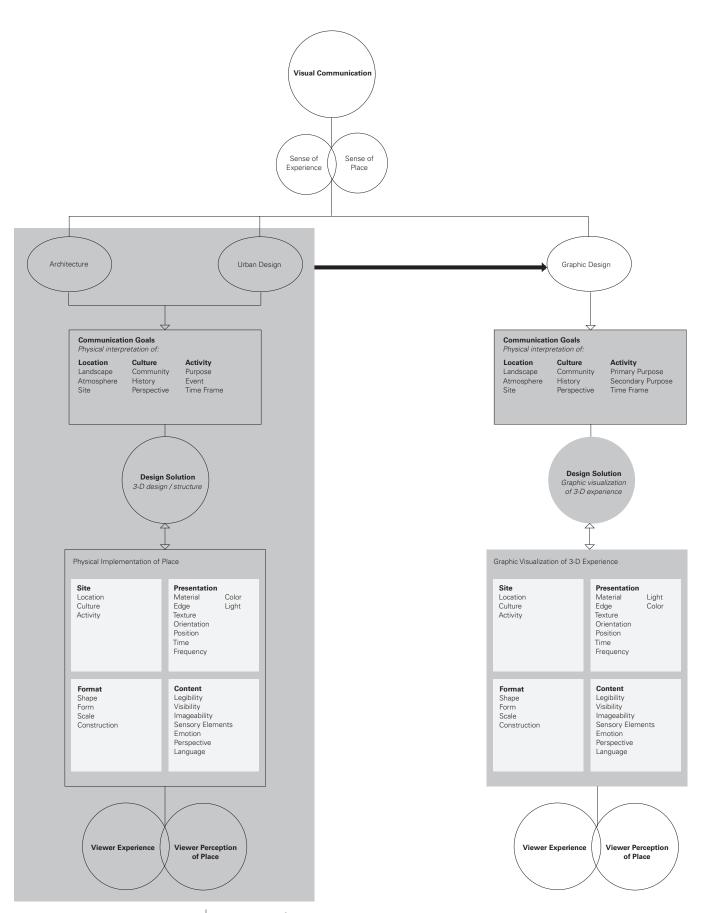
Space can be defined as an indefinite expanse (Dean & Millar, 18), made up of a system of places (Norberg-Schulz, 29). Space consists of inside, outside, under, over, before and behind. 'The concept of space is connected with human actions; space is conquered through man's actions' (Norberg-Schulz, 29). **Place** is 'something more sensed than understood, an indistinct region of awareness rather than something clearly defined' (Dean & Millar, 14). 'When space feels thoroughly familiar to us, it becomes place' (Dean & Millar, 14). Place is 'a discrete, temporally and perceptually bounded unit of psychologically meaningful material space' (Godkin, 73).

This thesis will first examine how a sense of place is created by architecture and urban design solutions through careful considerations related to culture, history, community and environment. The realm of actual places exists in three-dimensions, rather than two-dimensions. However, there are many instances when it is beneficial to distill three-dimensional experiences into two-dimensional formats (i.e. tourism materials, cookbooks, school catalogues, etc.) to help visually and verbally summarize and communicate an environment or experience to an audience. This study will draw parallels to the field of graphic design from architecture and urban design, to establish ways in which these goals can be effectively communicated through a graphic design solution.

Explanatory Diagram

The diagram on the following page is intended to visually communicate the main components of this thesis study, and their associated research areas and relevant interrelationships.

Visual Communication

Sense of Experience

Sense of Place

Architecture

Urban Design

Graphic Design

Communication Goals
Physical interpretation of:

Location	**Culture**	**Activity**
Landscape	Community	Purpose
Atmosphere	History	Event
Site	Perspective	Time Frame

Communication Goals
Physical interpretation of:

Location	**Culture**	**Activity**
Landscape	Community	Primary Purpose
Atmosphere	History	Secondary Purpose
Site	Perspective	Time Frame

Design Solution
3-D design / structure

Design Solution
Graphic visualization of 3-D experience

Physical Implementation of Place

Site
Location
Culture
Activity

Presentation
Material	Color
Edge	Light
Texture	
Orientation
Position
Time
Frequency

Format
Shape
Form
Scale
Construction

Content
Legibility
Visibility
Imageability
Sensory Elements
Emotion
Perspective
Language

Graphic Visualization of 3-D Experience

Site
Location
Culture
Activity

Presentation
Material	Light
Edge	Color
Texture	
Orientation
Position
Time
Frequency

Format
Shape
Form
Scale
Construction

Content
Legibility
Visibility
Imageability
Sensory Elements
Emotion
Perspective
Language

Viewer Experience

Viewer Perception of Place

Viewer Experience

Viewer Perception of Place

Key Questions

Below is a list of the key questions that this study seeks to answer. Answers to these questions will help to establish a means through which graphic designers can utilize outside influences such as architecture and urban design, in order to strengthen and enhance graphic design solutions communicating places and experiences.

1   In what ways can audience understanding of place and experience be defined?

2   How do disciplines outside of graphic design, such as architecture and urban design, understand and utilize design to give individuals a heightened sense of place and experience?

3   How can the study of principles from architecture and urban design enhance visual communication strategies in graphic design?

4   What semantic and syntactic decisions contribute to successfully creating a sense of place and experience?

5   How can the attributes of a physical place or experience be summarized and communicated through graphic design problem solving?

Associated Areas of Study

Architecture

The discipline of dealing with the principles of design and construction and ornamentation of fine buildings ('WordNet, Princeton University Cognitive Science Laboratory').

Urban Design

The practice of giving form, shape, and character to groups of buildings, whole neighborhoods and cities. Urban design blends architecture, landscape architecture and city planning together to make urban areas functional and attractive; it is the art of making places for people, including the connections between people and places, movement and urban form, nature and the built fabric ('Urban Design').

Visual Communication

A combination of graphic materials – words, pictures and other graphic elements – to construct a visual communications gestalt, intended to enhance the visual transfer of information to viewers (Meggs, 1).

Information Design

Design that has the capacity to create meaningful messages by reducing uncertainty and ambiguity.

Systems Design

A method of designing solutions whose components visually and conceptually relate to one another and work as a coherent entity ('WordNet, Princeton University Cognitive Science Laboratory').

Psychology

The scientific study of the behavior of individuals and their mental processes; the study of the human mind, to enable better understanding of human actions and emotions ('American Psychological Association').

Tourism

The activities of persons traveling to and staying in places outside their usual environment, for no more than one consecutive year, for leisure, business and other purposes ('Statistics Canada').

Relevance and Importance

This project is relevant and important to graphic design problem solving because it will provide insight to designers on disciplines outside of graphic design, such as architecture and urban design, offering new methods and strategies in design processes that can strengthen the meaning and communication of graphic solutions. Investigation of architecture and urban design strategies may potentially offer new considerations to enhance the communication and expression of three-dimensional experiences in graphic design. The results of this study can be applied to many graphic design solutions which seek to communicate a sense of place or experience to viewers.

Precedents

This section identifies and explains examples of existing projects, case studies, and models that have important connections to this thesis study. The following precedents are included in this section:

1   *Elements of a City*
    Kevin Lynch

2   *How to Ski by the French Method*
    Pierre Boucher

3   *Grand Teton Discovery and Visitor Center*
    Bohlin Cywinski Jackson

4   *Semiotic Interpretation of Ronchamp Chapel*
    Charles Jencks

5   *Diagram of Sense of Space and Motion*
    Along the Northeast Boston Expressway
    Appleyard, Lynch & Myer

6   *Place Identity Types*
    E. Relph

7   *Architecture Meaning and Place*
    Christian Norberg-Schulz

| **Description** | Kevin Lynch identified a list of the *Elements of a City's Image* in his book *The Image of the City*. This list pin-points and describes five types of physical elements that exist in a city which influence its image, such as paths, edges, districts, nodes and landmarks. Lynch states that, in addition to these elements, 'There are other influences on imageability, such as the social meaning of an area, its function, its history, or even its name. These will be glossed over since the objective here is to uncover the role of form itself'(46). |

Content

Paths

Paths are the channels along which the observer customarily, occasionally, or potentially moves. They may be streets, walkways, transit lines, canals, railroads. For many people, these are the predominant elements in their image. People observe the city while moving through it, and along these paths the other environmental elements are arranged and related.

Edges

Edges are the linear elements not used or considered as paths by the observer. They are the boundaries between two phases, linear breaks in the continuity: shores, railroad cuts, edges of development, walls. They are lateral references rather than coordinate axes. Such edges may be barriers, more or less penetrable, which close one region off from another; or they may be seams, lines along which two regions are related and joined together. These edge elements, although probably not as dominant as paths, are for many people important organizing features, particularly in the role of holding together generalized areas, as in the outline of a city by water or wall.
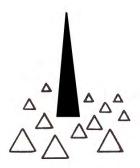
Districts

Districts are the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters 'inside of,' and which are recognizable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior reference if visible from the outside. Most people structure their city to some extent in this way, with individual differences as to whether paths or districts are the dominant elements. It seems to depend not only upon the individual but also upon the given city.

Nodes

Nodes are points, the strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling. They may be primarily junctions, places of a break in transportation, a crossing or convergence of paths, moments of shift from one structure to another. Or the nodes may be simply concentrations, which gain their importance from being the condensation of some use of physical character, as a street-corner hangout or an enclosed square. Some of these concentration nodes are the focus and epitome of a district, over which their influence radiates and of which they stand as a symbol. They may be called cores. Many nodes, of course, partake of the nature of both junctions are typically the convergence of paths, events on the journey. It is similarly related to the concept of district since cores are typically the intensive foci of districts, their polarizing center. In any event, some nodal points are to be found in almost every image, and in certain cases they may be the dominant feature.

Landmarks

Landmarks are another type of point-reference but in this case the observer does not enter within them; they are external. They are usually a rather simply defined physical object: building, sign, store, or mountain. Their use involves the singling out of one element from a host of possibilities. Some landmarks are distant ones, typically seen from many angles and distances, over the tops of smaller elements and used as radial references. They may be within the city or at such a distance that for all practical purposes they symbolize a constant direction. Such are isolated towers, golden domes, great hills. Even a mobile point, like the sun, whose motion is sufficiently slow and regular, may be employed. Other landmarks are primarily local, being visible only in restricted localities and from certain approaches. These are the innumerable signs, store fronts, trees, doorknobs, and other urban detail, which fill in the image of more observers. They are frequently used clues of identity and even structure, sand seem to be increasingly relied upon as a journey becomes more familiar.
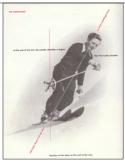
Relevance

Elements of a City's Image is a useful precedent for this study because it identifies physical elements of a city that are influential in the formation of its image, making it distinctive and memorable. Lynch's list will aid in understanding how a sense of place is created in an urban setting, by the presence and specific application of these elements in the environment. The concept of a city's physical forms and elements can be transferred into graphic design problem solving, and may offer new methods for organizing of elements to create clarity, hierarchy and focal points, which will ultimately strengthen the communication of place and experience in graphic design.

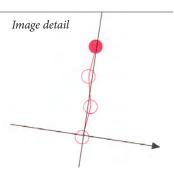## Precedent 2 *How to Ski by the French Method*
Pierre Boucher

Image

Above: The positions of the body at the end of a turn are explained through line and text

Image detail

NORMAL POSITION ON GENTLE SLOPE. The body is slightly ahead of an imaginary line which being perpendicular to the slope, passes through the ankles of the skier.

Center and Right: Photograph, diagram and text communicate a 'normal position on gentle slope'

Description

Pierre Boucher's instruction manual *How to Ski by the French Method* contains 200 annotated photographs of an individual skiing down a slope. While the format is a book, the layout is similar to that of a poster, which helps to emphasize the grand scale of the activity of skiing. The photographs capture each varying posture and position that a skier assumes over time as he moves down the mountain. Below each photograph, the image is mapped in linear diagrams to clearly communicate the position of the skier's body in relationship to the angle of the slope and to help better define how the body moves while skiing. Another image in this book is slightly different than the others, in that Boucher has mapped the movement and posture of the skier directly on top of the photograph. In this image, both line and text become the avenues through which the experience of skiing is interpreted in this graphic design solution.

Relevance

How to Ski by the French Method is a useful precedent for this study because it demonstrates the importance of graphic interpretations of three-dimensional experiences. This instruction manual breaks down the experience of skiing, into a clear 2-dimensional linear diagram, that creates a simplified and coherent explanation of the various body positions of a skier. Boucher's careful and specific use of line, shape and color show effective ways in which graphic design can express a three-dimensional experience in a very straightforward and concise manner. This example also emphasizes the importance of selective use of variables in design to create meaning and show movement in graphic design.

Precedent 3 *Grand Teton Discovery and Visitor Center*
Bohlin Cywinski Jackson

Image

Description

The *Grand Teton Discovery and Visitor Center* by Bohlin Cywinski Jackson was created to educate and welcome visitors to Grand Teton National Park. The building was designed to reflect the landscape. Everything from the materials, lighting, and exhibitions to the placement of windows and angle of the roof line all harken to the landscape and natural grandeur of the area. The interactive exhibits 'incorporate themes of place, people, preservation and mountaineering' (Russell Bonidace, AIA) of Grand Teton National Park. Three 'video rivers' run through the floor to activate visitors senses. Ray Calabro, project manager of the visitor center, stated, 'Most visitors come to the park between Memorial Day and Labor Day and don't get to experience the different places and seasons of the park… a goal of the interpretive mission was to activate visitors' senses by activating the floor and projecting park images that they wouldn't normally see. It trains their eyes and senses to look for those things when they are out in the park' (AIA, www.aia.org).

Relevance

The *Grand Teton Discovery and Visitor Center* is a useful precedent for this study because it is an example of how architecture has been thoughtfully designed to create a sense of place for its visitors, through careful design of the exterior, interior and exhibitions. Considerations of location, environment, history and culture were incorporated into almost every aspect of the building. Design decisions communicate aspects of Grand Teton National Park, such as the creation of an angled roof line to reflect the form of the mountains, which in turn formed a vaulted ceiling on the interior, which harkens to the majestic openness of the landscape, as well as strategic placement of windows to capture specific views of the mountains. In addition the materials used in the construction of the building, such as large rough cut logs, the placement and content of the exhibitions help to exude a sense of the rustic and natural. This example clearly demonstrates how an architect has interpreted a place and how that interpretation is communicated through specific design decisions.

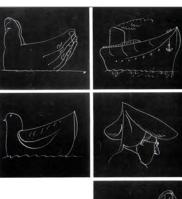## Precedent 4   *Semiotic Interpretation of Ronchamp Chapel*
Charles Jencks

Image

Above: Image of Ronchamp Chapel
in Ronchamp, France

Above Right: Interpretations of
Ronchmap Chapel by Charles Jencks

Description

Charles Jencks' drawings (top right) interpret the design of Le Corbusier's
Ronchamp Chapel, located in Ronchamp, France (top left) (Norberg-Shulz, 186).
Jencks states that 'People invariably see one building in terms of another,
or in terms of a similar object; in short as a metaphor' (Norberg-Schulz, 189).
By creating these drawings, Jencks is able to communicate how the architecture
is 'speaking' to him and uncover the semiotics of the building. In these drawings,
Jencks sees the chapel as relating to five different objects: two hands cupped
together, a steam boat, a bird floating in water, a man wearing a 3-cornered hat
and a stylized sculpture of an adult embracing a child.
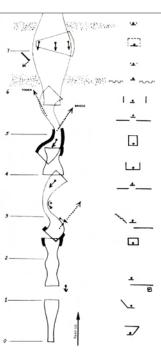
Relevance

Charles Jencks' semiotic interpretation of the Ronchamp Chapel is a useful
precedent for this study because it shows a graphic interpretation of architecture.
Specifically, it demonstrates how semiotics play an influential role in the
meaning and interpretation of architecture. When a building is intentionally
or unintentionally designed to look like something else, it affects its meaning
and how people perceive the structure. The use of semiotics in architecture
and graphic design can powerfully influence viewers' experience and perception
of the design and can be an effective tool in communicating a sense of place.

Precedent 5 *Diagram of Sense of Space and Motion Along the Northeast Boston Expressway*

Appleyard, Lynch & Myer

Image

Graphic interpretation of individuals' sense of space and motion along a highway

Description

This diagram by Appleyard, Lynch and Myer shows a graphic interpretation of the sense of space and motion along a highway (Lynch, 136). This drawing was developed in order to show a representation of the sequential experiences of an individual moving along the Northeast Expressway in Boston. Planning boards use drawings such as this to analyze peoples' experiences of areas as they travel through them. The drawing reduces the experience to 'a manageable scale' (Lynch, 95), and allows one to get a sense of the entire experience from the drawing.

Relevance

This diagram is a useful precedent for this study because it is an example of a graphic interpretation of a three-dimensional space and motion. This precedent offers insight into ways in which space and motion can be graphically interpreted through specific use of variables such as frequency, shape, space, size and scale. The use of these design variables summarizes and explains the experience of moving through this particular location. Integration of these variables within a graphic design solution, such as a poster advertising a symphony concert, can help a graphic designer convey experiences such as motion, sound, and light to potential viewers.

Precedent 6 *Place Identity Types*

E. Relph

Description

In his book *Place and Placelessness,* E. Relph created a list of place identity types. Each identity listed takes into consideration personal viewpoints from which images (identities) of place are formed. Relph states that, *'The identity of a place is comprised of three interrelated components, each irreducible to the other–physical features or appearance, observable activities and functions, and meanings or symbols. There is an infinite range of content within each of these and numberless ways in which they can combine. Hence there is no discernible limit to the diversity of identities of places, and every identifiable place has unique content and patterns of relationship that are expressed and endure in the spirit of that place'* (61).

Content

1   From the individual perspective or sociality in communion of existential insideness, places are lived and dynamic, full with meanings for us that are known and experienced without reflection.

2   For empathetic insiders, knowing places through sociality in community, places are records and expressions of the cultural values and experiences of those who create and live in them.

3   From the standpoint of behavioral insideness place is ambient environment, possessing qualities of landscape or townscape that constitute a primary basis for public or consensus knowledge of that place.

4   In terms of incidental outsideness it is usually selected functions of a place that are important and the identity of that place is little more than that of a background for those functions.

5   The attitude of the objective outsider effectively reduces places either to the single dimension of location or to a space of located objects and activities.

6   The mass identity of place is a consensus identity that is remote from direct experience for it is provided more or less ready-made by the mass media. It is a superficial identity, for it can be changed and manipulated like some trivial disguise so long as it maintains some minimum level of credibility. It is also pervasive, for it enters into and undermines individual experiences and the symbolic properties of the identities of places.

Relevance

E. Relph's list of types of identities of places is a useful precedent for this study because it brings to light the importance of considering the viewpoint from which a sense of a place and experience is formed. This is important to consider when creating a graphic interpretation of a three-dimensional place or experience, as the view-point may substantially alter the approach and strategy of a design. Relph suggests that there are infinite identities created based on three elements: physical features (appearance), observable activities and functions, and meanings or symbols. Because there are infinite, subjective identities that people have of places, it is extremely difficult to quantify them. Relph calls attention to the role individual interpretation plays in the identity of a place, which in turn influences an individual's sense of place. This precedent attempts to answer one of the key questions of this thesis: In what ways can audience understanding of place and experience be defined? Based on Relph's understanding of the identities of place, there are six different ways in which a place can be understood, the first five from an individual standpoint, and the sixth being a 'mass identity,' a more superficial viewpoint, a 'consensus' created by 'mass media.' The 'mass identity' is more superficial than those formed by the individual. This list helps to categorize the various understandings of place identity types.

Precedent 7 *Architecture Meaning and Place*
Christian Norberg-Schulz

Description

Christian Norberg-Schulz is a teacher of architecture, design and planning. In his book *Architecture Meaning and Place*, he has compiled selected essays which he has written over the course of twenty years. These essays explore the concept of place and meaning, and interpret examples of architecture as 'visualizations of a *world*' (16). Norberg-Schulz presents multiple historical, modern and post-modern examples of architecture in which he investigates a building's design in regard to its relationship to space and place, it use of form, light, materials and other physical attributes. He also examines how specific design decisions create meaning in architecture and link the building to its physical location. He states that 'the loss… of places makes up the loss of world. Modern man becomes 'worldless' and thus loses his own identity, as well as the sense of community and participation. Existence is experienced as 'meaningless,' and man becomes 'homeless' because he does not any longer belong to a meaningful totality' (12). As Norberg-Schulz writes 'Without places, human life could not take place, and architecture simply means the creation of meaningful places, in the concrete phenomenological sense of the word' (16).

Relevance

Architecture Meaning and Place is a useful precedent for this study because it offers multiple case studies of architecture from around the world and across time, that utilize design to create meaning and to connect structures to their surrounding environment. These case studies will aid substantially in understanding specific use of design variables in architecture to create meaning and imply a sense of place. The design processes and decisions of the architects presented in the case studies can offer inspiration for the communication of place in graphic design solutions. This precedent also explains the importance of a sense of place to the integrity of architecture and to the creation of meaningful and grounded experiences for humankind; this helps confirm the importance of this thesis, to strengthen the authenticity and communication of meaning and sense of place in graphic design.

Research

Research for this thesis involves an examination of the definition of place as well as an investigation of the ways in which architecture and urban design interpret and communicate place. Theories, principles and tendencies of architecture and urban design are explored and discussed as potential influences on graphic design problem solving.

Place

In what ways can audience understanding of place and experience be defined?

Introduction

Discovering how individuals interpret and understand place is essential for a design solution–be it architecture, urban or graphic design–to successfully communicate a sense of that place. Awareness of how individuals construct sense of place enables designers to comprehend how people perceive their surroundings and to identify what elements in the environment are most significant to that perception. Research for this thesis draws significantly on the theories and studies of both Kevin Lynch and E. Relph, among others, to establish the groundwork for understanding place and how individuals experience and remember it. Application of the ideas of Kevin Lynch, whose work on the imageability of places is critical to the field of urban design, allows this investigation to extract a deeper understanding of exactly what makes a place memorable and *imageable* to people. In addition, E. Relph's writings on place call attention to the role of perspective and offer insight into the ability of perspective to substantially influence individuals' experiences. A solid understanding of these studies and theories regarding place offers the potential to enhance and strengthen the communicative potential of graphic design solutions about place and experience.

Structuring and Identifying the Environment

Analyzing the mental images which people hold of their 'life space and life time is key to understanding the sense of place' (Lynch, *Managing the Sense of a Region*, 28). 'Life space' involves people's perception of navigating through a place and their concept of spatial relationships created within that place. 'Life time' implies a place's connection to the passage of time and history (Lynch, *Managing the Sense of a Region*). Insight into individuals' mental perceptions of place through their spatial and temporal experiences helps illuminate the accessibility of place and reveals elements in the environment that communicate properties of place, such as its location, culture and activities. Developing an image of a place is important because it helps us to better navigate and understand our own physical location and our relationship to our surroundings. For humans, it is essential to be able to form images of the environment and to identify patterns and landmarks, for purposes of identification and accessibility. Kevin Lynch discusses the importance of structuring and identifying our environment when he writes, '*Structuring and identifying the environment is a vital ability among mobile animals. Many kinds of cues are used: the visual sensations of color, shape, motion, or polarization of light, as well as other senses such as smell, sound, touch, kinesthesia, sense of gravity, and perhaps of electric or magnetic fields.*

These techniques of orientation from the polar flight of a tern to the path-finding of a limpet over the micro-topography of a rock, are described and their importance underscored in an extensive literature. Psychologists have also studied this ability in man, although rather sketchily or under limited laboratory conditions. Despite a few remaining puzzles, it now seems unlikely that there is any mystic 'instinct' of way-finding. Rather there is a consistent use and organization of definite sensory cues from the external environment. This organization is fundamental to the efficiency and to the very survival of free-moving life.' (3)

Individuals need to be able to identify patterns in their surroundings to help establish a grounded sense of the place and eliminate feelings of disorientation. The sensory elements of a place provide rich information through which a person can understand and interpret their experience. A heightened sensory experience allows information about place to become more accessible and clearly communicated.

In his book *The Image of the City*, Kevin Lynch discusses specific physical elements in the urban environment which are central to the development of an image of a place. Lynch states that 'nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences'(1). It is highly unlikely that a person's experience of a city will be exactly the same as someone else's, as each person brings a different set of past experiences, which impacts their understanding of that place. Lynch states, however, that the probability of similar image construction increases when people are grouped in a more homogeneous way; that is, people coming from similar places, who share similar backgrounds whose experiences are more convergent than divergent. These past experiences are difficult to measure. However, Lynch offers a list of concrete, physical objects whose forms are attributed to the development of an image of a city, such as paths, edges, districts, nodes and landmarks (a detailed description of each of these can be found in Precedent 1 on pages 11 and 12).

According to Lynch an image of a place is formulated based on experiences and the existence of the physical objects. Lynch identifies the elements of city image formation as follows:

- Familiarity
- Stereotypes previously constructed by the observer
- Strength of surrounding structures in the environment (striking physical features that suggest or create recognizable patterns)

Perspective

The perspective or view-point from which a place is experienced is another important influence on an individual's experience of a place. E. Relph in his book *Place and Placelessness* identifies six different view-points from which an image of a place can be formed (definitions of Relph's view-points can be found in Precedent 6 of the precedent section of this thesis). Similar to Lynch's suggestion that stereotypes held by an individual effect their image formation of a place, Relph's sixth view-point mentions the mass identity, which also involves commonly held stereotypes of place. Preexisting images of a place circulated via television, internet, magazines, tourism brochures, or other forms of public media, are often analyzed and absorbed by visitors prior to coming to the place. Upon arrival to the actual place, visitors '…project these images onto the place, trying to adjust what they see to what they expected to see' (Allison, 17). These mass circulated images can be beneficial or detrimental, based on how accurately they reflect an individual's actual perception and experience of the place.

Relph's six viewpoints suggest that an endless number of identities can be formulated, and as Lynch has suggested individual identities of places are extremely difficult to quantify. Relph also discusses the fact that place is not experienced in isolation, or solely in regard to landscape or aesthetics. Like Lynch, he suggests places are 'sensed' through various elements, which Relph identifies as 'a chiaroscuro or setting, landscape, ritual, routine, other people, personal experiences, care and concern for home, and in the context of other places' (29).

The plurality of images and perspectives of place presents a challenge to designers. Yehuda Kalay, author of *Architecture's New Media*, discusses how a plurality of perspectives can make it challenging to uncover a unanimous meaning of something or some place, because, 'The same message (a word, a picture) can have

more than one meaning, thereby allowing different interpretations (by different people)', or **'**Two different messages can have the same meaning' (94). In his book *A Preface of Logic*, Morris Cohen attempts to answer Kalay's question of how meaning is established when he writes, 'Anything acquires meaning if it is connected with or indicated or refers to something beyond itself, so that its full nature points to and is revealed in that connection' (Cohen, 47). Having said that, any designer wishing to convey a sense of place can strengthen their solution by relating elements of the design to the place itself (its landscape, culture or activities) to foster meanings and connections that are grounded in the specific properties of that place.
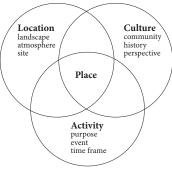
Properties of Place

Fig. 1

According to Lynch, key influences on a persons perception of a place, beyond physical elements in the environment, are 'the social meaning of an area, its function, its history, or even its name' (46). In addition, John Jackson (in *Sense of Place, Sense of Time*) argues that architecture and other physical structures in the environment are not what evoke the strongest sense of a place, but rather the events and activities are what make a place 'most vivid.' Jackson also states that, 'It is our sense of time, our sense of ritual, which… creates our sense of place, and of community' (160). Based on this research, a list of key properties influential in the creation of sense of place has been created. Each property has then been broken down into more detailed sub-categories (Fig. 1). Approaching graphic design problems with consideration for these properties will ensure that multiple dimensions of place are taken into account, and enhance the solution's authenticity and communication potential.

Methods to Quantify Individual Responses

Lynch utilized two methods through which he was able to quantify (to some degree) individuals' sense and image of cities. His process involved an 'interview of a small sample of citizens with regard to their image of the environment, and a systematic examination of the environmental image evoked in trained observers in the field' (Lynch, *Image of the City,* 140). The following questions were asked of each interviewee:

1   What first comes to your mind, what symbolizes the word 'Boston' for you? How would you broadly describe Boston in a physical sense?

2   We would like you to make a quick map of central Boston, inward or downtown from Massachusetts Avenue. Make it just as if you were making a rapid description of the city to a stranger, covering all the main features. We don't expect an accurate drawing–just a rough sketch. (Interviewer is to take notes on the sequence in which the map is drawn).

3a Please give me complete and explicit directions for the trip that you normally
    take going from home to where you work. Picture yourself actually making
    the trip, and describe the sequence of things you would see, hear, or smell along
    the way, including the path markers that have become important to you, and the
    clues that a stranger would need to make the same decisions that you have
    to make. We are interested in the physical pictures of things. It's not important
    if you can't remember the names of streets and places. (During recital of trip
    interviewer is to probe, where needed, for more detailed descriptions).

 b Do you have any particular emotional feelings about various parts of your trip?
    How long would it take you? Are there parts of the trip where you feel uncertain
    of your location? (Questions 3 is then to be repeated for one or more trips which
    are standardized for all interviewees, i.e. 'go on foot from Massachusetts General
    Hospital to South Station,' or 'go by car from Faneuil Hall to Symphony Hall').

4   Now, we would like to know what elements of central Boston you think are most
    distinctive. They may be large or small, but tell us those that for you are the easiest
    to identify and remember. (For each of two or three of the elements listed in
    response to 4, the interviewer goes on to ask questions 5).

5a Would you describe _____ to me? If you were taken there blindfolded,
    when the blindfold was taken off what clues would you use to positively identify
    where you were?

 b Are there any particular emotional feelings that you have with regard
    to _____?

 c Would you show me on your map where _____ is? (and, if appropriate)
    Where are the boundaries of it?

6   Would you show me on your map the direction of north?

7   The interview is over now, but it would help if we could just have a few minutes
    of free discussion. (Remainder of questions inserted informally)

 a What do you think we are trying to find out?

 b What importance is orientation and the recognition of city elements to people?

 c Do you feel any pleasure from knowing where you are or where you are going?
    Or displeasure in the reverse?

 d Do you find Boston an easy city to find your way in or to identify its parts?

 e What cities of your acquaintance have a good orientation? Why?

Although these questions are specific to Boston, MA, applying them toward
investigating any place in question could prove useful to graphic designers
in developing an understanding of individuals' sense of that place.

Architecture

*How does architecture understand and utilize design to give individuals
a heightened sense of place and experience?*

Understanding how architects create a sense of place is essential to identifying
specific design decisions that can potentially inform and enhance graphic
design problem-solving in regard to the communication of place. Architects
transform space into place by creating architectural forms that are meaningful,
understandable, and accessible (Norberg-Schulz, 26). How space is manipulated
by an architect into place effects human interaction and navigation, and develops
a sense of place. Norberg-Schulz discusses the ability of an architect to create
this transformation of space to evoke a particular atmosphere/emotion:

*'It is the task of the architect to give the places such form, that they may receive
necessary content… for instance the architect who designs the home in such
a way that it offers security and peace. The domestic peace is still a living idea,
although functionalism tried to reduce home to a set of minimal dimensions.
The investigations concerning the number of steps the housewife makes in
the kitchen, are in respect characteristic.'* (26)

This example demonstrates the power of building design to 'create content'
and influence the ways in which people act/interact in a place.

Site Exploration/Evaluation
In Context

Designing structures that are physically located in the places which they
are trying to communicate, i.e. visitor centers, on-site monuments, etc.,
present a different set of communicative challenges, than if an architect
were to design a building that communicates a place in a distant location,
i.e. Rainforest Cafe in Chicago, Illinois, The Holocaust Museum in Washington
D.C., or World Showcase at Disney's Epcot Center. While some may argue
that the former design situation is less of a challenge because the actual site
already communicates part of the 'place,' the architect is still very much
challenged with incorporating properties of the place (aspects of landscape,
culture and activities), in a clear, accessible and harmonious way. A building
that exists in its 'place' needs to represent that place in a finessed and seamless
way, as to not disrupt or erode the existing sense of place, but to complement
and enhance that which is already communicated by the surroundings.

Fort McHenry Visitor Center
Baltimore, Maryland
Gwwo Inc./Architects

The Fort McHenry Visitor Center is an example of a building constructed 'in context' as it is located at the battle site and in the place where Francis Scott Key composed the United States National Anthem. The original Fort McHenry exists on the property and can be viewed from the visitor center. The architects created a sense of place by incorporating curving lines both in the exterior and interior of the building which are intended to echo the movement of a waving flag. Original bricks from the fort were also used in the construction of the walls, linking the new building physically to the history of the place. Sensory elements also play a major role in developing a sense of Fort McHenry on the interior. Exhibitions were developed that emit sounds of battle and stark lighting is used to create a feeling of intensity as visitors navigate the space and view the exhibits.

Out of Context

In many cases architects are challenged to fabricate a sense of place in a location that is separate from that which they are trying to communicate. This process involves an aspect of virtual reality, that is to create '…a sense of *being there* without actually *being there*' (Kalay, 182). This design problem involves a level of suspension of disbelief on the part of the viewer to allow themselves to be 'transported' to another place through the design. Having said this, architects must also carefully assess the place that they are trying to recreate and how it will fit into the context of the environment in which the building will actually be constructed. For example, the Rainforest Cafe in Chicago, Illinois (see image on p. 29) is conveying the atmosphere/idea of the rainforest on an urban street corner. This building seems a bit 'out of place' in its urban environment, but the designers and architects are able to accomplish their goal of re-creating a sense of the rainforest through the use of colors and shapes native to the Rainforest (i.e. colors such as greens, reds, oranges and browns and shapes such as

mushrooms, leaves, tree frogs and trees). On the exterior of the building, the architects have utilized scale to create a visual impact and call viewers' attention to the fantastic contrast of this place (the rainforest) to the place of downtown Chicago. The interior of the building continues the color and shape decisions used on the exterior, to fabricate a more authentic rainforest experience. Inside, the scale is more realistic and trees are placed throughout, whose canopies stretch out, covering the ceiling. Lighting within the tree branches creates an effect as though the sun were shining through them. While this experience is most likely a far cry from an experience of the true rainforest, the designers have employed shapes, forms, colors, textures and lighting that relate to the rainforest and create an environment that communicates the place of a rainforest.

Rainforest Cafe
Chicago, Illinois

A scenario that blurs the lines between architecture 'in context' and architecture 'out of context' are structures created to represent and communicate a distant place, whose surrounding environments/contexts have also been designed and created in such a way that the structure is no longer 'out of context.' What is created, is, in a sense, a 'fantasy world' where the entire environment and architecture is replicated from an actual place and and fabricated in another location. An example of this is Epcot Center's World Showcase. Architecture in the World Showcase is not authentic, as it has been meticulously re-created by Disney to appear real. This false authenticity erodes a genuine sense of place. Paul Goldberger, Architecture critic for the New York Times states, 'At Epcot… there is only one set of rules, architectural and otherwise, and they are Disney's. There may be an Eiffel Tower over the French pavilion and a Mayan pyramid in the Mexican one, but there is still an eerie sameness that reverberates through the whole place' (1). The sameness dilutes the authenticity. Relph states, that authentic sense of place is *unselfconsciously* constructed. In World Showcase

everything is self-consciously constructed. Every detail of the architecture and its surrounding environment is meticulously pre-meditated to literally create a facade of place. Goldberger also comments that the World Showcase '…enforces the mistaken assumption that a national culture is discreet, definable, and instantly graspable, not to mention that it is frozen at a particular point in time, and that culture has to do with objects and physical settings as much as ideas' (5). Goldberger makes an important point, that should be considered by architects, urban designers and graphic designers alike. Research for this thesis has shown parallels between his statement and the writings of Kevin Lynch and E. Relph, that places have many identities based on the experiences and preconceived notions of the people that visit them. It is essential for designers to view place objectively and to incorporate diverse aspects of landscape, culture and activities of the place, in ways that do not create stereotypes or cliches, but that honor and celebrate the place through careful and thoughtful design.

Relevance

It is helpful to consider the context and environments in which architects design their buildings, as it can provide a greater understanding of how architects create a sense of place, and how the surrounding environment can enhance or detract from that sense. This concept of context can be considered in graphic design solutions to heighten the experience of place. Two-dimensional solutions are often portable and are not necessarily always viewed in the context desired by the designer. However, thought can be given to the context in which the design solution is first presented to individuals. In the instance of three-dimensional solutions, the situation is similar to the architectural scenarios mentioned above. The design solution could be in-context, out-of-context or existing in a fabricated context. Designers should consider these scenarios and the impact that each could have on the authenticity and communication potency of a design solution.

How can the study of principles from architecture enhance visual communication strategies in graphic design?

Investigating principles from architecture and urban design will give insight into the thought process and specific considerations taken into account prior to and during the design of buildings and urban environments. Knowledge of these principles may help to further the thought process and deepen understanding for graphic designers as they approach the task of communicating three-dimensional experiences in 2-dimensional formats.

Claude Bragdon, in his book *The Frozen Fountain: Being Essays on Architecture and the Art of Design in Space,* identifies the fundamental principles of architecture, which he calls the 'foundation stones' of architecture:

1   to make significant
2   to make dramatic
3   to make organic
4   to make schematic

Bragdon argues that 'architecture is dramatization… For to dramatize is to *make* significant, to bring out what is essential by suppression of the inessential… to *eloquently express*.' He continues to investigate exactly what architecture should *express*:

'*… the idea which is the raison d' être of every work of architectural art, without which it could no more exist than a sentence could exist without a thought. So far possible a building should publish to the beholder the purpose which it subserves–what it is for, what it is about, why it is as it is and not otherwise. The human virtues of truthfulness and sincerity are architectural virtues too: a prison ought to look like a prison, a church ought to look like a church. A steel-framed building should not be given the appearance of one of solid masonry; terra-cotta and cement should not be made to imitate stone; nor shingles, Spanish tile. By the terms of our definition these and similar practices stand condemned.*' (5)

Architecture is expressed through materials, lighting, form, etc., and it is the specific application of these design variables that help to formulate the viewer's sense of that structure. Given varying degrees of abstraction, a building's form and materials should be constructed so that they project and relate to the building's meaning and purpose (Bragdon).

Relevance

These architectural principles set forth by Bragdon, as well as his view on what architecture should express, could prove useful in the graphic design problem solving process. The principles are key concepts to consider in order to create a design solution that is activated, stimulating and communicative. Graphic designers wishing to communicate a sense of place through their design should *express* aspects of the place's landscape, culture and activities. Careful thought should be given to the materials and how they authentically or inauthentically represent aspects of place. The form of the design solution and how it relates to the place should also be considered.

Urban Design

*How does urban design understand and utilize design to give individuals
a heightened sense of place and experience?*

Creating a sense of place on an urban scale relates in many ways to what has
been discussed in regard to architecture (i.e. consideration of the location's
context) but on a much grander scale. Anticipating how individuals will utilize
and navigate through an urban environment are important considerations
that can substantially aid urban designers in manipulating and developing
a space to create a desired environment/place.

*Diagram of movement
through space*
Brighton, England
Carren, 79

Use of Space

Fred Kent, the president of Project for Public Spaces, argues 'a sense of place
is more important than the design itself,' and that many urban architects
are 'making visual designs rather than civic spaces. A good place has less to do
with how a space looks than how people use it: the activities that go on there,
how comfortable it is, how easy it is to get to and walk through, the public
image it projects' (63). Kent's statements consider the importance of human
interaction and navigation through space as a means of creating a sense of
place. Sue McGlynn, an urban designer from the UK argues that as the line
of movement through space varies, it alters a person's experience, and influences
the speed at which one travels through that space, directly impacting their
experience. Spatial forms and patterns in the environment are perceived and
interpreted by individuals, and in turn these forms and patterns communicate
something about their intended 'use' (Curran). Raymond J. Curran states
that '… interpretation of space is directly related to use' (74). Considerations
of usage and human interaction in spaces will help designers to understand
how individuals will experience the space (in general).'

Relevance

Consideration of human interaction with a design solution can enhance the ability of graphic designers to effectively communicate an experience. In many instances a graphic design solution can be a three-dimensional environmental graphic design solution, in which case, attention to human movement through the space in and around the installation should be considered. Two-dimensional graphic design solutions pose a different challenge since the third dimension is removed. However, attention to human interaction in regard to placement, proximity of the design to viewers, the path to be taken in order to view the design, etc., as well as the implication of space within the design itself, all impact a viewer's experience of the design.

Site Exploration/Evaluation

Beverly Sandalack, Ann Davis, Len Novak, and Bob Sandford discuss their approach to 'exploring the intersection of nature, culture and form in Alberta [Canada]' through a symposium on urban design (10). As a means of gathering information on the historical evolution of the urban environment, students were invited to take 'self-guided excursions,' which involved starting at the center of the city and moving outward. 'These trips allowed students to explore the evolving impact of the city on its formerly rural and natural edges… they could get a sense of historical evolution' (13). In addition to the physical exploration, historical photographs and writings of place were collected (i.e. poems and essays), whose verbal descriptions fostered vivid images of place.

Relevance

A current physical survey of an area, along with an assessment of past and present photographs (both personal and mass circulated) and writings about the place and activities that occur/occurred there, can aid urban designers, as well as architects and graphic designers in establishing a definition of a place. Applying this method of site observation and exploration to graphic design problem solving has the potential to make the final design solution more authentic, accurate and rich.

How can the study of principles from urban design enhance visual communication strategies in graphic design?

Johnathan Barnett discusses principles and measures that should be adhered to when designing in the urban environment. Through use of these principles, Barnett argues that an urban area will have a greater chance of being a place that is inviting, active and social, rather than the contrary. Barnett presents principles for designing urban streets, street furniture, suburban streets, as well as for designing parks and other public spaces. Selected principles (listed below) were chosen based on their relevance to this thesis study and their potential application to graphic design problem solving. Each principle, from Barnett's book *Redesigning Cities*, will be briefly explained and then discussed in regard to its usefulness to graphic designers wishing to communicate a sense of place within a particular design problem.

Principles for Designing Urban Streets

1 **Leave enough room for pedestrians**
Urban designers need to accommodate and encourage pedestrian activities in the places that they design, and must create sidewalks, paths, and other areas that are accessible and inviting for pedestrian use (217).

Relevance to Graphic Design
It would be useful for graphic designers to consider the spaces in which their design solutions are actually viewed. Consideration of viewing distances can substantially influence an individual's experience of the design and help to foster a certain intended experience.

2 **Organize signs and street furniture**
A variety of signage is present in urban areas. Often times different departments and organizations are responsible for installing these signs, resulting in a cluttered and unorganized network of signage in the environment. Implementing standards for signage in regard to color, placement, material and height, can drastically reduce the amount of visual chaos in the urban environment (219).

Relevance to Graphic Design
Creating visual standards and systems can help to develop coherence and clarity in a design. Specific organization of elements can help to increase or minimize emphasis, create visual connections, particular forms, shapes and rhythms. Clear, coherent design variables use have the potential to enhance the communicative, semantic and syntactic potentials of the solution.

3   **Make street lighting friendly to motorists and pedestrians**
Lighting can impact the visibility and mood of places. Barnett expresses this,
'The standard 450-watt sodium-vapor light deployed on a davit (a crane-like
device used to suspend or lower equipment and other objects) 30 feet over
the street is an efficient means of delivering foot candles to the roadway, but the
fixture creates glare in the eyes of oncoming motorists and bathes the pedestrian
in an unnatural orange glow' (219).

Relevance to Graphic Design
Lighting can be considered in several ways for a graphic design solution. A: the
lighting inherent within the design composition (in terms of color palette and
use, image selections, etc.) or B: external lighting from the viewing environment
that illuminates or surrounds the design artifact. Both kinds of lighting can help
to develop a certain mood within in a graphic design solution.

4   **Traffic signals don't have to be yellow**
The Manual on Uniform Traffic Control Devices sets the installation and design
standards for traffic control devices. According to Barnett, language in this manual
can vary depending on the verbiage (mandatory, advisable or optional). After
careful reading of it, Barnett has discovered that the yellow paint on traffic control
devices is 'desirable' and therefore *not* mandatory. Urban areas can alter the color
of their traffic signals so that they are better integrated into the surrounding
environment (221).

Relevance to Graphic Design
Color selection in a design solution can impact its ability to communicate
aspects of place. Certain colors can help to develop atmosphere and convey
emotion. For example (depending on the context) red could communicate
heat and anger, light pink could communicate softness and lightheartedness.

5   **Make streets connect**
Barnett argues that an interconnected system of streets fosters pedestrian
use and aids in less vehicular congestion. Interconnected streets also make
houses and other destinations easier to find, than say if there were numerous
dead-end streets (227).

Relevance to Graphic Design
The concept of making streets connect applies to graphic design in both syntactic
and semantic ways. Syntactically, it is helpful to make connections within a design

solution so that the parts relate to one another, resulting in a more cohesive solution and often times a better eye-flow through the composition. In regard to semantics, making multiple references (connections) to multiple aspects of a place gives the design greater authenticity and meaning.

6 **Choose a paving material that can be maintained**
Paving materials for sidewalks should be considered in regard to the needs of the location (access to pipes and utilities below the surface, aesthetics in keeping with historical requirements, etc.), without being overly costly or defacing the aesthetic integrity of the location. Thought should be given to the repairability of the surface, and the likelihood that it can be repaired in a fashion that is in keeping with the original visual aesthetic (226).

Relevance to Graphic Design
While paving materials are not necessarily relevant to all graphic design solutions, consideration of the materials used in a design solution is essential. When designing to communicate place, certain materials may lend themselves to a particular place through texture, color, density, etc. However, it is necessary to assess where and how the design will be used in order to ensure that the materials selected will be able to appropriately withstand the use and the environments it will encounter. Failure to consider the usability and durability of design materials, may result in the final solution becoming altered or deteriorated in such a way that renders it ineffective or unclear.

7 **Keep street widths appropriate**
Street width should reflect the density of the neighborhood and its speed requirements. For example, in a neighborhood with relatively narrow streets, the radius of the street corners should be designed to encourage slow speeds. Creating a wide, straight roadway encourages higher speed driving in contrast to narrower streets with frequent bends (227).

Relevance to Graphic Design
This urban design principle is especially applicable to environmental graphic design solutions. Considerations of the width, as well as the number of bends versus straightaways in the space through which individuals navigate will influence whether or not they move swiftly or slowly. This principle can also be incorporated into two-dimensional solutions, in regard to the width and shapes of forms within the overall composition, and the visual speed and complexities that they create.

8 **Provide for pedestrian circulation**

Creating areas where pedestrians can walk, such as sidewalks, are an influential part of developing a sense of community in a place. The inclusion of sidewalks and even bike paths allow individuals to leisurely enjoy the area outside the enclosure and isolation of an automobile (229).

Relevance to Graphic Design

The inclusion of sidewalks in an urban environment is somewhat parallel to the legibility of a design solution. Sidewalks foster use of particular public places; this concept of 'sidewalk' can be applied to graphic design solutions in the form of clear visual hierarchy, appropriate use of white space, proper leading, etc. to foster accessibility of the information presented in the design, and therefore possible increased use of the design to obtain necessary information. In addition, it is important for designers to consider where the final design solution is posted for viewing, to ensure that it is accessible and readable to a variety of audiences. This idea of physical and visual accessibility can improve how well both graphic design and environmental graphic design solutions communicate their intended messages.

9 **Create a sense of destination**

'If people are going to walk, they need a destination' (Barnett, 229). Having a destination motivates individuals to keep walking. In an urban environment, the concept of creating destinations can substantially help the vitality of a street. 'What a person sees at the end of the street is important. A street vista that terminates on a half garage door is not as great an inducement to a stroll on a street that terminates in a park or a community building' (Barnett, 231).

Relevance to Graphic Design

Incorporating visual destinations within a graphic design solution, can establish a visual hierarchy and help to create meaningful focal points. As in the urban environment, these decisions can encourage people to interact with the design solution in a deeper, more invested manner.

10 **Plan for a pleasant microclimate**

Consideration of the climate by urban designers, especially weather elements such as wind and sun exposure, ensure that the environment being designed will have a 'pleasant microclimate,' meaning that people will be able to enjoy the sun and be protected from the wind in cool weather and have shade and

a slight cool breeze in warmer weather. According to Barnett, good urban design should be able to create both of these conditions (231).

Relevance to Graphic Design

Climate and weather conditions are elements that impact individuals' experience of place. Considering the 'climate' of a graphic design solution through color and texture decisions can reinforce a particular atmosphere within the composition.

11 **Encourage surrounding activities**

'The most important factor in the design of an urban plaza is what happens around it' (Barnett, 236). Events and activities that take place in and around an urban environment bring life to that place and help to make it a destination. If people are enjoying themselves in a place, it will attract other people and encourage social activities. Having said this, the quality of the environment of the place, in many cases will dictate whether or not these activities are likely to be held in this place and sustained in this place (236).

Relevance to Graphic Design

Activities help define the success of a location (in regard to usability) as well as its sense of place. The activities that occur in and around a place should be alluded to in graphic design solutions that intend to communicate that place, in order to better establish context and atmosphere. Also, consideration of the activities that occur in the place where the final design solution will be presented to viewers is important. The nature of those activities that surround the final solution could enhance or detract from the communication of the design.

12 **Design for walkable distances**

In New York City, people were apt to walk a bit less than a quarter of a mile (about five minutes) according to the observations of William H. Whyte (Barnett), as people are used to the conveniences of modern transportation. 'The five-minute threshold is not about physical stamina but about the onset of boredom, and the fact that people today need to use time efficiently' (Barnett, 238). Therefore, designing for short walkable distances between destinations will encourage pedestrian activity and minimize reliance on transportation (236).

Relevance to Graphic Design

The layout of an area, and the distances between destinations can foster or diminish pedestrian interest and activity. When creating a graphic design solution regarding a specific place, thought should be given to the distances

between locations and destinations within a place. This concept of spatial distance can be incorporated into design solutions to help communicate how elements are distributed within the environment, and to foster a sense of the location's physical breadth (i.e. whether is it is a vast or intimate place). There are numerous ways in which this can be accomplished: one example could be to cluster elements within the design according to their relative location in real space. Clustering will provide viewers with a general sense of where elements are located in relation to one another. This concept of 'walkable distances' can also be applied to the typography within the design solution. The text should be concise and presented in small manageable (walkable) amounts, i.e. the line length of the text should be relatively short (no longer that 12-13 words) to foster better readability and comprehension. Presenting the text in this way has the potential to greatly enhance the efficiency of the design and therefore its accessibility to viewers.

13 **Make public spaces legible**
Legibility of public spaces is important so that people are cognizant of their existence and are enticed to utilize them. 'A successful public space needs several clearly visible entrances and exits… There shouldn't be any secluded pockets or inaccessible corners' (Barnett, 231).

Relevance to Graphic Design
Legibility of a design solution (in regard to visibility) greatly impacts the success of a design. If the final solution is placed in a location that is not easily visible or accessible to viewers, its communication potential will suffer (even if the solution itself it well-designed). Thought should be given to the placement of the solution to ensure that viewers will be able see the design and appropriately interact with it.

Designing Sense of Place

*What semantic and syntactic factors/elements play a role in creating
a sense of place and experience?*

Design Variables

Design variables are considered in urban design, architecture and graphic design for both semantic and syntactic reasons. For this thesis, examples have been found in all three disciplines that show how design variables are implemented to communicate the form and meaning of place. Each example demonstrates one way in which the specific use of a design variables helps to communicate elements of place and experience. Several examples appear more than once, based on the fact that they effectively demonstrate the use of more than one design variable to communicate place.

Material

Architecture

In the Holocaust Museum's Hall of Witness architect James Ingo Freed used materials to simulate an atmosphere of being in a prison, such as Auschwitz, through the use of brick and steel.

Urban Design

Andrew Leicester's Cincinnati Gateway Project uses materials to convey the place's history. Historical artifacts and images are imbedded into the walls, allowing people to both see and touch parts of Cincinnati history.

Graphic Design

A brochure for Fountains Property Development, designed by The Partners in London, uses materials to communicate a sense of the culture and atmosphere in the places they construct. Gold coins floating within water reinforce the name of the company, and also create a feeling of wealth (metallic/white background material), cleanliness and buoyancy (clear water and bubbles).

Shape

Architecture

The Walking Wall designed by Harriet Sanderson, for an orthopedic clinic, is constructed of actual canes. The shape of the canes and their proximity to one another creates organic lines that ebb and flow, helping to foster a sense of movement, similar to walking.

Urban Design

The Pima Freeway in Scottsdale, AZ uses shape to suggest the landscape. The wall includes reliefs of shapes of local flora and fauna that give passersby an idea of what types of animals and vegetation exist in the surrounding landscape.

Graphic Design

Lois Greenfield uses silhouettes of dancers in the background of stationary for the Parsons Dance Company to energize the layout and develop a sense of movement. The use of shape in this instance helps to show activity, specifically the activity of dancing.

Scale

Architecture

In the design of the Fort McHenry Visitor Center, in Baltimore, MD, GWWO Inc. shift the scale of the walls in the front facade of the building. This shift activates the structure and creates a sense of a flag waving. These decisions strengthen the connection between the building and the site where Francis Scott Key wrote the Star Spangled Banner.
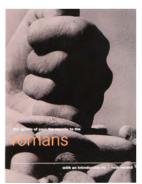
Urban Design

Scale in the design of the urban area around the Amalienborg palace in Copenhagen, Denmark communicates a sense of prestige and power. The grand scale of the buildings indicates their prominence and significance within the community.

Scale *Continued*

Graphic Design

This single example of a book series designed for *The Pocket Canons* by Pentagram communicates a sense of power and prestige as the hand appears larger than life, eluding to the strength and power of the Corinthians.

Position

Architecture

Frank Lloyd Wright's Falling Waters house captures the atmosphere of the surrounding landscape through its position. Constructed over a waterfall, water actually runs through the house, so that the sound of moving water permeates throughout the structure both inside and out, evoking a strong connection to nature and a sense of relaxation.

Urban Design

The position of Central Park (designed by Frederick Law Olmsted) within the urban environment of New York City creates a stark contrast of environments that signals one of its purposes: to escape the concrete and hectic lifestyle of the city through the experience of nature.

Graphic Design

In this design solution found inside an annual report for Electronic Data and Security Systems, Cahan and Associates employs careful positioning of shapes to censor the imagery and communicate the company's purpose, which relates to the protection of clients' electronic data.

Orientation

Architecture

The Hercules Library in Hercules, CA, designed by HGA Architects, uses orientation to imply that the community is on the rise, and to indicate one of the library's goals– to increase the knowledge of the community. This is accomplished through the angle of the roof line and the vertical orientation of the bricks.

Urban Design

The Pima Freeway in Scottsdale, AZ orients large scale images towards the freeway and smaller scale images towards the residential section, indicating a difference in community and atmosphere on each side of the wall (fast paced, public realm versus a slower paced, private realm).

Graphic Design

Designer Andrea Vazquez uses orientation of shape and text to create a layering effect and multiple directions of movement. Specific use of this orientation allowed Vazquez to visually imply the art of collage and to communicate the idea behind the name of the Rhode Island School of Design journal 'Cut & Paste.'

Edge

Architecture
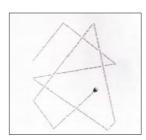
Architect David Adjaye has positioned an entrance structure (shown of left) between the Nobel Peace Center and the surrounding buildings, to create a distinct boundary that distinguishes the Nobel Peace Center from those around it. Walking through this entrance structure, visitors move from the 'other' environment to transition into a reflective environment that embodies the peace initiatives of the Nobel Peace Center.

Urban Design

Juxtaposition of the natural/organic environment of Central Park with an unnatural/orderly environment of New York City creates a defined edge. This edge helps to define the place of Central Park, as it denotes not only a change in landscape, but also atmosphere, purpose and perhaps culture and history.
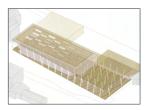
Edge *Continued*

Graphic Design

In the Penn tennis advertisement, by John Seymour-Anderson and Mike Gibbs, implied edge is used to suggest boundaries. The line changes direction at the same point (on top, bottom, left and right) indicating an edge has been reached that cannot be penetrated, causing the ball to 'bounce' off of that surface.

Frequency

Architecture

In order to develop a 'kinetic effect' throughout the Wakefield Market Hall in Yorkshire, UK, David Adjaye has inserted skylights in a specific frequency within the roof to create angles and patterns of sunlight on the floor. The lighting works in conjunction with the frequency of the angled poles to create the desired sense of motion.

Urban Design

The example of the Lower Manhattan Street furniture, created by Cooper Robertson & Partners and Quennell, Rothschild & Partners, employs frequency through a design system that extends across various kinds of street furniture. Repetition of a design throughout the environment creates a frequency that helps to formulate a sense of place in Manhattan. Rather than seeing a visual hodge-podge of street furniture the frequency creates cohesion and a sense of visual identity.

Graphic Design

In this Digital Communications Annual Report, by Cahan & Associates, the concept of frequency is employed through the inclusion of a different face on each page, and the continuous line of text that extends throughout the document. The repetition faces with open mouths and their adjacent lines of text evoke the sense that these people are speaking to each other. One can almost imagine hearing the stream of voices.

Texture

Architecture

Bohlin Cywinski Jackson incorporated implied visual texture into the floor of the Grand Teton Visitor & Discovery Center through a video river. This virtual river allows viewers to get a sense of being in the natural environment of the Grand Tetons without actually physically being near a natural river.

Urban Design

The Pima Freeway in Scottsdale, AZ, uses actual cast textures within the wall of the freeway to communicate the dry, rough landscape of the desert.

Graphic Design

Actual texture is used in the masseuse stationary by John Bull, to communicate the activity and experience of a massage. The paper is physically wrinkled and becomes less wrinkled closer to the image of the hand, showing that the message is literally removing the 'wrinkles' in one's muscles.

Color

Architecture

Architect David Adjaye selected a potent red color for the lobby of the Nobel Peace Center to communicate the important role conflict has the initiatives of the Center.

Urban Design

SERA: Green Works painted selected lampposts with 'Chinatown red' paint to indicate Portland, Oregon's historic Chinatown section. This color carries significance in Chinese culture and history and its use enables the street furniture to become more closely tied (through color) to Chinese culture.

Graphic Design

In this Adirondack tourism guide, earth tones were selected for the background of each page-spread to create a calm and relaxing sense of nature.

Form

Architecture

GWWO Inc. used curved forms in the construction of the Fort McHenry Visitor Center to communicate a waving flag, which helps to connect the building with the meaning and history of the site.

Urban Design

In the design of the Cincinnati Gateway by Andrew Leicester, the form of the walkway echoes that of the Ohio River. In addition, the form of the entrance to the river walk is an 'abstracted lock' because Leicester viewed the project as 'essentially an urban levee with references in prehistory, Indian culture of the Ohio River, and the famous serpent mound… which is why we made the entrance into an abstraction of a lock' (Fleming, 54).

Graphic Design

The Keeble and Hall's card that announces the move of their business, expands upon the traditional form of a card and uses a diecut, to create a pop-up effect when the card is opened. The cut areas allow light to shine through when the card is open, and create a small scale three-dimensional depiction of a house.

Line

Architecture

The roof line of the Grand Teton Visitor and Discovery Center by Bohlin, Cywinski Jackson was designed to echo the line of the Teton Mountain range, and conveys a sense of the landscape.

Urban Design

This example of a street in Brighton, England shows how the line of movement can affect individual's experience of a place. A curved line of movement causes individuals to move slower and experience their surroundings differently that if they were moving in a straight line.

Line *Continued*

Graphic Design

In this Student Awards Information Pack designed by Lewis Moberly, line is used to evoke the sense of sound and imply the experience of hearing an amplified announcement.

Light

Architecture

In the Holocaust Museum's Hall of Remembrance, architect James Ingo Freed incorporated windows and skylights to cast bright light into the room, creating an atmosphere of holiness and peace.

Urban Design

In downtown Kansas City, the city buildings are adorned with lighting to create a warm, magnificent glow. The lights follow the edges and contours of the building and call attention to the forms of the city's architecture.

Graphic Design

Keeble and Hall's card announcing the move of their business is designed to allow light to shine through the diecut open spaces of the card, allowing the house to appear welcoming, as though the lights are on and someone is home.

Designing Sense of Place *Continued*

How can the attributes of a physical place or experience
be summarized and communicated by graphic design?

As this thesis research has shown, careful and thoughtful use of design variables can enable graphic designers to communicate semantic and syntactic aspects of place. Appropriate and thorough research of the place in regard to its properties (location, culture and activities) will provide a rich foundation of knowledge from which a graphic designer can extrapolate and express certain aspects of place through specific design variables. In addition, consideration of the context in which the design will be located, as well as how users will interact with it, can help designers to fabricate an environment/experience that communicates a particular feeling or atmosphere for an identified audience.

Synthesis

The synthesis section of this thesis uses research and analysis to articulate correlations between architecture, urban design and graphic design. Several matrices have been developed with the intention that new connections will be gleaned from a variety of comparisons, allowing design tendencies among architects and urban designers to be identified. This section will correlate these design tendencies to the field of graphic design to reveal ideas and processes that can enhance the communicative potential of place and experience in graphic design solutions.

Matrix A   Design Variables Used to Communicate Place

Purpose   Matrix A is intended to identify how design variables are specifically used to communicate a sense of place and experience in examples of architecture, urban design and graphic design. The y-axis contains communication goals of the designer and the x-axis contains a specific list of design variables relevant to the creation of sense of place and experience.

Variables

Material   The tangible substance that goes into the makeup of a physical object ('WordNet, Princeton University Cognitive Science Laboratory').

Shape   One aspect of form, the outward appearance of a design as seen from one viewpoint (Wong, 10).

Scale   The size of one shape or thing in relation to another (Landa, 384).

Position   The particular portion of space occupied by something ('WordNet, Princeton University Cognitive Science Laboratory').

Orientation   Position or alignment relative to the point of the compass or other specific directions ('WordNet, Princeton University Cognitive Science Laboratory').

Edge   The 'boundaries between two phases, linear breaks in the continuity' (Lynch, *Image of a City, 47*).

Frequency   The rate (number of times) at which something is repeated.

Texture   The tactile quality of a surface of the representation of such a surface quality (Landa, 50).

Color   The tone or density of something (Craig, 179).

Form   The visible configuration of something; the arrangement of shapes (Wong, 10).

Line   The path of movement of a specific point.

Light   Specific use of actual or implied lighting.
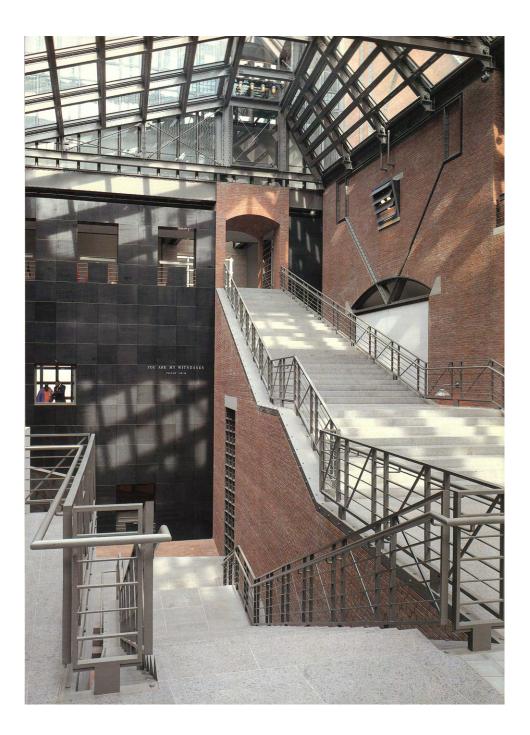
Matrix A　　　　**Design Variables Used to Communicate Place Architecture**

Fort McHenry Visitor Center
Baltimore, Maryland

Part I *Fort McHenry Visitor Center*
Baltimore, Maryland

Communication Goals		Material	Shape	Scale	Position	Orientation	Edge
		Design Variables Used					
Location	Suggest Landscape		Flat roof could suggest warm climate		2 entrances imply access to different types of landscape–land and sea		
	Imply Atmosphere						
Culture	Imply Community						
	Show History	Original fort bricks are used in the walls of the new visitor center					
	Imply Perspective				Windows reveal flag and fort and suggest Francis Scott Key's perspective when he wrote the anthem		
	Suggest Time	Contrast of old & new materials, i.e. new bricks vs. old bricks					
Activity	Imply Purpose	Brick and copper materials suggest the flag and imply that the visitor center is honoring the flag				Windows orient toward the fort, suggesting the visitor center is designed to showcase the fort	
	Show Event			Varying height of walls imply movement-the waving of a flag			

Part II *Fort McHenry Visitor Center*
Baltimore, Maryland

Communication Goals		Frequency	Texture	Color	Form	Line	Light
		Design Variables Used					
Location	Suggest Landscape						
	Imply Atmosphere	Repetition of curved forms creates atmosphere of motion				Curved lines in the architecture and landscaping create a visually dynamic atmosphere	
Culture	Imply Community						
	Show History						
	Imply Perspective	Sounds of battle from exhibit imply the perspective of being in battle					
	Suggest Time						
Activity	Imply Purpose		Texture variation implies the stripes in the flag showing the buildings intent to honor the flag			Building lines angle toward flag, indicating a focal point of the visitor center	
	Show Event				Curved forms show movement		

The Holocaust Museum
Washington, DC

Matrix A   Design Variables Used to Communicate Place
Architecture

Part I *The Holocaust Museum*
Washington, DC

Communication Goals		Material	Shape	Scale	Position	Orientation	Edge
Design Variables Used							
Location	Suggest Landscape						
	Imply Atmosphere	Steel & brick create the atmosphere of a prison	Brick archway is designed after the brick archway at Auschwitz	Expansive entrance at Hall of Witness creates atmosphere of personal insignificance & isolation			
Culture	Imply Community		Skewed structure of skylight shows the unbalance of the German government				
	Show History				Exhibit locations unravel the story as viewers move through the museum		
	Imply Perspective			Over-sized watch-towers–imply the perspective of being watched	Position of the impressive staircase in Hall of Witness at the entrance implies the perspective of a prisoner		
	Suggest Time						
Activity	Imply Purpose				Entrance to Hall of Remembrance positioned after the exhibit to stimulate hope and reflection		
	Show Event	Steel & brick imply events of prison life and the ovens at the concentration camps					

Part II *The Holocaust Museum*
Washington, DC

Communication Goals		Frequency	Texture	Color	Form	Line	Light
Design Variables Used							
Location	Suggest Landscape						
	Imply Atmosphere	Brick pattern echoes that at Auschwitz, creating an authentic atmosphere of a concentration camp		Limited color palette implies grimness, death			Brightness of Hall of Remembrance creates atmosphere of hope
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						Variation in lighting communicates the purpose of rooms, i.e. to mourn, reflect, hope
	Show Event				Sharp, jagged forms suggest the harsh events of the Holocaust		

Matrix A **Design Variables Used to Communicate Place Architecture**

Wood Room, 2007
Kent, England

Matrix A   **Design Variables Used to Communicate Place Architecture**

Part I *Wood Room, 2007* Kent, England

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape	Type of trees used imply northern landscape & cool climate					
	Imply Atmosphere	Wood creates a rustic, natural atmosphere					
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time	Width of logs show age of the trees					
Activity	Imply Purpose						
	Show Event						

Part II *Wood Room, 2007* Kent, England

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere	Repetition of stacked logs implies hard work and that it is handmade	Rough/rustic	Earthy warm and dark colors	Curved forms are inviting and safe		Contrast of inside/outside
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

Matrix A   **Design Variables Used to Communicate Place Architecture**

Hercules Library
Hercules, California

Matrix A — Design Variables Used to Communicate Place
Architecture

Part I *Hercules Library*
Hercules, California
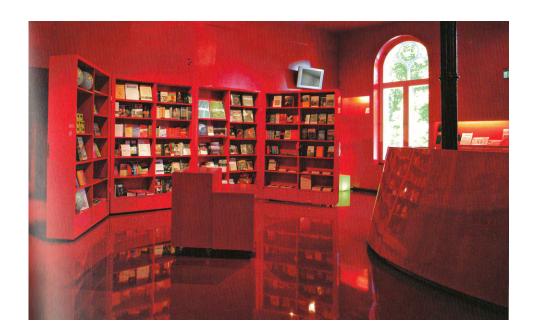
Communication Goals		Material	Shape	Scale	Position	Orientation	Edge
Design Variables Used							
Location	Suggest Landscape						
	Imply Atmosphere			High ceilings create open atmosphere	Courtyard creates a peaceful atmosphere		
Culture	Imply Community	Glass wall implies a vibrant community			Sky garden at center promotes interaction	Vertical orientation of bricks implies the rising of the community	
	Show History	Brick alludes to the city's dynamite pant					
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose				Thoughtful display of books encourages reading	Vertical orientation of bricks show the purpose of a library – to foster the increase of knowledge	
	Show Event						

Part II *Hercules Library*
Hercules, California

Communication Goals		Frequency	Texture	Color	Form	Line	Light
Design Variables Used							
Location	Suggest Landscape					Roof line angles into hillside, connecting the building to the landscape	
	Imply Atmosphere						Light from many windows – inspiration
Culture	Imply Community			Variation in brick color implies diversity		Glass wall juts out implying community growth	
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose			Colors denote specific seating areas			
	Show Event						

Matrix A   **Design Variables Used to Communicate Place Architecture**

Nobel Peace Center
Oslo, Norway

Matrix A   Design Variables Used to Communicate Place Architecture

Part I *Nobel Peace Center*
Oslo, Norway

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape		Small circles cut in steel make up the shape of continents				
	Imply Atmosphere						
Culture	Imply Community		Shapes on continents on canopy indicate global community		Wall holes represent major cities & emit voices speaking native languages.		
	Show History						
	Imply Perspective	Red resin reflects your image and creates a more personal connection					
	Suggest Time						
Activity	Imply Purpose		Canopy arch implies bridge, connecting visitors to a new place		Position of canopy/ bridge between building and its neighbors implies purpose of connection		
	Show Event	Brass reflects images of laureates work					

Part II *Nobel Peace Center*
Oslo, Norway

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere			Bright red implies conflict, dark blue implies calmness & reflection			
Culture	Imply Community						
	Show History						
	Imply Perspective					Lines depict airline travel, perspective of looking up in the sky	
	Suggest Time						
Activity	Imply Purpose	Images repeatedly projected of laureates work imply its important purpose		Green & gold paint colors in cafe imply peace			Illuminated map of the world implies the global initiatives of the center
	Show Event			Red & green suggest conflict & peace		Painted line in the cafe show airline travel	

Rainforest Cafe
Chicago, Illinois

Matrix A **Design Variables Used to Communicate Place Architecture**

Part I *Rainforest Cafe*
Chicago, Illinois

Communication Goals		Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape	Fake trees and leaves on interior simulate the physical environment of the rainforest	Shapes on the exterior of the building echo mushrooms, trees & leaves				
	Imply Atmosphere			Large scale of exterior decorative elements indicates an atmosphere of fantasy			
Culture	Imply Community						
	Show History						
	Imply Perspective			Inside scale is realistic, helping to simulate a perspective of being in the rainforest			
	Suggest Time						
Activity	Imply Purpose				Position of cafe sign above entrance signals the building's purpose		
	Show Event						

Part II *Rainforest Cafe*
Chicago, Illinois

Communication Goals		Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape		Actual texture of bark and leaves suggest trees	Color palette reflects actual colors in rainforest (greens, orange, brown)			
	Imply Atmosphere	Frequency of branches on the ceiling create an atmosphere of dense forest cover					Lighting placed within the trees inside creates illusion of light filtering through trees
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						Lights shining through the trees above suggest daytime
Activity	Imply Purpose						
	Show Event						

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Matrix A   **Design Variables Used to Communicate Place Architecture**

Asphalt Spot
Tokamashi, Japan

Part I *Asphalt Spot*
Tokamashi, Japan

Matrix A   **Design Variables Used to Communicate Place Architecture**

Communication Goals		Design Variables Used Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere					Orientation of support columns create an atmosphere of instability	
Culture	Imply Community						
	Show History						
	Imply Perspective				Standing in the parking lot implies the perspective of being in an earth quake		
	Suggest Time						
Activity	Imply Purpose	Use of asphalt implies parking lot					
	Show Event						

Part II *Asphalt Spot*
Tokamashi, Japan
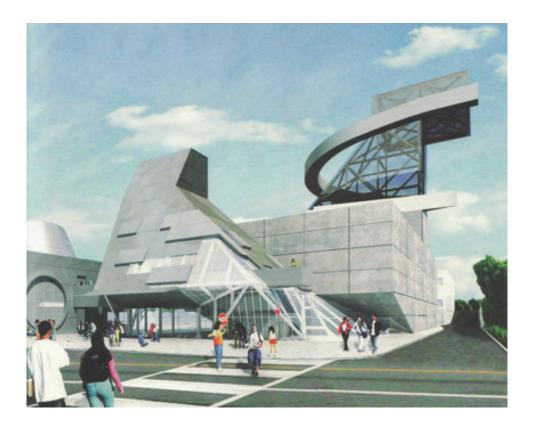
Communication Goals		Design Variables Used Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere				Uneven form of this parking lot creates an atmosphere of large scale movement		
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose					The white striped lines indicated the surface's purpose as a parking lot	
	Show Event	Frequent changes in the elevation of the surface show movement/earth quake					

Matrix A   **Design Variables Used to Communicate Place Architecture**

Los Angeles High School 9
Los Angeles, California

Matrix A **Design Variables Used to Communicate Place Architecture**

Part I *Los Angeles High School 9*
Los Angeles, California

Communication Goals		Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere		Use of varying shapes represents the diversity of the school				Edges where forms intersect imply the cross-disciplinary nature of future education
Culture	Imply Community					Dynamic orientation of shapes & forms allude to cutting-edge educational community	
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

Part II *Los Angeles High School 9*
Los Angeles, California

Communication Goals		Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere						
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time				Stylized metallic forms suggest the future		
Activity	Imply Purpose						
	Show Event						

Matrix A   **Design Variables Used to Communicate Place Architecture**

Epcot World Showcase – Italy
Orlando, Florida

Matrix A   **Design Variables Used to Communicate Place Architecture**

Part I *Epcot World Showcase – Italy*
Orlando, Florida

Communication Goals		Design Variables Used	Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape					Buildings from 'Venice, Italy' are positioned next to water		
	Imply Atmosphere		Authentic looking materials are used to construct 'Italy' to create authenticity					
Culture	Imply Community							
	Show History							
	Imply Perspective						Buildings are oriented within fabricated context, creating the illusion of being in Italy	
	Suggest Time							
Activity	Imply Purpose					Positioned within a larger context of buildings from around the world, shows its purpose as fantasy		
	Show Event							

Part II *Epcot World Showcase – Italy*
Orlando, Florida

Communication Goals		Design Variables Used	Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape							
	Imply Atmosphere							
Culture	Imply Community							
	Show History					Form of archways echo the historic architecture of St. Mark's		
	Imply Perspective							
	Suggest Time							
Activity	Imply Purpose							
	Show Event		Frequent movement of Gondolas throughout the water					

Matrix A   **Design Variables Used to Communicate Place Architecture**

Lace Museum
Calais, France

Matrix A   **Design Variables Used to Communicate Place Architecture**

Part I *Lace Museum* Calais, France

Communication Goals		Design Variables Used	Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape							
	Imply Atmosphere					Positioned within a 19th c. factory where lace was produced, creates authentic atmosphere		
Culture	Imply Community							
	Show History					Positioned within a 19th c. factory suggests popularity of lace at that time		
	Imply Perspective							
	Suggest Time							
Activity	Imply Purpose							
	Show Event							

Part II *Lace Museum* Calais, France

Communication Goals		Design Variables Used	Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape							
	Imply Atmosphere			Visual facade texture in day and night show multiple personalities of lace – light (proper), dark (mysterious)				Light shines through punched lace pattern on building, creating soft patterns of light
Culture	Imply Community							
	Show History		Pattern of a Jacquard punch card is incorporated on the building's facade					
	Imply Perspective							
	Suggest Time							
Activity	Imply Purpose		Lace pattern on building facade indicates its purpose as a lace museum					
	Show Event					Bulges in the format of the front facade create the illusion of flowing lace		

Matrix A   **Design Variables Used to Communicate Place**
Urban Design

Central Park
New York, New York

Matrix A **Design Variables Used to Communicate Place**
Urban Design

Part I *Central Park*
New York, New York

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape			Size of park (825 acres) suggests large natural expanse			
	Imply Atmosphere	Vegetation creates forest, park-like atmosphere		Grand promenade creates a stately atmosphere			Park boundaries create a contrast in atmosphere (hard vs. soft)
Culture	Imply Community				Walking paths & car paths imply community use		
	Show History				Monuments & carriage paths show history of city/park		
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose				Positioned among neighborhoods & businesses implies parks purpose to be used by all		
	Show Event						

Part II *Central Park*
New York, New York
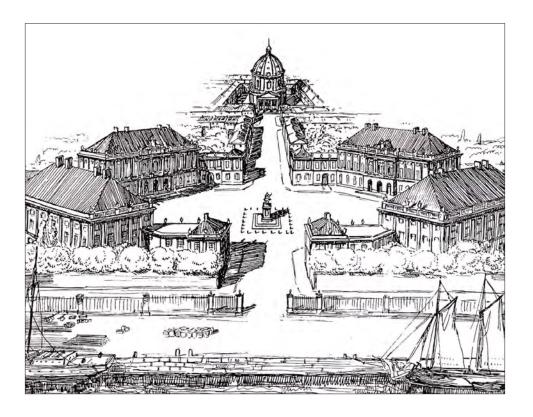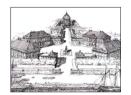
Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape	Sequence of vista allow visitors to view surrounding landscape			Organic form of the terrain gives the illusion of wild, natural land		
	Imply Atmosphere	Density of repeated trees creates wilderness atmosphere	Contrast of city and park textures				
Culture	Imply Community	Many ball fields and playgrounds					
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose	Consistency of vending & events				Meandering line of walkways implies purpose of strolling, enjoying	
	Show Event						

Matrix A   **Design Variables Used to Communicate Place**
Urban Design

Amalienborg Palace
Denmark, Copenhagen

Matrix A **Design Variables Used to Communicate Place**
Urban Design
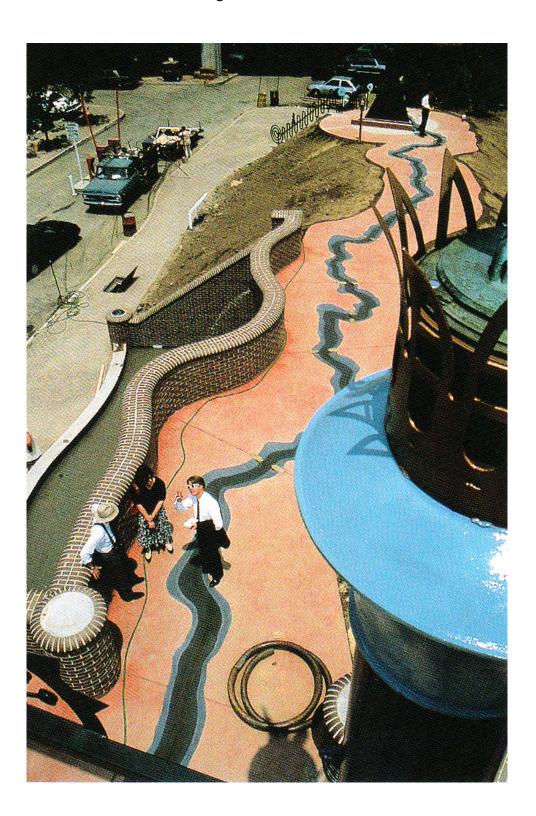
Part I *Amalienborg Palace*
Denmark Copenhagen

Communication Goals		Design Variables Used					
		Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere			Scale of homes creates prestigious atmosphere			Palace boundaries create distinction
Culture	Imply Community		Cross-shaped street implies the community's connection to the church	Scale of homes implies an aristocratic community	Position of homes near church indicates importance of church		Enclosed edges imply a safe community
	Show History				Position relative to church, implies historical connection to church		
	Imply Perspective						Edges are inclusive & exclusive-viewers feel 'in' or 'out' depending on location
	Suggest Time						
Activity	Imply Purpose				Location close to water implies residents' need to travel.		
	Show Event						

Part II *Amalienborg Palace*
Denmark Copenhagen

Communication Goals		Design Variables Used					
		Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere						
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

Matrix A   **Design Variables Used to Communicate Place**
                      Urban Design

Cincinnati Gateway
Cincinnati, Ohio

Matrix A   **Design Variables Used to Communicate Place**
Urban Design

Part I   *Cincinnati Gateway*
Cincinnati, Ohio

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere				Location at entrance to city		
Culture	Imply Community	Varying materials encourage community use (water fountain, pathways)			Pigs on top of columns imply their significance to the community		
	Show History	Brick wall contains artifacts, images, of the city's history	Winged pigs refer to swine trade	Flood column– time capsule, river history, flood levels	Walkway crosses suspension bridge, an homage to other bridges along the river		
	Imply Perspective						
	Suggest Time				Position of information on flood column		
Activity	Imply Purpose				Location at entrance welcomes & informs		
	Show Event				Position of driftwood on flood column		

Part II   *Cincinnati Gateway*
Cincinnati, Ohio
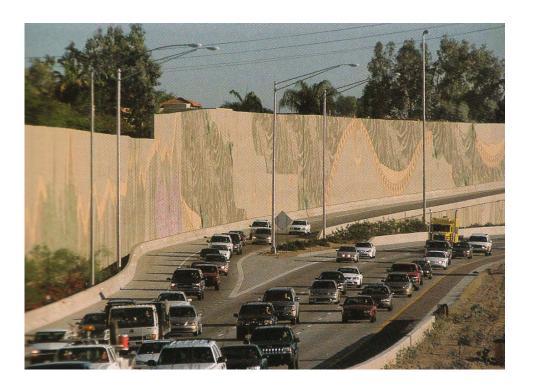
Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape			Reds & blues suggest land & water		Walkway maps line of Ohio River	
	Imply Atmosphere						
Culture	Imply Community						
	Show History				Design of abstract lock & river, serpent mound		
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event	Repeated curved lines simulate water movement					

Matrix A   **Design Variables Used to Communicate Place**
                    Urban Design

Pima Freeway
Scottsdale, Arizona

Matrix A — **Design Variables Used to Communicate Place**
Urban Design

Part I *Pima Freeway* Scottsdale, Arizona
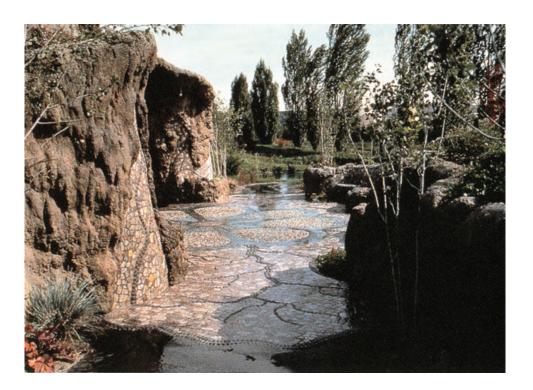
Communication Goals		Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape		Images of regional flora, reptiles				
	Imply Atmosphere						
Culture	Imply Community		Use of Native American motifs				
	Show History		Use of Native American motifs				
	Imply Perspective					Large scale art faces freeway, small scale faces residential area	
	Suggest Time						
Activity	Imply Purpose			Size of the wall implies its purpose to block the road from homes & pedestrians			
	Show Event						

Part II *Pima Freeway* Scottsdale, Arizona

Communication Goals		Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape			Colors reflect desert landscape			
	Imply Atmosphere						
Culture	Imply Community	Repetition of Native American themes	Relief and textures in concrete imply variety				
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

Water Treatment Plant
Renton, Washington

Matrix A   **Design Variables Used to Communicate Place**
Urban Design

Part I *Water Treatment Plant*
Renton, Washington
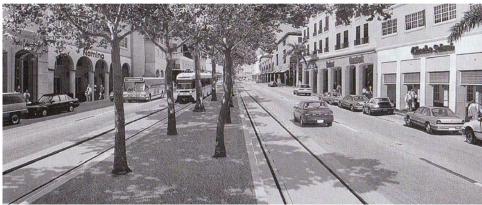
Communication Goals		Design Variables Used					
		Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape	Stones, trees and other organic materials are used to create a natural environment	Shapes of mosaic represent vines and plants				
	Imply Atmosphere						
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose				Water flows past seating areas and vine mosaics implies a link between water treatment and conservation		
	Show Event				Water seeps through the walls past seating showing the cleansing process of moving water		

Part II *Water Treatment Plant*
Renton, Washington

Communication Goals		Design Variables Used					
		Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape		Texture of pebbles in the walls and benches suggest a stream bed				
	Imply Atmosphere	Repetition of the sound of trickling water creates relaxing atmosphere					
Culture	Imply Community				Benches are incorporated into the gardens to encourage people to sit and linger		
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

Matrix A   **Design Variables Used to Communicate Place**
                    Urban Design

Downtown Redesign
Kendall, Florida

Matrix A **Design Variables Used to Communicate Place**
Urban Design

Part I *Downtown Redesign*
Kendall, Florida
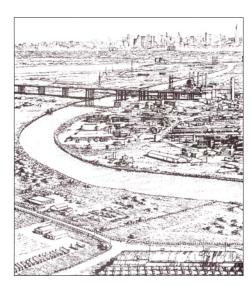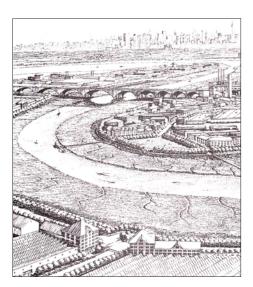
Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere						Street edges are more defined and imageable, creating an understandable, comfortable atmosphere
Culture	Imply Community			More intimate scale of the streetscape fosters at atmosphere of human interaction and community		Shop entrances oriented toward the street appear welcoming and approachable	
	Show History						
	Imply Perspective			Smaller scale streetscape in regard to width, humanizes the environment, aligns with the human perspective			
	Suggest Time						
Activity	Imply Purpose				Position of shops, trees, benches, road and trolley strips, imply the street is pedestrian and vehicular friendly		
	Show Event						

Part II *Downtown Redesign*
Kendall, Florida

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape	Street trees running down the center median of the street create natural landscape within the city					
	Imply Atmosphere				Curved archways soften the rigid lines of the urban environment	A variety of line qualities are used, creating a visually dynamic atmosphere	
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

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Matrix A   **Design Variables Used to Communicate Place**
                                               Urban Design

Urban Redesign Example

Part I *Urban Redesign Example*

Matrix A   **Design Variables Used to Communicate Place**
Urban Design

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						Edge along the river has been reclaimed and defined, calling more attention to this element of the landscape
	Imply Atmosphere						Edges of parts of the cities are more clearly defined creating an approachable atmosphere
Culture	Imply Community				Houses are clustered together fostering a sense of community and potential for connection among residents		
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						Clearly defined park space, roads and residential sections indicate the area's intended purpose
	Show Event						

Part II *Urban Redesign Example*

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape				The form of the bridge uses curved forms that echo the bend in the river	The line of the city/river boundary echoes river shape & creates a visual connection to the landscape	
	Imply Atmosphere						
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

*Lower Manhattan
Street Furniture*
New York, New York

Matrix A **Design Variables Used to Communicate Place**
Urban Design

Part I *Lower Manhattan Street Furniture*
New York, New York

Communication Goals		Design Variables Used					
		Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere	Consistent use of materials across the street furniture creates cohesion					
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

Part II *Lower Manhattan Street Furniture*
New York, New York
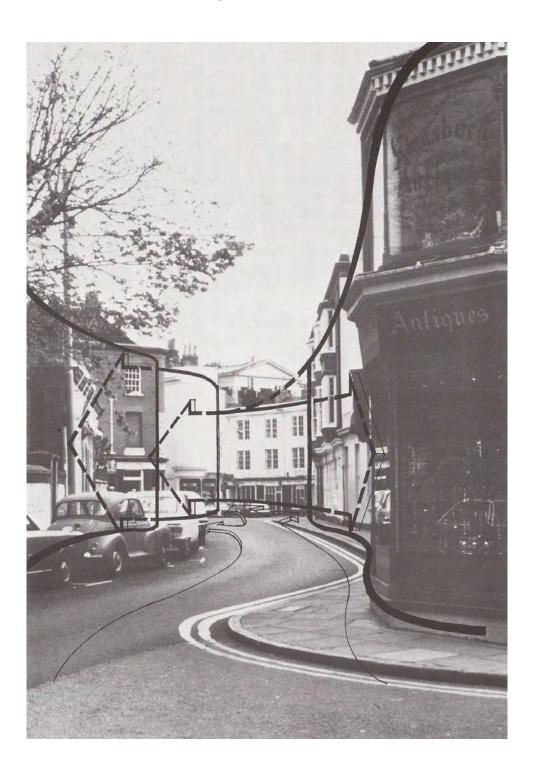
Communication Goals		Design Variables Used					
		Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere						
Culture	Imply Community				Similar use of form on fixtures can help define a particular community		
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose			Coordinated color system indicates that these devices have a similar purpose			
	Show Event						

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Street View
Brighton, England

Matrix A   **Design Variables Used to Communicate Place**
                 Urban Design

Part I *Street View*
Brighton, England

	Material	Shape	Scale	Position	Orientation	Edge
Communication Goals	**Design Variables Used**					
Location Suggest Landscape		The shape of the road creates a connection to a more organic landscape–in contrast to the urban environment				
Imply Atmosphere			Smaller scale buildings is not overwhelming, create a more humanized atmosphere	Position of large brick building at corner creates a sense of 'beginning' and 'destination' on the street.		
Culture Imply Community			Width of the street is narrow, implying perhaps a close community		Entrances of buildings are oriented toward the street, fostering community interaction	
Show History						
Imply Perspective						
Suggest Time						
Activity Imply Purpose						
Show Event						

Part II *Street View*
Brighton, England

	Frequency	Texture	Color	Form	Line	Light
Communication Goals	**Design Variables Used**					
Location Suggest Landscape						
Imply Atmosphere					Line of movement through space promotes a slower paced	
Culture Imply Community						
Show History						
Imply Perspective						
Suggest Time						
Activity Imply Purpose						
Show Event						
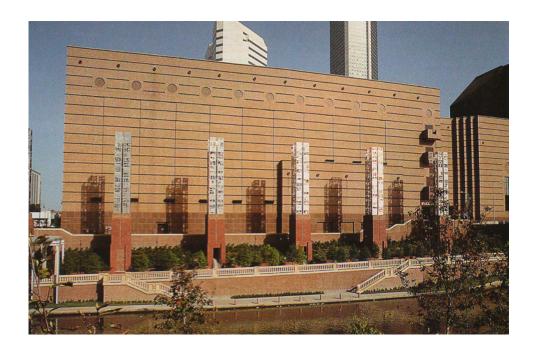
Matrix A   **Design Variables Used to Communicate Place**
Urban Design

Sesquicentennial Park
Houston, Texas

Matrix A   **Design Variables Used to Communicate Place**
                     Urban Design

Part I *Sesquicentennial Park*
            Houston, Texas

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere		Shapes of canoes mark the entrance to the park and foster an atmosphere of exploration and water				
Culture	Imply Community			Scale of thee pillars create visual interest and attract the community to explore & experience the park	Restaurants, shops and entertainment located around the park foster activity and community interaction		The edges of the city and the park are connected through Allen's landing
	Show History				Photographs of Houston's past are positioned along the walkway to showcase the city's rich history		
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose		Canoes at park entrance bear text about the history of the city & bayou. Shows park's support of education and activity				
	Show Event		Cones imply sports activities that take place in the park				

Part II *Sesquicentennial Park*
             Houston, Texas

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape				Form of the 7 pillars are reminiscent of skyscrapers and contribute to city skyline	The line of the park walking path echoes that of the Buffalo Bayou	
	Imply Atmosphere						Light shines through the art work on the pillars creating patterns on the water and an intriguing, artistic atmosphere
Culture	Imply Community	Local children's drawings are etched into steel the pillars, connecting the park to the future community of Houston					
	Show History	Themes of history are represented in the large pillars–they showcase Houston's history, strength and diversity					
	Imply Perspective						
	Suggest Time						The seven pillars offer a impressive day and nighttime presence, showing the park's importance.
Activity	Imply Purpose						
	Show Event	Steamship 'shrieks' repeated along walkway create illusion of boats moving through the bayou					

Masseuse Stationary

Matrix A **Design Variables Used to Communicate Place**
Graphic Design

Part I *Masseuse Stationary*

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere						
Culture	Imply Community						
	Show History						
	Imply Perspective					Orientation of hand implies masseuse viewpoint	
	Suggest Time						
Activity	Imply Purpose		Organic lines of text create 'moving' hand				
	Show Event						

Part II *Masseuse Stationary*

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere		Change in texture from rough to smooth	Peach color implies warmth			
Culture	Imply Community	One hand implies one person					
	Show History						
	Imply Perspective						
	Suggest Time		Wrinkled vs. unwrinkled paper				
Activity	Imply Purpose		Texture implies skin	Color implies skin			
	Show Event						

Matrix A   **Design Variables Used to Communicate Place**
                                 Graphic Design

Holocaust Museum Sign
Washington D.C.

Part I *Holocaust Museum Sign*
Washington D.C.

Matrix A   **Design Variables Used to Communicate Place**
Graphic Design

Communication Goals		Design Variables Used					
		Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere						
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose			Vast area of black-shows its purpose to represent the death/events of the Holocaust	Location at start of exhibit set the tone for the exhibit		
	Show Event						

Part II *Holocaust Museum Sign*
Washington D.C.
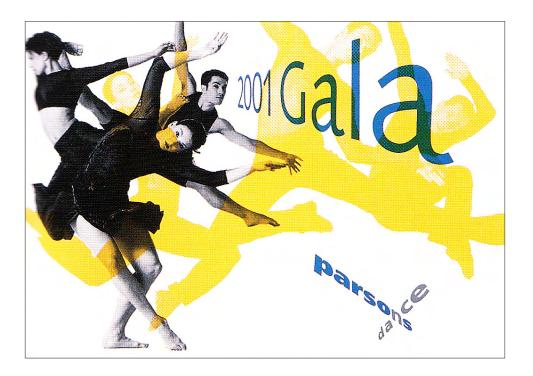
Communication Goals		Design Variables Used					
		Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere			Black color implies darkness & emptiness			
Culture	Imply Community				Hollow letters imply no community		Focused light & dark shadows imply calculated and precise nature of the Nazis
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						Darkness of empty letters recede imply death/disappearance of victims

*Parsons Dance
Stationary System*

Part I *Parsons Dance Stationary System*

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere					Orientation of type alludes to an active and dynamic atmosphere	
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time				Overlapping shapes imply time passing		
Activity	Imply Purpose		Images of dancers		Text on cover (2001 gala) implies that it is an invitation		
	Show Event						

Part II *Parsons Dance Stationary System*
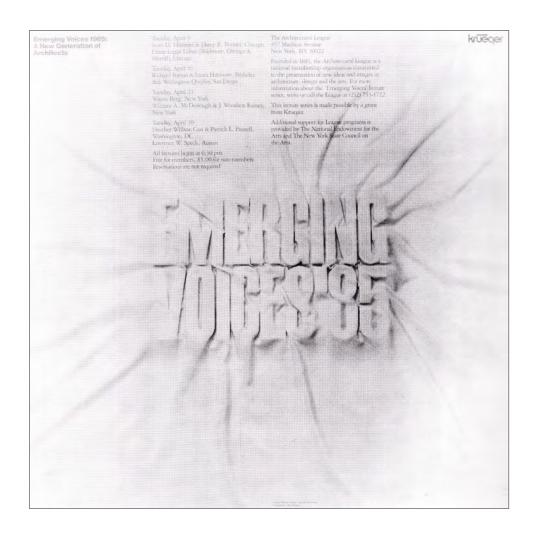
Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere						
Culture	Imply Community			Yellow, blue and black colors imply a bright and energetic, but serious community			
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose			Colors are bright and celebratory			
	Show Event		Images of dancers show movement				

Matrix A   **Design Variables Used to Communicate Place**
                      Graphic Design

Emerging Voices Poster

Matrix A **Design Variables Used to Communicate Place**
Graphic Design

Part I *Emerging Voices Poster*

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape	Clingy folds in fabric suggest a wet environment					
	Imply Atmosphere						
Culture	Imply Community		Large mass of letter forms imply a large community				
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event	Draped, clingy fabric shows something moving upward					

Part II *Emerging Voices Poster*

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape	Large mass of letter forms imply a large community					
	Imply Atmosphere			Shift in color from white to gray/black implies change			
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose				Emerging structural letter forms suggest built environment		
	Show Event						

Coastal Erosion
Photography Book

Matrix A   **Design Variables Used to Communicate Place**
Graphic Design

Part I *Coastal Erosion Photography Book*

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape				Images placed on double page spreads, communicate a vast area of land		Ripped edges of pages suggest deteriorating landscape
	Imply Atmosphere						
Culture	Imply Community				Man-made objects positioned in landscape appear isolated and suggest vanished community		
	Show History						
	Imply Perspective						
	Suggest Time				Pages evolve from un-ripped at the beginning, to ripped at the end, creating a sense of time passing		
Activity	Imply Purpose						
	Show Event			Close-up images of landscape reveal the process of erosion			

Part II *Coastal Erosion Photography Book*

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape	Layered torn pages create ledges that allude to landscape	Implied texture in photographs, suggests rocks, sand, dirt.	Blue and tan make reference to land and sky	The format of the book is altered by ripped pages, suggesting a tiered, eroded landscape		
	Imply Atmosphere			Bright blue and range of tan colors suggest warm and dry climate			
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event		Ripped texture shows something has been re-moved, shows erosion		Ripped pages show erosion		

Matrix A   **Design Variables Used to Communicate Place**
                      Graphic Design

El Zanjon Restoration Booklet

Matrix A **Design Variables Used to Communicate Place**
Graphic Design
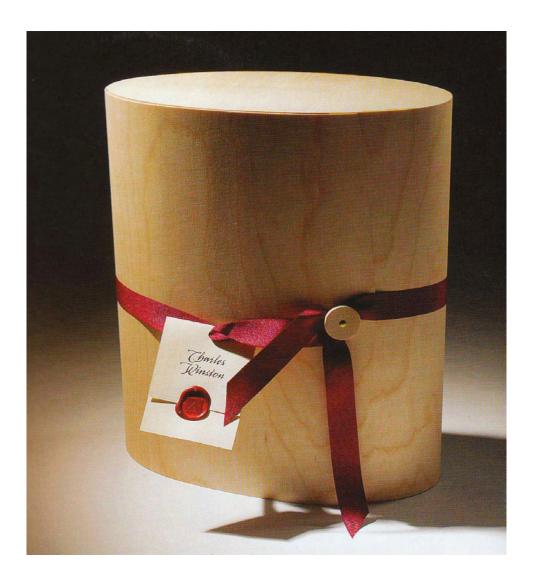
Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere						
Culture	Imply Community						
	Show History	Stamped fabric bag references historic materials			Old city maps, original illustrations & photos show history of the building and surrounding area		
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

Part II *El Zanjon Restoration Booklet*

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere			Earthy color palette is rich, evoking a sense of quality and warmth			
Culture	Imply Community						
	Show History		Patterns from the building's 1860s tiles are used as implied texture		Booklet is broken up into multiple individual parts, suggesting complexity and layers of history		
	Imply Perspective						
	Suggest Time			Sepia tones and use of rich, light brown suggests age/antiquity			
Activity	Imply Purpose						
	Show Event						

Summit Invitation

Matrix A **Design Variables Used to Communicate Place**
Graphic Design

Part I *Summit Invitation*

Communication Goals		Design Variables Used	Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape		Invitation contains two bottles of wine, suggesting the vineyard landscape of CA where the event will be held.					
	Imply Atmosphere		Suede implies luxuriousness of the event					
Culture	Imply Community		Handmade suede lined birch box suggests the prestige of the event and its attendees					
	Show History							
	Imply Perspective							
	Suggest Time							
Activity	Imply Purpose							
	Show Event							

Part II *Summit Invitation*

Communication Goals		Design Variables Used	Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape				Earthy colors (burgundy, brown & cream) suggest the landscape and grapes of CA wine country			
	Imply Atmosphere							
Culture	Imply Community							
	Show History							
	Imply Perspective							
	Suggest Time							
Activity	Imply Purpose							
	Show Event							

Matrix A   **Design Variables Used to Communicate Place**
                     Graphic Design

Artist's Promotional Piece

Matrix A   **Design Variables Used to Communicate Place**
Graphic Design

Part I *Artist's Promotional Piece*

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere						
Culture	Imply Community	Locally sourced wood implies artists commitment and connection to the local community					
	Show History						
	Imply Perspective						
	Suggest Time	Archival box used as package implies longevity and timelessness of the artist's work					
Activity	Imply Purpose			Small scale alludes to its placement on a desk for consistent viewing	Multiple images are positioned within wood blocks, enabling one to view a selection of artist's work		
	Show Event						

Part II *Artist's Promotional Piece*
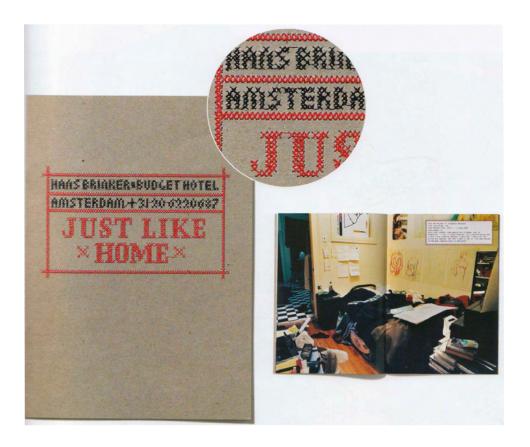
Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere		Implied cedar wood texture of wrapper suggests nature, freshness	Soft color palette implies relaxation and calm			
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose			Colors connect the promotional piece to the artist's website, which uses the same color palette			
	Show Event				The format of the piece appears as an easel, like viewing in a gallery		

Hans Brinker Hotel Mailing

Matrix A **Design Variables Used to Communicate Place**
Graphic Design

Part I *Hans Brinker Budget Hotel Mailing*

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape						
	Imply Atmosphere	Hand stitched cover implies home-like atmosphere			Hap-hazard position of items in the photograph of the bedroom implies a comfortable, relaxed, care-free atmosphere		
Culture	Imply Community	Stitching implies pastime passed down through generations (all booklets were stitched by a 73 yr. old woman)					
	Show History						
	Imply Perspective			Large double page spread photos create an illusion of actually being in the rooms			
	Suggest Time						
Activity	Imply Purpose	Simple, brown paper cover indicates the hotel's mission of offering affordable, down to earth accommodations					
	Show Event						

Part II *Hans Brinker Budget Hotel Mailing*
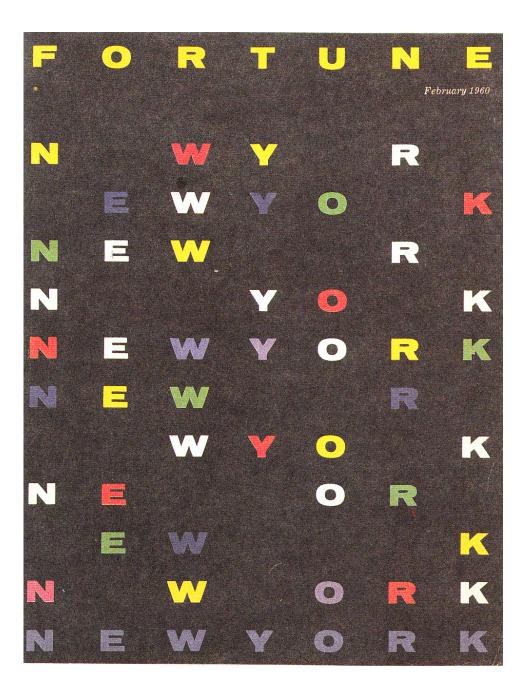
Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere			Color palette on cover suggests simplicity. Full color of photos inside suggest dynamism and vibrancy			
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

Fortune Magazine Cover

Matrix A **Design Variables Used to Communicate Place**
Graphic Design

Part I *Fortune Magazine Cover*

Communication Goals		Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape				Position of the letters create a grid that suggests an aerial view of the structured landscape of NYC		
	Imply Atmosphere						
Culture	Imply Community						
	Show History						
	Imply Perspective						
	Suggest Time						
Activity	Imply Purpose						
	Show Event						

Part II *Fortune Magazine Cover*

Communication Goals		Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape						
	Imply Atmosphere			Bright colors on black background suggest a lively atmosphere			
Culture	Imply Community						
	Show History						
	Imply Perspective		Orderly texture created by the letter forms implies an aerial view of the city				
	Suggest Time			Black background suggests nighttime			
Activity	Imply Purpose						
	Show Event	Selective repetition of letters implies flashing lights and movement					

Matrix A   Summary of Findings

The structure of Matrix A was also used to summarize how often specific design variables were employed to communicate aspects of place among the examples analyzed within Matrix A. Intersections within this summary matrix are filled with large, medium, small dots, or are left blank to indicate whether the design variable was used frequently (more than 5 times), infrequently (3–4 times), seldom (1–2 time) or never. The use of dots of varying sizes allows for a quick visual reference to variables that were frequently versus infrequently used.

Matrix A   Summary of Findings
Architecture

Legend:
- ⬤ Frequent (5+)
- ● Infrequent (3-4)
- • Seldom (1-2)
- Never

Communication Goals		Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape	•	⬤		•		
	Imply Atmosphere	●	•	●	•	•	•
Culture	Imply Community	•	•		•	•	
	Show History	•		•	•		
	Imply Perspective	•			●	•	
	Suggest Time	•					
Activity	Imply Purpose	•	•		⬤	•	
	Show Event	•		•			

Communication Goals		Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape		•	•		•	
	Imply Atmosphere	⬤	•	●	•	•	⬤
Culture	Imply Community			•		•	
	Show History	•				•	
	Imply Perspective					•	
	Suggest Time				•		
Activity	Imply Purpose	•	•	•		•	•
	Show Event	•		•	●	•	•

Matrix A   **Summary of Findings**
Urban Design

Legend:
- ⬤ Frequent (5+)
- ● Infrequent (3-4)
- • Seldom (1-2)
- (blank) Never

Communication Goals		Design Variables Used — Material	Shape	Scale	Position	Orientation	Edge
Location	Suggest Landscape	•	⬤	•			•
	Imply Atmosphere	•	•	•	•		⬤
Culture	Imply Community	•	•	⬤	⬤	•	•
	Show History	•	•	•	●		
	Imply Perspective			•		•	
	Suggest Time				•		
Activity	Imply Purpose		•	•	⬤		•
	Show Event		•		•		

Communication Goals		Design Variables Used — Frequency	Texture	Color	Form	Line	Light
Location	Suggest Landscape	•	•	•	⬤	⬤	
	Imply Atmosphere	•	•		•	•	•
Culture	Imply Community	⬤	•		•		
	Show History	•			•		
	Imply Perspective						
	Suggest Time						•
Activity	Imply Purpose	•		•		•	
	Show Event	•					

● Frequent (5+)

● Infrequent (3-4)

● Seldom (1-2)

Never

Matrix A   **Summary of Findings**
Graphic Design

Communication Goals	Design Variables Used	Material	Shape	Scale	Position	Orientation	Edge
Location Suggest Landscape		●			●		●
Imply Atmosphere		●			●	●	
Culture Imply Community		●	●		●		
Show History		●			●		
Imply Perspective				●		●	
Suggest Time		●			●		
Activity Imply Purpose		●	●	●	●	●	
Show Event		●		●			

Communication Goals	Design Variables Used	Frequency	Texture	Color	Form	Line	Light
Location Suggest Landscape		●	●	●	●		
Imply Atmosphere			●	●			
Culture Imply Community		●		●	●		●
Show History			●		●		
Imply Perspective			●				
Suggest Time			●	●			
Activity Imply Purpose			●	●	●		
Show Event		●	●		●		●

Matrix B   Design Variables Used to Engage Senses

Communication of place through design can have heightened success if the design activates the senses. A multi-sensory experience allows individuals to comprehend the design through multiple avenues in the brain, making the design potentially more memorable and successful at communicating its message. Matrix B identifies specific design variables that have been used to engage the senses of intended audiences. Examples of architecture, urban design and graphic design are examined in this matrix. Please see Appendix A (p. 201) to view larger versions of the images presented in this matrix.

Sense	Variables Used	Material	Shape	Scale	Position	Orientation	Edge	Frequency	Texture	Color	Form	Line	Light
Architecture													
Sight													
Touch													
Hear													
Smell													
Taste													
Urban Design													
Sight													
Touch													
Hear													
Smell													
Taste													
Graphic Design													
Sight													
Touch													
Hear													
Smell													
Taste													

Matrix B **Summary of Findings**

Based on the examples analyzed in Matrix B, the sense of taste is not evoked through architecture or urban design, but can be considered in a graphic design solution. Multiple design examples across architecture, urban design and graphic design were found that activate the other four senses. Matrix B shows that certain design variables are used more often (2 or more times) than others to activate specific senses.

The findings for variables used 2 or more times to activate the senses (across all three design disciplines) are as follows:

Sight Light, Form

Touch Material, Texture

Hear Position

Smell Material

Taste Material (used only 1 time), Color (used only 1 time)

The findings for variables not used to activate the senses (across all three design disciplines) are as follows:

Sight Material, Position, Orientation, Edge, Frequency

Touch Scale, Position, Frequency, Form, Line, Light

Hear Scale, Texture, Color, Light

Smell Shape, Scale, Position, Orientation, Edge, Frequency, Texture, Color, Form, Line

Taste Shape, Scale, Position, Orientation, Edge, Frequency, Texture, Form, Line, Light

Matrix C   Comparison of Design Variables Used to Engage the Senses

Matrix c examines select examples from Matrix b (p. 117). If the same design variable was used across examples in all three design disciplines to evoke the same sense, then those examples were selected for examination in this matrix to allow for better comparisons to be made across the three different disciplines. In cases where the same design variable was not found to be used to activate the same sense across all three design disciplines, then examples were selected that most effectively demonstrated the use of a design variable to engage a particular sense.

Matrix c each sense (the visual, tactile, gustatory, olfactory and auditory) and explains how the chosen design examples are each able to activate these senses through the use of specific design variables such as texture, material, color, orientation, light, form, scale, frequency, position and edge.

This matrix also discusses how the design examples analyzed can offer new ideas and concepts for the communication of place and experience in graphic design. For example, if an implied texture is incorporated into an architectural design to simulate an atmosphere of water, this matrix considers how this design concept can be adapted from the architectural example and applied toward graphic design problem solving to enhance the communication of place.

Sense	Design Variable	Design Example		Potential Influences on the Communication of Place and Experience in Graphic Design
Touch	Texture (implied)		**Architecture** The visual texture created by the video rivers placed in the floor activate visitors' sense of touch as the video rivers simulate water.	Simulation of textures can aid designers in activating the sense of touch in graphic design solutions.
	Texture (actual)		**Urban Design** The use of textured materials in this freeway design allows people to see the texture and 'feel' it as they drive by.	Utilizing materials that are highly dimensional and textured can activate to the sense of touch.
	Texture (actual)		**Graphic Design** The crumpled nature of the paper activates the sense of touch.	Changes in the intensity of a graphic texture can imply that the actual physical texture of something is changing.
	Material		**Architecture** The high gloss sealant used this floor, combined with the iridescent designs of sea creatures, create the illusion that water can be felt when walking on the path.	The finish of materials can influence a persons experience of the design. Glossy materials can create a sense of water, where as a textured matte material could imply dryness.
	Material		**Urban Design** Materials of the built environment (asphalt, concrete, etc.), contrast with the organic materials of the park (leaves, grass, bark, etc.). This contrast of calls attention to the materials' differences, activating viewer's sense of touch.	Using contrasting textures in design can heighten viewers' awareness of textures, and help to trigger their sense of touch.
	Material		**Graphic Design** A hand held shake-activated heating pad is used as a greeting card by a design firm. When shaken the material actually becomes warm to the touch.	Considering how temperature can effect certain design materials will enable designers to utilize temperature in their solutions to create a desired effect or response from viewers.

Sense	Design Variable	Design Example		Potential Influences on the Communication of Place and Experience in Graphic Design
Sight	Light		**Architecture** Specific placement of skylights generate patterns of light inside the building, which create a play of shapes on the already patterned floor of the building.	Using a perforated screen above or in front of a design solution can visually activate the composition by the creation of patterns of light through the screen layer.
	Light		**Urban Design** Lights adorn city buildings and cast a bright/warm glow on the surrounding city. The lights activate the sense of sight and call attention to the forms of surrounding buildings.	Light can be used to highlight specific forms or areas of interest in a design composition, to create a visual focal point, or call attention to an object's specific shape/outline.
	Light		**Graphic Design** Manipulation of the paper lets ambient light to shine through, allowing the folded paper to appear more dimensional and realistic.	Manipulating the material of a design solution to allow ambient light to shine through can be an effective way of creating luminosity and focal points within a design solution.
	Form		**Architecture** The curvilinear forms of this building engage the sense of sight as they create the visual illusion of a flag waving in the air.	Use of curvilinear forms in design can signify motion, specifically undulating motion, allowing a potentially inactive design solution to become visually active.
	Scale		**Urban Design** Large scale and varying sizes of signs create an eye-catching visual dynamic on the street.	Incorporating a shift in scale in a graphic design solution can create a sense of movement and indicate a hierarchy of visual elements.
	Color		**Graphic Design** Color is selectively used and repeated in this design solution, creating a visual dynamic that harkens to the bright lights of New York City.	Patterns of color or selective use of color can be used to create rhythm and movement and to create focal points.

Matrix C   Comparison of Design Variables Used to Engage the Senses

Sense	Design Variable	Design Example		Potential Influences on the Communication of Place and Experience in Graphic Design
Hearing	Form		**Architecture** The precarious form of this parking garage structure resembles that of a garage in an earthquake. The support poles lean in and allows viewers to imagine hearing the sound of the garage cracking.	Selective and specific use of form, can suggest actions or events and the sounds that are associated with them.
	Material		**Urban Design** In this water treatment facility, the natural, stream-like materials used to form waterways, create the sound of a babbling brook. This natural sound helps to fabricate a 'natural environment.'	Certain materials such as wood, metal or tissue paper, make distinctive sounds when handled. Designers can use certain materials to help create sound through user interaction with the design solution.
	Line		**Graphic Design** Multiple lines radiating out away from the cone indicate that sound is being projected from the object. The density and color of the line indicate that it is most likely not a quiet sound, but rather bold and loud.	Incorporating lines of varying qualities (i.e. thickness, color, shape, etc.) can aid in communicating particular objects or areas within a design.
	Position		**Architecture** Falling Waters is constructed over a waterfall, which allows the sounds of water to permeate the building and its surroundings.	Positioning a graphic design solution nearby an external sound source, can enable designers to utilize surrounding sounds and enhance the design's communication potential.
	Position		**Urban Design** This wall is positioned between a group of private residences and the highway. Its position significantly dampens the traffic noise generated on the highway, allowing for the area around each home to be more quiet and peaceful.	The specific site of a final design solution can have a great impact on how people perceive it. For example, positioning the solution on a busy street versus a side alley lessens the amount of noise distraction around the design, allowing people to have a more focused interaction it.
	Position		**Graphic Design** Positioned across the mouth of each person is a continuos line of text, which implies that these people are speaking (creating sound).	Considering the position of text in relation to imagery can make it appear as though an element in the design is speaking.

Sense	Design Variable	Design Example		Potential Influences on the Communication of Place and Experience in Graphic Design
Smell	Material		**Architecture** Use of natural, unprocessed materials emit a scent that infiltrates the structure.	Incorporating scented materials (specifically unprocessed natural materials), in an exhibition design can help to evoke a particular experience through the addition of scent into the exhibit space.
	Material		**Urban Design** A garden designed on the campus of McGill University contains herbs and other aromatic plants to offer a peaceful and relaxing experience to passersby.	Suggesting imagery of aromatic flowers and herbs in a design solution can help to imply a scent. A design can be printed on paper containing dried herbs or flowers to actually release a smell.
	Light		**Graphic Design** Use of lights and darks evoke the sense of smell, as they represent fire (light) and smoke (dark).	Selective use of lights and darks can help to evoke the sense of smell, i.e. black/dark gray can indicate smoky air or stuffy, stale air.
Taste	Material		**Graphic Design** Materials used in this container design to hold bottles of wine indicate what the red wines inside might taste like. The wooden exterior communicates an oak (woody) flavor, and the deep red velvet lining and ribbon indicate a rich and full-bodied flavor/texture.	Using materials in a graphic design solution, whose characteristics (i.e. texture and color) correspond with the food experience being communicated, can help to evoke the sense of taste.

Matrix C   Summary of Findings

Matrix C uncovered new ways to activate the senses in graphic design solutions. Many of the examples analyzed were three-dimensional (architecture and urban design), however, the concepts utilized to evoke the senses can be transferred to both two-dimensional and three-dimensional graphic design solutions.

Activating the senses through design can reinforce a more memorable, multi-sensory user experience. As demonstrated through Matrix C, analyzing how other design disciplines evoke the senses, offers new and inventive ways to improve the communication potential of graphic design solutions.

Ideation

This section applies the research and synthesis from this thesis study to potential design applications that communicate aspects of place. Three application directions were initially investigated as to how they could best demonstrate the findings of this thesis study.

1 A cookbook design for family/friend recipes
2 A redesign of the existing visitors guide for the NYS Finger Lakes Region
3 A redesign of the existing brochure for the Sonnenberg Gardens
  in Canandaigua, New York

Each potential application direction and its accompanying concept sketches are presented and described on the following pages. The Sonnenberg Gardens brochure was selected as the focus for the final application of this study and is discussed in detail on pages 137 – 149.

Potential Application 1　Cookbook of Family and Friend Recipes

Application Description

The concept for the first application was to create a cookbook that features a diverse range of recipes collected from family and friends from around the nation and the world. The design of this cookbook focuses on developing a sense of the history and culture from which each recipe evolved. Careful thought was given to how the user would experience this cookbook. The physical formatting as well as the aesthetic page layout of this book have been established to encourage a slower, more thoughtful reading pace. This slower pace is intended to signal that the recipes are not ordinary, quick recipes to be prepared without thought, but rather recipes rich with tradition, that are to be thoughtfully prepared, savored and enjoyed. For example, the structure of the book could be designed so that when opened, it is reminiscent of opening an old-fashioned recipe box where traditionally handwritten recipe favorites are often stored.

In addition to decisions related to the format of the book, specific use of typography and other design variables such as line, scale, color, etc., could be thoughtfully incorporated to stimulate the senses and communicate the physical aspects of cooking each recipe through the actions of, the act of stirring, smelling rising steam, feeling the ingredients, chopping and tasting. Photographs could be selectively incorporated, to illustrate specific ingredients or show the complete prepared dish. The histories of major ingredients could be included to provide a more comprehensive historical background. In addition, a brief history will accompany each recipe to verbally explain its origins and traditions.
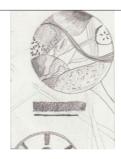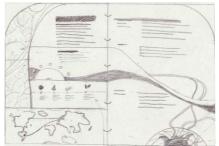
Concept A

This cookbook concept was created to give viewers a sensory experience of being in the kitchen and preparing recipes. Properties of place (landscape, culture and event) are represented in the cookbook in various ways, such as a map indicating the origin (site) of the recipe and the path the recipe has traveled, as well as a timeline that shows the history and origins of the recipe's ingredients. Repetitions of shape and form are used throughout to communicate the different actions involved in creating the recipe, such as stirring (smooth curvilinear lines), and chopping (repeated straight lines of various heights). The culture and traditions surrounding each recipe are presented through descriptions and images of how, when, and why particular people have prepared the recipe. To reinforce the idea of tradition, the cookbook is housed in a box reminiscent of an old-fashioned recipe box. Colors and textures related to the recipes (i.e. cropped images of the final prepared recipe and close crops of various ingredient textures such as brightly colored spices, ruby red tomatoes, purple eggplant, etc.) are incorporated to further evoke the senses.
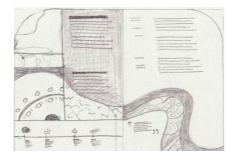
Concept A Layout

Images of ingredient textures on the cover and throughout the book, combined with flowing lines, evoke a tactile sense of the ingredients involved, as well as the movements of stirring and rising steam.
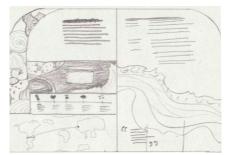
Selected quotations integrate personal traditions and experiences related to each recipe. A timeline communicates the history of the ingredients used in each recipe.
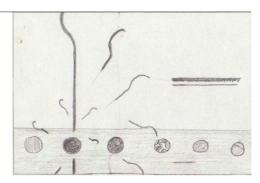
Concept B
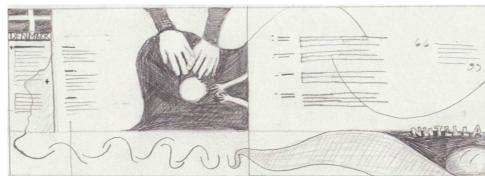
In this cookbook concept, line notation is included at the bottom of each page to communicate some of the motions involved when preparing each recipe, such as kneading, stirring, chopping, etc. The heritage and tradition of each recipe is explored in the left margin of the left page, where the recipe's place of origin is discussed and visually shown through an image of a flag and a geographic outline of the physical location. Quotes are also included to highlight personal experiences of creating or eating each recipe. For example, one of the sketches below shows an image with two sets of hands (one small and one large) reaching toward a ball of dough. This recipe comes from a Danish family where it is traditional for this recipe to be prepared by the father and children. The overall design of this cookbook is intended to communicate the movements and actions involved in cooking as well as the rich traditions that accompany each recipe.
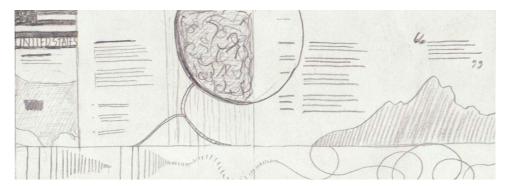
Concept B Layout

Abstract swirling images of spoons on the cover communicate the action of stirring. Repeated circles below are filled with textures of spices. The repetition of circles creates a rhythm that is intended to symbolize shaking spices into a recipe.

Line notation at the bottom of each pagespread represents chopping and then stirring as the line changes from being straight and regimented to organic and swirling.

Potential Application 2   Finger Lakes Region Visitors Guide

Application Description

The second application concept involves redesigning the existing visitors guide for the Ontario County Finger Lakes Region, produced by the I Love New York Program and the Visitors Connection in Canandaigua, New York. The existing design is visually cluttered and lacks clear communication of the place/places it is presenting. Applying the design research and findings of this thesis to the existing content of this guide will potentially allow it to become a more meaningful experience that clearly communicates aspects of the landscape, culture, and events of Ontario County. Careful consideration will be given to user interaction in terms of the size, shape, binding type and position, texture of the guide, as well as the kinds of papers used to create the guide, in order to convey aspects of various destinations in the Finger Lakes region. Specific decisions related to the color, shape, line and texture will be focused on heightening the sensory experience of this guide to imply an atmosphere of travel.

Concept A

The layouts below incorporate elements of the landscape that make the Finger Lakes unique, such as farmland, rolling hills, and lakes. Continuous flowing lines are incorporated in the layout to communicate aspects of water and the area's dynamic landscape. A diecut is implemented in the first pagespread, to create a layered effect and allow a portion of the following page to be seen prior to actually turning the page. This approach is intended to allude to the complexity and richness of the Finger Lakes landscape.

Concept A Layout

Macro and micro views of the landscape are incorporated (view of the vineyards on a hill, close-up of seed rows in a farm field) to provide a sense of the physical textures and composition of the landscape.

Concept B
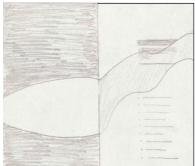
This second concept utilizes line quality to communicate flowing water and fluid movement throughout the piece. Translucent vellum has been incorporated to create visual layering that suggests the idea of mist on water. The translucent vellum could also add an auditory element to this piece since, when the page is turned, the vellum creates a different, quiet sound that could be reminiscent of waves.

Concept B Layout

Repeated organic forms and lines create a sense of flowing water. Translucent vellum adds an auditory element to the guide that could be reminiscent of waves.
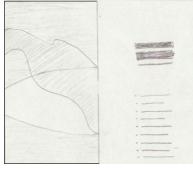
← translucent vellum

translucent vellum →
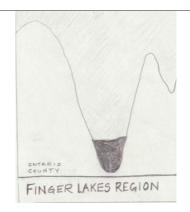
Concept C
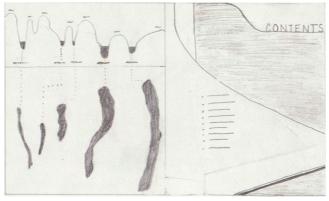
In this approach, the history and landscape of the Finger Lakes are communicated through both imagery and text. Several visual perspectives of the area are shown (i.e. aerial and cross section views of the lakes) to imply the scale and structure of the landscape. Text is also incorporated to describe culturally and historically significant information about the area. Texture, shape and scale are employed (i.e. a cropped image of a sail, a close-up image of striated earth located within a Finger Lakes gorge) to portray the overall grandness of the area, as well as the more personalized experiences such as sailing or canoeing that are possible in the Finger Lakes region.
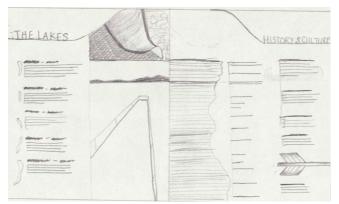
Concept C Layout

Cross section and aerial views of the lakes provide viewers with information regarding hill heights, lake depths, and the overall shape of each lake.

Images of a sail (right page of first spread) and a canoe (left page of second spread) indicate some of the sporting activities that take place on the Finger Lakes.

Potential Application 3   Sonnenberg Brochure
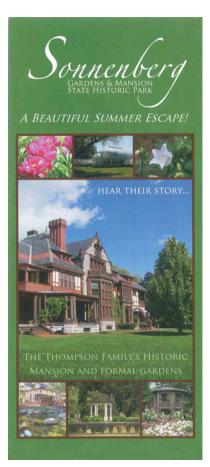
Application Description

The third concept for a design application related to this thesis study involves redesigning the informational brochure for Sonnenberg Gardens located in Canandaigua, New York. The current brochure provides general information, but does little to visually communicate the rich history, grand architecture and beautiful gardens of the Sonnenberg Estate. The redesign of this brochure aims to communicate a 3-dimensionality to simulate the experience of navigating the gardens and encountering the range of botanical and architectural structures on the property. Many people in local and surrounding areas are not familiar with Sonnenberg Gardens. The intent of this brochure would be to allow people to visually get a sense of the history, gardens, and architecture of Sonnenberg in advance, with the intent of enticing people to actually come and visit this local historic landmark.

Existing Sonnenberg brochure
(additional images of the existing
brochure are on p. 137)
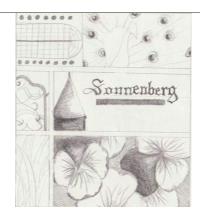
Concept A

This concept was inspired by Kevin Lynch's *Elements of a City* (p. 11). It utilizes a map of Sonnenberg as the means for structuring each page. The distinct areas of land within and immediately surrounding Sonnenberg (defined by boundary lines on the map of the estate) influence the overall layout of this brochure design. The cover design is most closely linked to the map structure. The main text is placed in the location of the mansion, and the lines between the rectangles are placed where roads and paths bisect the property. Macro and micro views are incorporated to communicate both the grandness of Sonnenberg as well as the small intimate/quiet aspects that one might experience when visiting the grounds.

Concept A Layout
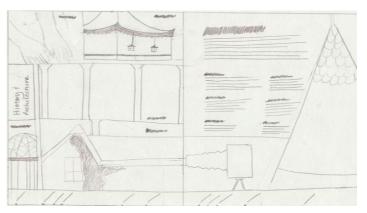
Macro and micro views of the gardens are incorporated to communicate the design of the gardens and the softer, intimate textures within them.

Geometric and organic elements coexist to convey two main categories of attractions at Sonnenberg (the architecture and gardens). Symbolic paths are integrated within the layout to emphasize the activity of exploring the estate grounds.
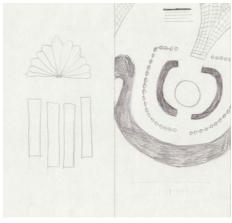
Concept B

In this concept various vantage points of the grounds are represented to provide viewers with an idea of the property layout, including its paths and edges. A glimpse of what an experience might be like in one of the gardens is accomplished by closely cropped views of flowers, and images of paths, textures and architecture. Text is incorporated throughout to provide historical and cultural context.

Concept B Layout

Diecuts in the cover allow images of the gardens from the interior page to be seen, creating an illusion of looking through greenhouse windows. A bird's eye view of one of the gardens on the first pagespread orients viewers to the garden's layout.

Concept C

Travel and movement are communicated through the use of undulating lines and the inclusion of a map on the inside cover of this layout. Many of the artifacts within the Sonnenberg Mansion as well as some of the plants in surrounding gardens were brought over from the family's trips abroad. Various perspectives and textures are represented to communicate the layout of the grounds and to evoke the sense of touch. Attention is also given to the garden path structures in order to communicate aspects of how one would navigate through the gardens while at Sonnenberg.

Concept C Sketch

Textures from various species of trees at Sonnenberg fill the left side of the front cover.

An aerial view of the *Old-Fashioned Garden* shows the layout of the paths within the garden.

A map on the inside cover charts the Thompson's travels.

Why the Sonnenberg Brochure?

After reviewing all of the potential application ideas and their accompanying concept layouts, a redesign of the Sonnenberg brochure was chosen as the final application for this thesis study. This application poses a rigorous yet focused design challenge, as Sonnenberg offers a 'macro' experience to visitors as well as many 'micro' experiences. For example, within Sonnenberg there are nine distinctly different formal gardens with various architectural structures such as a greenhouse complex, Victorian mansion, and extensive stone wall configurations. In addition, Sonnenberg is home to the Finger Lakes Wine Center, a gift shop, and a restaurant, and hosts a variety of events throughout the year. Each of these 'micro' elements of Sonnenberg offer their own distinct environments and experiences. The design of this brochure aims to integrate these varied dimensions of place into one seamless and clear design solution.
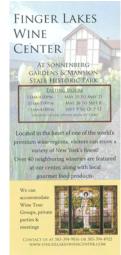
Sonnenberg Gardens Existing Brochures

front cover   inside spread   back cover

front cover   back cover

**Audit of Existing
Botanical Brochures**

Samples of existing brochures were collected to assess how various garden destinations present themselves to the public. In each of the brochures, images of full and partial views of gardens are presented in circular or rectangular formats. The geometric profile of these images portrays a fairly straightforward view each environment. The Hutt City brochure (p. 139) incorporates an organic spatial division into the presentation of two cover images. Altering the compositions in this way begins to visually activate the brochure and subtly suggest flowing movement (through the gardens) or the edge of a leaf or flower. However, like the other brochures shown here, the inside of the Hutt City brochure resorts to rectangular images, and the potential communication of distinctive elements or qualities specific to that place (beyond the content of the image) is lost through generic formatting.

Generally, multiple images are presented in each brochure to communicate the range of gardens and environments at each location. The Linden Gardens brochure however (p. 140), incorporates full-bleed photographs across the entire inside and outside spreads of the layout. Incorporating multiple images of a location can help to depict its many dimensions and offerings. Although this treatment contributes some feeling of expansiveness, use of only one image limits the brochure's potential to fully convey the complexity and richness of the particular destination.

All of the brochures, with the exception of the Lauritzen Gardens (p. 140), include a directional map explaining how to arrive at the destination. The Gardens and Parks of the Rochester Region brochure incorporates a large scale map that covers the entire backside of the brochure. This larger map helps to visualize where all of the garden destinations are located within the Rochester area. None of the brochures include a map that deals specifically with the grounds of the actual location. Including detail at this level could help to give viewers a greater sense of how elements are physically dispersed around the grounds, and how one might navigate to and from the various locations.

Cleveland Botanical Garden
Cleveland, Ohio

Hutt City Garden Parks
Hutt City, New Zealand

Lauritzen Gardens
Omaha Botanical Center
Omaha, Nebraska

Gardens and Parks
of the Rochester Region
Rochester, NY

Linden Gardens
Kaleden, British Columbia
Canada

**Brief History
of Sonnenberg Gardens
and Mansion**

'Sonnenberg is one of the most extensively preserved country estates surviving from the late Victorian era in America' (Hoekelman, 2). Purchased as a summer home by Frederick Ferris and Mary Clark Thompson in 1863, the property initially included 20 acres and a small farmhouse. As a wealthy and prominent family, the Thompsons devoted much of their time and money to developing this estate as an exemplary work of landscape design and architecture.

Mary Clark Thompson's father was the governor of New York State between 1855–1857. Her husband Frederick Thompson was the son of prestigious banker John Thompson. Frederick worked with his father in the banking industry for some time, but a disagreement caused them to part ways. Frederick and a business partner purchased the shares of the bank from his father and brother Samuel (who was also involved in the business). John and Samuel went on to establish Chase National Bank. Both banks created by the Thompsons still exist today as Citibank and Chase Manhattan Bank (Hoekelman).

Success in the banking industry created great wealth for the Thompsons which allowed them to travel extensively and develop their Sonnenberg Estate, and to become involved in many philanthropic endeavors. Between 1885 and 1887, a forty-room Victorian mansion was constructed in place of the existing farmhouse. Mary was especially interested in horticulture and created gardens, greenhouses, orchards and farmland on the property to explore this hobby.

Frederick Thompson died in 1899, leaving Mary much of his fortune, '…and a legacy of philanthropy and civic involvement. Over the next twenty-four years, Mrs. Thompson not only continued these activities, but expanded upon them' (Hoekelman, 5). Mary embarked on extensively developing the grounds of the Sonnenberg Estate. She hired landscape architect Ernest Bowditch (who had previously worked for Frederick Law Olmsted) to design and create nine formal theme gardens on the property. In 1907, Mrs. Thompson hired landscape engineer John Hanrahan (who worked under Bowditch) to be in charge of the design of the grounds from that point on. The following gardens were created to surround the estate: Blue & White, Italian, Japanese, Moonlight, Old-Fashioned, Pansy, Rock, Rose and Sub-Rosa. During this time a new greenhouse complex by Lord and Burnham was also constructed.

Brief History *Continued*

Many of the gardens were inspired by designs that Mrs. Thompson saw and appreciated while traveling abroad. The Italian garden, for example, is reminiscent of the gardens at Versailles, which were 'enlarged, amplified expressions of Italian gardens created on large flat expanses with reflecting pools and fountains, long central axes and vistas, and geometric floral patterns known as floral embroidery' (Hoekelman, 9). Each garden was created based on inspiration from Mary Clark Thompson, Bowditch and Hanrahan. Mrs. Thompson continued to develop and expand the estate to include a Roman bath, aviary complex, bowling alley, nine-hole golf course and Japanese tea house.

Upon her passing in 1923, Mrs. Thompson left the Sonnenberg Estate to her nephew Emory Clark, a resident of Detroit. By 1932, in the heart of the Great Depression, Clark did not have the financial resources to keep and maintain this magnificent estate. He sold it to the United States Government for a total of $100,000. A veterans hospital was constructed on the estate's farmland, adjacent to the mansion, and the mansion and other architectural structures on the grounds were used as office and storage spaces for the hospital.

In 1966, forty three years after Mrs. Thompson's death, a committee was developed by the Canandaigua Chamber of Commerce to 'explore new ways to improve and assist the development of a number of recreation areas and facilities, including the Sonnenberg Estate' (Hoekelman, 25). Although the property still belonged to the U.S. Government at this time, the director of the Canandaigua Veteran's Hospital was involved with the committee to improve Sonnenberg, and allowed restoration plans for Sonnenberg to proceed. Through these efforts Sonnenberg was eventually granted with a 'provisional charter… by the New York State Board of Regents, authorizing the organization of a *charitable, non-profit, tax-exempt, educational corporation to receive, hold, store and improve the gardens, grounds, and mansion of the estate know as Sonnenberg'* (Hoekleman, 26). At this time, initiatives were underway to restore the estate and its many gardens with the help of numerous volunteers who had been recruited and trained by a group named The Friends of Sonnenberg. The remaining fifty acres of the estate were 'officially transferred to Sonnenberg Gardens on May, 10, 1973' (Hoekelman, 26). On May 20, 1973, Sonnenberg became officially open to the public.

	Selected Application Direction	**Sonnenberg Brochure**
Information Inventory	An inventory of information about Sonnenberg Gardens was created to identify and organize the range and quantity of content to be included in the brochure.	

Thompson Family	· Brief history	

Gardens	· Blue & White	· Rock
	· Italian	· Rose
	· Japanese	· Sub-Rosa
	· Moonlight	
	· Old-Fashioned	
	· Pansy	

Architecture	· Victorian mansion
	· Lord & Burnham greenhouse complex
	· Japanese tea house
	· Peacock house
	· Aviary flight cages
	· Roman bath
	· Belvedere (a summer house commanding an exceptional view)
	· Stone walls & gates

Finger Lakes Wine Center **Gift Shop and Restaurant**	· Description
	· Hours
	· Contact Information

Events	· Mothers' Tea
	· Father's Day Car Show
	· Roses and Rosés
	· Moonlight Strolls
	· Thursday Teas
	· Arts at the Gardens
	· Bridal Showcase
	· Mansion Mysteries

General Park Information	· Directions
	· Hours
	· Admission Fees
	· Membership Benefits

**Sonnenberg Brochure
Ideation**

The goal of this brochure redesign is to visually communicate aspects of Sonnenberg's history, gardens, architecture, and events. Initial concept sketches for this application were designed in a square/rectangular format to comply with more traditional brochure expectations (p. 138 – 140). After review of these concepts, additional formats were investigated that meaningfully deviate from the square/rectangular format (folding variations and diecuts were explored). Research conducted for this thesis was influential in the formation of each concept. Specific attention was given to Kevin Lynch's *Elements of a City* regarding how these 'elements' can be applied to the layout and organization of information within the brochure. In addition, design variables used often in architecture and urban design to communicate place (i.e. frequency to imply atmosphere and shape to suggest landscape), as well as those not used often (i.e. texture to show event, and shape to imply perspective) were selectively incorporated to further enhance the communication of place.
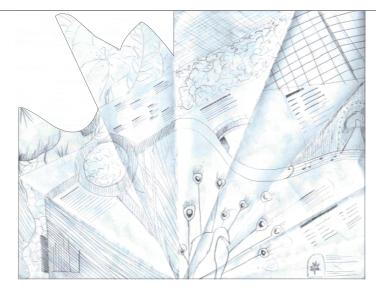
Concept A Description

The goal of this concept is to give individuals an experience of opening a bouquet of flowers when unfolding the brochure. Visible textures on the folded front cover of the brochure are representative of the gardens and other natural materials found at Sonnenberg, while the folded backside presents textures from the built environment. Specific use and placement of these textures is intended to create a dialogue between the natural and built environments in a manner parallel to that which actually occurs on the Sonnenberg grounds.

Concept A Layout

A fan-like fold is utilized to create the illusion of opening a bouquet of flowers when the brochure is unfolded.

Concept B
Description

This version of the brochure utilizes Kevin Lynch's *Elements of a City* as well, and organizes the information into districts, paths and landmarks. For example one district is created for gardens and architecture, and a separate district is established for information about the wine center, restaurant, gift shop and general park information. Additional space has been allotted to the 'garden district' to emphasize this aspect of Sonnenberg as most significant. Within each of these districts, the specific subtopics function as nodes (points of intersection within the districts) as they are areas whose information and environments intersect with one another. For example, in the lower half of the brochure (the informational district), the band of color from the Wine Center extends out across the gift shop and key events information, indicating that wine tasting is involved (in various ways) with the events and gift shop.
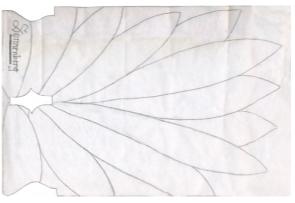
Landmarks are represented on the reverse side of the brochure where an image of a 'landmark' (important building or garden) at Sonnenberg encompasses the entire backside of the brochure. The large 'landmark' image on the back is intended to provide a complementary poster for visitors. This strategy involves a different image being printed on the back of the brochure each year, encouraging people to collect them and acquire a series of 'posters' which represent various landmarks at Sonnenberg Gardens.

Concept B Layout

Information within the brochure arranged according to 'districts.' Architectural and organic forms create visual contrasts between the built and natural environments.

unfolded brochure, front

unfolded brochure, back
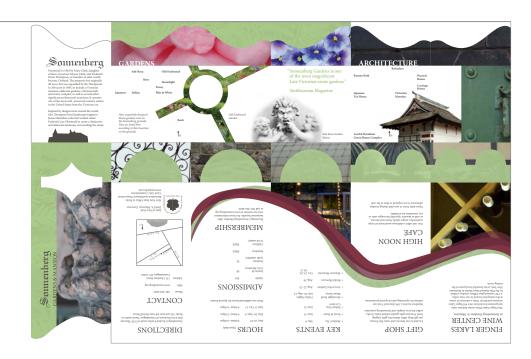
Concept C Description

Based on the concept generated for Initial Layout B (p. 145), a more refined and specific version of the brochure was created. Each of the photographs included were taken at Sonnenberg Gardens, enhancing the authenticity of the design. As stated earlier in the description of Initial Layout B, this concept utilizes Kevin Lynch's *Elements of a City,* and arranges the information into districts, paths and landmarks. This version of the brochure aims to communicate that the garden area is the most significant of the districts. This is indicated visually by presenting the gardens first and by designating a larger portion of the brochure to the gardens than the architecture. The reverse side of this brochure includes a full bleed image of a 'landmark' from Sonnenberg. Both sides of this brochure design could be used as a poster.

Forms from various architectural structures are included in the design to indicate the built environment at the Sonnenberg Estate. The smooth repeated lines in these forms help to create a sense of movement throughout the piece. More organic forms are used to suggest flowing wine and meandering paths throughout Sonnenberg. These organic forms contrast with the structured architectural forms, creating a visual dynamic between the natural and built environments. Macro and micro views of the property are also incorporated to show the grandness of Sonnenberg, as well as the many small, intimate details (such as flower petals and architectural facade textures) that visitors might notice when walking the grounds.

Concept C Layout

Repetition of architectural forms creates a sense of movement and dimensionality. Organic forms and textures indicate the natural environment and meandering pathways.
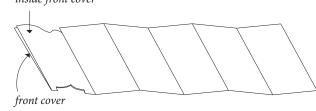
Folding Scheme

Completely Folded Brochure

Partially Unfolded Brochure

inside front cover

front cover

Completely Unfolded Brochure
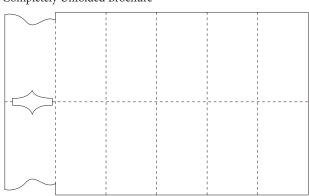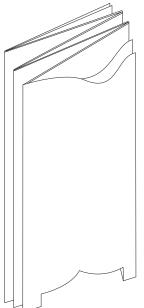
Concept D Description

In this solution, the information presented in the districts below the garden and architecture districts was rotated so that once the brochure is unfolded, all of the information and images are right reading. This way, both the front and back sides of the brochure can be utilized as a poster when unfolded.

In addition, the height of the brochure was increased from 7.5 inches to 8 inches, for better visibility when placed in a standard brochure rack. The text on the front cover was also altered so that 'Sonnenberg' would be readable if this brochure was placed behind another, allowing only the top section to be visible. Additional adjustments were made to refine this design, such as replacing the solid graphic silhouette of the mansion with an actual image, and selective removal of garden texture visible underneath the arches.

View of Concept D
Sonnenberg brochure
in a brochure rack.

Concept D Layout

unfolded brochure, front

unfolded brochure, back

Intermediate Evaluation

A prototype of the strongest brochure design solution was produced and tested among members of the brochure's intended target audiences. This evaluation stage was planned in order to gather feedback to the success of the design in communicating Sonnenberg Gardens. Based on the feedback received during this evaluation process, additional revisions were implemented into the final design solution.

Location & Audience

The survey was conducted at the following locations:

- Hobart and William Smith Colleges   Geneva, New York
- Canandaigua Chamber of Commerce   Canandaigua, New York
- Various businesses along Main Street   Canandaigua, New York

These locations offered exposure to individuals who were both familiar and unfamiliar with Sonnenberg Gardens, as well as individuals who lived both within and outside of Canandaigua, New York (where Sonnenberg is located).

Evaluation Procedure

The brochure was presented to individuals who were asked to look through the brochure and fill out the double-sided questionnaire based on their experience of the brochure. Each individual was asked to refrain from asking questions about the design until after the survey was completed to avoid skewing any results.

Intermediate Evaluation

Evaluation

The evaluation form was one double-sided page in order to keep it concise and avoid the confusion of multiple pages. Questions were presented in two forms: multiple choice, and a rating of 'yes,' 'no' or 'somewhat.' Most questions also included a section where individuals could elaborate on why they selected a particular answer. At the end of the evaluation, space was provided to allow additional comments.

Evaluation Form
Side 1

SONNENBERG BROCHURE EVALUATION

Candice Reese
RIT Graphic Design MFA Program

Personal Background   1 *Gender*   ___ Male   ___ Female

2 *Age*   _____ years old

3 *Where do you live?*
___ In Canandaigua, NY   ___ Nearby Canandaigua, NY   ___ Not in this area (just visiting)

4 *Are you familiar with Sonnenberg Gardens & Mansion?*
___ No   ___ Somewhat familiar   ___ Very familiar

5 *How many times have you visited Sonnenberg Gardens & Mansion?*
___ 0   ___ 1   ___ 2   ___ 3   ___ 4   ___ 5 or more times

Brochure Experience   6 *Does this brochure communicate what a visit to Sonnenberg might be like?*
___ Yes   ___ No   ___ Somewhat

Please answer questions based on your experience of the brochure.

Why? _____

7 *What elements in the brochure communicate what Sonnenberg is like as a place? (check all that apply)*
___ Images   ___ Colors   ___ Written text   ___ Brochure shape   ___ Order of information

Why? _____

8 *Based on viewing the brochure, what are some of the most important things to experience at Sonnenberg Gardens? (check all that apply)*
___ Wine Center   ___ Architecture   ___ Cafe   ___ Gardens   ___ Horse stables

Why? _____

9 *Based on viewing this brochure, how might you describe an experience at Sonnenberg Gardens? (check all that apply)*
___ Mysterious   ___ Loud   ___ Relaxing   ___ Historical   ___ Modern   ___ Quiet
___ Botanical   ___ Unusual   ___ Rustic   ___ Sophisticated   ___ Other_____

Why? _____

10 *Does the color palette used in this brochure correspond with the topics presented in the brochure?*
Yes   No   Somewhat

Why? _____

11 *Do the images in this brochure correspond with the topics presented in the brochure?*
___ Yes   ___ No   ___ Somewhat

Why? _____

12 *Does this brochure entice you to want to visit or return to Sonnenberg Gardens?*
___ Yes   ___ No   ___ Somewhat

Why? _____

(Over)

Evaluation Form

Side 2

SONNENBERG BROCHURE EVALUATION   Candice Reese
                                                      RIT Graphic Design MFA Program

Brochure Experience   13 *Would this brochure stand out among others in a brochure rack?*
Continued   ___Yes   ___ No   ___ Maybe

                              Why? _____

                          14 *If you saw this brochure in a tourist visitor center would you be prompted to look through it?*
                              ___Yes   ___No   ___ Maybe

                              Why? _____

                          15 *Is the size of the brochure…*
                              ___Too small   ___ Just right   ___Too large

                          16 *Is the brochure simple to unfold?*
                              ___Yes   ___No

                              Why? _____

                          17 *Is the brochure simple to fold after using?*
                              ___Yes   ___No

                              Why? _____

                          18 *Would you be likely to keep this brochure?*
                              ___Yes   ___No

                              Why? _____

                          19 *Would you be likely to use this brochure as a poster?*
                              ___Yes   ___No

                              Why? _____

                          20 *If you were to use the unfolded brochure as a poster, which side would you prefer to post?*
                              ___The side with many images & Sonnenberg information
                              ___The side with one large image and the Sonnenberg title

                              Why? _____

                          21 *Are there any additional comments you would like to make about this brochure?*

                              _____
                              _____
                              _____
                              _____
                              _____
                              _____
                              _____

                              Thank you for taking the time to complete this survey!

Intermediate Evaluation Results

The respondent's answers have been compiled together in order to better assess the success of the brochure design. Answers to each question are summarized and, if applicable, comments are listed below. In several cases it is noted whether or not the respondent had visited Sonnenberg Gardens. Including this level of information helps the designer to understand whether the respondent can compare the experience of the brochure to that of an actual experience at Sonnenberg Gardens. Due to printing limitations, the prototype used during the evaluation was fabricated at a smaller size (to enable the brochure to be printed double sided and on a realistic paper weight). As a result, the responses to question number 15 (regarding the size of the brochure), are invalid for the purposes of this study.

Personal Background

1	*Gender*	6 male
		15 female

2	*Age*	4 in their twenties
		4 in their thirties
		5 in their forties
		5 in their fifties
		2 in their sixties
		1 in their seventies

3	*Where do you live?*	8 respondents lived in Canandaigua, New York
		11 lived nearby Canandaigua, New York
		2 were not from the area (just visiting)

4	*Are you familiar with Sonnenberg Gardens and Mansion?*	3 respondents were not familiar with Sonnenberg
		7 were somewhat familiar
		11 were very familiar

5	*How many times have you visited Sonnenberg Gardens and Mansion?*	5 respondents had never visited Sonnenberg
		0 had visited once
		3 had visited twice
		0 had visited three times
		3 had visited four times
		10 had visited five or more times

Brochure Experience

6 *Does this brochure*
  communicate what
  a visit to Sonnenberg
  might be like?

10 Yes
 2 No
 8 Somewhat
 1 Left blank

  Why?

Question 6 Answers	Visited?	Comments
Yes	Yes	'It's clear I could make an afternoon of it'
Yes	Yes	'It outlines all the gardens, buildings' etc.'
Yes	Yes	'Mostly… it would be nice to see more of the gardens.'
Yes	Yes	'Easy to read–just enough information.'
Yes	No	'Simple tranquil descriptions paired with visually interesting images.'
Yes	No	'Visually pleasing graphics depicting nature/art.'
Yes	Yes	'Provides the historic perspective of Sonnenberg along with the unique events associated with it.'
Yes	Yes	'It covers all the bases.'
No	Yes	'Text, yes, but would like a *wow* Sonnenberg image on the front cover, and more pictures.'
No	Yes	'Too modern for a Victorian estate.'
Somewhat	No	'Explains what is available but not an exact experience. Explains a general idea of what to expect.'
Somewhat	Yes	'The brochure can't convey the smells and feelings!'
Somewhat	Yes	'More photos of various gardens would be a plus.'

7 *What elements in the brochure communicate what Sonnenberg is like as a place? (choose all that apply)*

15 Written text
13 Images
12 Colors
 9 Brochure shape
 3 Order of information

Why?

Question 7 Answers	Visited?	Comments
Images, colors, written text, brochure shape, order of information	Yes	'I think it is beautifully done.'
Images, colors, written text	Yes	'The images and colors combined give a sense of what you would experience there and the text fills in the blanks.'
Written text, order of information	Yes	'Gives history and current info.'
Written text	Yes	'The visuals are too specific to one location in a garden and don't give the big picture.'
Colors, written text, brochure shape	Yes	'The shape and color scheme and summary of Sonnenberg.'
Written text	Yes	'More of a museum feel.'
Images, colors, written text, brochure shape	Yes	'All of the above. Because there is so *very much* at Sonnenberg that is varied.'

8 *Based on viewing the brochure, what are some of the most important things to experience at Sonnenberg Gardens? (choose all that apply)*

17 Architecture
17 Gardens
11 Wine Center
 3 Cafe
 0 Horse Stables

Why?

Question 8 Answers	Visited?	Comments
Wine center	No	'Last thing I read.'
Gardens	Yes	'The gardens and grounds are the primary show places.'
Wine center, cafe	Yes	'Devoted space.'
Wine center, architecture, cafe, gardens	Yes	'They have paragraphs under the headings.'
No selection made	Yes	'I have no idea from this brochure what is important.'
Wine center, architecture	Yes	'Brochure was focused towards those selections.'
Wine center, architecture, gardens	Yes	'These items were a focus of the brochure.'
Architecture, gardens	Yes	'The text seems to focus on those elements the most.'
Architecture, gardens	No	'These are placed centrally.'
Wine center, architecture, gardens	No	'Focal points of the establishment.'
Architecture, gardens	Yes	'The brochure highlights architecture and the gardens.'
Wine center, architecture, cafe, gardens	Yes	'Very clear.'
Wine center, architecture, gardens	No	'Gardens, more info, focus.'

9 *Based on viewing this brochure, how might you describe an experience at Sonnenberg Gardens? (choose all that apply)*

16 Historical
12 Botanical
11 Relaxing
10 Quiet
 9 Sophisticated
 4 Rustic
 2 Unusual
 1 Modern
 1 Other (Rare)
 0 Loud

Why?

Question 9 Answers	Visited?	Comments
Mysterious, relaxing, historical, quiet, botanical	Yes	'It is peaceful and expansive.'
Historical, quiet, botanical, sophisticated	Yes	'The images provide me with this sense.'
Relaxing, historical, quiet, botanical, rustic, sophisticated	No	'Visual depictions.'
Relaxing, quiet, botanical, sophisticated	No	'Not an over abundance of text.'
Relaxing, historical, quiet, botanical, sophisticated	Yes	'The images (again) and the events listed.'
Relaxing, quiet, rustic	Yes	'It looks relaxing.'
Relaxing, historical, quiet, botanical, sophisticated	Yes	'These are my general descriptions to visiting such places.'
Historical, botanical	No	'Looks interesting'
Modern	Yes	'Very eclectic.'
Relaxing, historical, sophisticated	Yes	'From descriptions.'
Historical, sophisticated	No	'Based on setup of brochure.'

10 *Does the color palette used in this brochure correspond with the topics presented in the brochure?*

17 Yes
1 No
3 Somewhat

Why?

Question 10 Answers	Visited?	Comments
Yes	Yes	'Gardens and brick.'
Yes	No	'Shades of green with floral patterns help convey the ambiance of the gardens.'
Yes	No	'The greens and other earthy tones.'
Yes	Yes	'The palette uses organic colors.'
Yes	Yes	'Clean colors, blend nicely together.'
Yes	Yes	'Natural colors, garden colors, etc., architectural details.'
Yes	No	'Soft.'
Yes	Yes	'Green = gardens.'
Yes	Yes	'Floral–relaxing.'
Yes	Yes	'Nicely.'
Yes	No	'Green theme, architecture theme'
No	Yes	'I understand why you used them, but they are not inviting to all the beautiful colors of the gardens.'
Somewhat	Yes	'I don't think it represents all of the colors of the garden.'

Intermediate Evaluation Results

11 *Do the images in this brochure correspond with the topics presented in the brochure?*

14 Yes
 0 No
 7 Somewhat

Why?

Question 11 Answers	Visited?	Comments
Yes	Yes	'The images do represent the grounds and buildings.'
Yes	No	'Great pairing of botanical and architectural images.'
Yes	Yes	'Tough, I'd like a few more.'
Yes	Yes	'Flowers and buildings; color of growing plants.'
Yes	No	'Intriguing.'
Yes	Yes	'To experience is to see why!'
Somewhat	Yes	'More images are needed of the garden.'
Somewhat	No	'Better pictures of garden?'
Somewhat	Yes	'More images of the floral gardens.'
Somewhat	Yes	'Could use a map image of estate when laying out where the gardens and architecture are located.'
Somewhat	Yes	'Because 'Gardens' is listed fist, more photos of gardens would be good.'

12 *Does this brochure entice you to want to visit or return to Sonnenberg Gardens?*

Why?

11 Yes
 3 No
 7 Somewhat

Question 12 Answers	Visited?	Comments
Yes	Yes	'I would look specifically for the image on the back.'
Yes	Yes	'It brings to my attention the elements I would enjoy during a visit.'
Yes	No	'I've learned more about Sonnenberg through this brochure than I have from living in the area my whole life.'
Yes	No	'I didn't know it existed but the brochure presents it as a calm, serene place to explore.'
Yes	Yes	'It points out things I had been previously unaware of.'
Yes	Yes	'I did not know there was a cafe there.'
Yes	Yes	'Always a pleasure.'
Yes	No	'I was not aware of the 8 different architectural structures.'
No	Yes	'I don't get a sense of the place.'
Somewhat	Yes	'I like the brochure but with more info on the gardens I think would grab my interest a little more.'
Somewhat	Yes	'A sample garden image would draw me in and make me want to see other gardens there.'
Somewhat	Yes	'More photos of gardens.'
Somewhat	Yes	'I like the statue and wine aspect.'

13 *Would this brochure*   11 Yes
stand out among others   0 No
in a brochure rack?   10 Maybe

Question 13 Answers	*Comments*
Why? Yes	'Reminds me of a pop-up card, I want to see what is inside.'
Yes	'Shape and cover.'
Yes	'Color, script.'
Yes	'I like the two different edges on the cover.'
Yes	'Design cuts.'
Yes	'The cover and die cut.'
Yes	'The overall look is upscale.'
Yes	'Its shape (the scallops).'
Yes	'Shape/design.'
Yes	'Size and shape.'
Yes	'It is clever and unique.'
Maybe	'Green on front is colorful/bright. Gardens could be more of a focus.'
Maybe	'Because of the shape.'
Maybe	'Shape, yes, but 'Sonnenberg' is all you would see. [The words] Gardens & Mansion would be unseen in a brochure rack.'
Maybe	'Colors.'
Maybe	'The inside is VERY visually appealing– cover is modestly appealing.'
Maybe	'The only reason is because it is small.'

14 *If you saw this brochure in a tourist visitor center would you be prompted to look through it?*

Why?

13 Yes
 2 No
 6 Maybe

Question 14 Answers	Comments
Yes	'Yes because it reminds me of a pop-up card and I want to see what is inside.'
Yes	'Because I would look through as much as I could and the shape might make it stand out to me.'
Yes	'Because it is unusual.'
Yes	'Not sure I like the cover image…'
Yes	'The cover and die-cut.'
Yes	'Great cover, interesting shapes.'
Yes	'Shape/design.'
Yes	'I'd be curious because of the words Mansion & Garden.'
Yes	'Because it is unique.'
Yes	'The colors attracted me.'
Maybe	'I think so, I would want to be able to see the words Gardens & Mansion.'
Maybe	'Need pictures of gardens on front.'
Maybe	'I'm not much of a brochure looker.'

15 *Is the size of the brochure too small, just right or too large?*

14 Just right

6 Too small

1 Too large

(Due to printing limitations the brochure prototype was fabricated at a smaller size. Some selected 'just right' based on being told that the actual size would be larger)

16 *Is the brochure simple to unfold?*

19 Yes

0 No

2 Left blank

Question 16 Answers	Comments
Yes	'Unfold yes; I was initially confused on the flow but it made sense after it was unfolded.'
Yes	'Should be more pictures of mansion and gardens inside.'
Yes	'Good folds.'
Yes	'Unfolds with info on one side, gardens on the opposite. Makes it easy for walking.'
Yes	'The text leads you from section to section.'
Yes	'But the reverse wasn't facing the direction I expected– it felt upside down.'
Left blank	'It was a little difficult but not unmanageable.'
Left blank	'Because of uniqueness.'

Why?

17 *Is the brochure simple to fold after using?*

21 Yes
 0 No

Question 17 Answers	Comments
Yes	'Goes together.'
Yes	'Because I am used to the brochure.'
Yes	'Good folds.'
Yes	'The text leads you from section to section when you open it, but in the reverse when you close it.'
Yes	'That worked better for me (than opening).'

Why?

18 *Would you be likely to keep this brochure?*

17 Yes
 3 No
 1 Maybe

Question 18 Answers	Comments
Yes	'By the time I had it unfolded and read, I would have walked away [with it].'
Yes	'Because I realize the thoughts and work that went along to create it.'
Yes	'As a reason to return to Sonnenberg.'
Yes	'Scrapbook the experience.'
Yes	'Might give it to someone visiting me.'
Yes	'I like the design, and I'm a pack rat.'
Yes	'Easy reference.'
Yes	'For some reason I tend to keep brochures– it is a pretty brochure because of the curves.'
Yes	'I have never seen anything like it.'
No	'Lack of photos of gardens.'
Maybe	'Because it is different.'

Why?

19 *Would you be likely*   2 Yes
to use this brochure   18 No
as a poster?   1 Left blank (with a comment 'Probably not')

Question 19 Answers	*Comments*
Why?	
Yes	'Nice shot.'
Yes	'Colors/architecture– elements of brochure are unique.'
No	'Odd shape and picture.'
No	'N/A'
No	'Need more pictures.'
No	'Image too plain. If it was of the mansion with the Italian Garden, yes.'
No	'Of all the wonderful things at Sonnenberg I wouldn't want to post this on my wall.'
No	'I love the image, but wouldn't hang with folds – though it could inspire someone to ask to purchase a poster (flat or rolled).'
No	'I'm not a poster person, but it has appeal as such.'
No	'Too small for framing' (this person did not realize that the brochure completely opened with an image on back).
No	'I've never used a brochure as a poster– it wouldn't occur to me to do that.'
No	'Not a poster, but inspiration for a painting.'

Intermediate Evaluation Results

20 *If you were to use the unfolded brochure as a poster, which side would you prefer to post?*

Why?

11 The side with one large image and the Sonnenberg title

7 The side with many images & Sonnenberg information

3 Left blank

Question 20 Answers	*Comments*
One large image	'More interesting.'
One large image	'Simple, uncluttered, but I don't like the image.'
One large image	'It would prompt interest in the poster, people would ask what is that or where is that…'
One large image	'I like the simplicity of the architectural detail.'
One large image	'Clean look.'
One large image	'The other side has more text than I like on a poster.'
One large image	'I love the details of the garden and architecture.'
One large image	'I love it.'
One large image	'Posters of images is better than words and information.'
One large image	'Artistic.'
Many images & info	'For the info, hours, etc.'
Many images & info	'If the image were different I would chose the side with one large image.'
Many images & info	'For information.'
Many images & info	'More interesting to look at.'

	Visited?	Comments
21 *Are there any additional comments you would like to make about this brochure?*	Yes	'I think the side with the image should have the map.'
	Yes	'I really like the text and how it is set up. Because we live in such a visual world, I am not sure it grabs the eye.'
	Yes	'While I appreciate the interior full window, I would be equally happy without it. Thanks to Candice for choosing to promote Sonnenberg Garden and Mansion.'
	Yes	'Your map doesn't 'say' map to me. Too heavy on the architecture, should be balanced with the gardens more. Cover image repeated inside – not the best use of space.'
	Yes	'The brochure is very attractive and appealing, but needs more visual images. Contact info is good as well as directions and events.'
	Yes	'Some of the panels look like they're missing something. But love the unique cut-outs shaping it. Cover image doesn't do much as well as the lack of images inside to showcase how beautiful Sonnenberg naturally is.'
	Yes	'Your design is very unique BUT the visuals need work to convey the gardens and buildings that make up Sonnenberg.'
	Yes	'Needs more photos of the gardens, especially the Italian topiary garden. It would be helpful to know that it is a place for special events (i.e. weddings). There should be a different photo on front. Less white space. The arrangement of the garden and architecture names was confusing. Add the website underneath the text about the gift shop, and possibly include a photo of the gift shop. I don't like the cropped image of the old-fashioned garden.'
	Yes	'The only thing that threw me was the 'map' of the garden and architecture. It's too suggestive for me I guess. I'd prefer some sort of map behind it – perhaps watermarked for more specific point of reference, i.e. if the property is 200 acres, I'd want a sense of where things are in relation to each other – is it kid friendly? (Can I bring a stroller to get between gardens) or bring a relative in a wheelchair to see the gardens or is it just to spread out).'

	Visited?	Comments
21 *Continued*	Yes	'I like the overall look but would add more about the gardens and the history. The photo on the back doesn't say gardens and the graphics are distracting. Would prefer seeing the pictures.'
	Yes	'The back of the brochure does not serve any purpose. Perhaps the brochure could be redesigned to use the back for information.'
	Yes	'I was confused by the location of the Japanese Tea House, I thought the image marked its location, but then the text appears up and to the left of the picture.'
	Yes	'Overall, I really like the brochure colors, architecture, facts were all really good. Writing provided good detail, but was not to extensive.'
	Yes	'Very artistic flavor – I like the curves complimenting the hard surface of the image on the front of the brochure, and the continuation of the two colors that stream through the other side, well done!'
	Yes	'Information included is very good. Focus needs to be on the gardens in various seasons.'
	No	'It would be helpful to know more of that to expect at Sonnenberg, like will there be guided tours, do you walk around on your own? It would also be helpful to see the Garden & Mansion text near the main title. The graphic on the front is a bit confusing… for some it might spark intrigue, or it may cause people to think that Sonnenberg is not what they thought it was.'
	No	'Thought the whole brochure was a map of Sonnenberg Gardens. In trying to see the map, I realized the flow of the brochure.'
	No	'Information is concise and clear. Inside of brochure is visually pleasing (great graphics and layout) and makes the reader curious to read the text.'

Intermediate Evaluation Results

Summary of Results

Based on the survey results, the design of this Sonnenberg brochure was mostly successful at communicating a sense of a Sonnenberg experience. When asked this question 10 of 21 respondents selected yes, 8 selected somewhat. Elements in the brochure that contributed most to this communication were the written text, images and colors. Several consistent comments for improvement suggested including more images of the gardens. Several respondents commented that additional images should be included in general to reduce the amount of white space. However, despite the lack of more traditional full-view images of the gardens, respondents selected adjectives that correspond with the communicative intent of this brochure design: 16 of 21 respondents selected historical, 12 botanical, 11 relaxing, 10 quiet and 9 sophisticated. Comments made in regard to how the brochure represents Sonnenberg as a place reinforced these adjectives as well, such as, 'It is peaceful and relaxing,' '[There was] not an overabundance of text,' and 'It is peaceful and expansive.'

One recurring criticism involved the 'list' of garden and architectural structure names. Respondents were confused by the abstract concept of 'map' that is implied by the garden and architectural labels being clustered according to their location on the Sonnenberg grounds. Possible ways to remedy this issue without reverting to a standard list of the names of the gardens and built structures would be to incorporate a faint underlying path structure. This addition would provide viewers with an idea of how the gardens are connected to one another and how one might navigate between them.

Overall, respondents felt that the architecture and gardens were equally important to experience while at Sonnenberg. When asked, 'Based on viewing the brochure, what are some of the most important things to experience at Sonnenberg Gardens?' both the architecture and the gardens were selected 17 times, and the wine center was selected 11 times. Several comments suggested that the imagery was too heavily weighted toward architecture. Organization of the information into districts proved successful in this design solution, as it allowed respondents to understand the main components of Sonnenberg Gardens.

Thirteen of the respondents indicated that they would be prompted to look through this brochure if they saw it in a tourist visitor center. Comments suggested that the cover diecuts made the brochure intriguing and different from other brochures. When looking through the brochure, 19 respondents said that it was simple to unfold (2 left this question blank). No respondents had difficulty with re-folding the brochure after use.

Summary of Results
Continued

Eighteen respondents indicated that they would not be likely to post this brochure as a poster. However, when asked which side they would post if they were to use it as a poster, 11 respondents selected the full-bleed image on the back. A range of comments were given in regard to the specific image used on the back. Some would have preferred an image that speaks more to the gardens, others commented that it would not have occurred to them to use a brochure as a poster.

In conclusion, this brochure was able to communicate what an experience might be like through the written text, colors, and imagery. However, including more imagery would help the design to be less dependent on the text and offer a more visually captivating experience. The existing design was able to communicate particular adjectives that correspond with Sonnenberg. All but one respondent selected adjectives that this brochure attempts to associate with Sonnenberg such as relaxing, botanical and quiet. The brochure shape enabled it to appear unusual and distinctive, and the format proved to be easy to open and close. More garden images would help to better convey the garden aspect of Sonnenberg. Also, selecting a more botanical and less ambiguous cover image might better represent Sonnenberg and help call viewers' attention to the brochure. Inclusion of a clear map of the grounds would improve the understanding of the location of elements on the ground and their relationship to one another. It would also be beneficial to explore additional images for the backside of the brochure that speak more to recognizable landmarks such as the mansion or one of the gardens.

Altering the brochure based on the comments acquired during the intermediate evaluation phase should enhance the brochure's ability to present a stronger visual experience of a Sonnenberg. Revisions in regard to the map element should also improve the information design of the brochure and provide viewers with a more accessible and clear reference to the gardens and architecture.

Implementation

Based on the feedback gathered during the intermediate evaluation phase (p. 150) from relevant evaluators and committee advisors, the brochure design has been revised in several ways to enhance its clarity and communication of Sonnenberg. This section discusses major alterations that have been incorporated into the new brochure layout shown on page 174.

Brochure Revisions

It was apparent from the intermediate evaluation that several revisions needed to be incorporated into the final design solution to improve clarity and strengthen the visual communication of the brochure:

1 **Inclusion of additional garden imagery**
More garden images were incorporated, but to a limited degree. Using selected crops of garden images gives viewers a 'snippet' of a garden view, and does not reveal the entire garden scene. This approach is intended to intrigue and entice viewers to visit the location and see the magnificent gardens first-hand. Although including full-view images of the gardens is a practice often used in the design of more traditional brochures (see External Audit, p. 138) this design attempts to challenge traditional standards while maintaining the ability to communicate a 'sense' of the place.

2 **Improve the visual connection among images in the garden and architecture districts**
One of the screened back garden images located underneath the arches in the garden district was removed to allow the adjacent garden image to expand across both panels, eliminating an unnecessary visual interruption. The color of the last set of small arches in the architecture district was made cooler to allow it to relate better (through color) to surrounding images. In addition, the color of the path network in the map was adjusted to increase its visual connection to the paths shown in the Old-Fashioned Garden.

3 **Heighten the visual correspondence between the upper (garden and architecture) section and the lower informational section of the brochure**
Path-like elements were integrated across the garden and architecture districts of the brochure to help convey the idea of walking on a garden path. This decision enhances the visual connections between this upper garden and architecture section and the lower informational portion (which employs a flowing band of red to connote the Wine Center and unify the practical information regarding Sonnenberg Gardens).

4 **Clarification of travel directions**
The directions to Sonnenberg were expanded to include information for visitors traveling from the east and exiting the NYS Thruway at exit 43. Previously, the directions had only catered to individuals traveling from the west and using exit 44 on the NYS Thruway.

Brochure Revisions

Continued

5 **Clarification of the organizational structure of the 'listed' names of gardens and architecture**

This area of the brochure was revised by the addition of a lightly toned path network around the gardens. Both the garden and architectural names were integrated together into one 'map,' which was relocated within the brochure to appear between the garden and architecture sections. This relocation helps to eliminate the need for viewers to cross reference two implied maps (as in the earlier design), enhancing the brochure's usability and providing viewers with a general sense of the relative locations of all significant elements at the estate.

6 **Adjustment of typographic elements**

Smaller typographic refinements were incorporated to improve the visual hierarchy and clarity of information within the brochure, such as altering the text on the cover to improve readability; the 'Sonnenberg' text was decreased in size so that it was no longer cropped at the edges, and the 'Gardens and Mansion' text was placed just below 'Sonnenberg' to enable viewers to read all of the text on the cover when the brochure is placed in a brochure rack (see Appendix D on page 216). Previously, gardens and mansion was unreadable when in a brochure rack (see layout on page 148). On the inside, the point size of the 'Gardens' and 'Architecture' main headings was increased to reinforce their importance and visibility. Threshold alignments were simplified within the 'map' of gardens and architectural structures for greater accessibility and flow. Captions were increased in size to match the main text, eliminating an unnecessary size shift, and individual captions were also centered line for line to achieve a cleaner and more subtle visual presence. In addition, all abbreviations were removed and replaced with entire words.

7 **Enhance the usability of the brochure across multiple years**

The key events and hours/admission sections, as well as the backside of the brochure, present information that could change from year to year. Using an imprint strategy could allow Sonnenberg to avoid the cost of reprinting this entire full-color brochure each year. Sonnenberg could print a greater quantity of most of the brochure layout while leaving two panels and the backside (the key events and hours/admission and the large poster image) blank. The specific information for each year could then be imprinted in the blank locations, and then folded and distributed to the public. For the purposes of this study, the brochure is being designed for 2009 and the relevant information and dates have been included in the brochure.

Revised Brochure

unfolded brochure, front

Other examples for poster imagery

unfolded brochure, back

Dissemination

Short-term dissemination of this thesis study involved sharing the research and design progress related to this thesis study with several audiences over the course of the year, to gain valuable feedback during development stages. Long-term dissemination possibilities involving presentations to selected relevant audiences to obtain additional feedback are also explored in this section.

Short-term Dissemination

Thesis Show
Bevier Gallery

A summary of this thesis study was presented as an exhibition in the Bevier Gallery at the Rochester Institute of Technology in March 2009. A series of wall panels were developed to allow newcomers to the project to gain an understanding of the goals and approaches for this thesis study.

The movable walls of the gallery were arranged in a U-shape to create a sense of 'inside' and 'outside.' On the exterior (outside) of the 'u' panels containing broader, general information were installed, such as an introductory image panel, thesis topic introduction, selected precedents and research related to 'Place.' On the interior (inside) of the 'u' more detailed information was presented such as research on architecture and urban design as they relate to place, synthesis, existing Sonnenberg brochure information and in-progress design ideation for the new brochure. The viewing sequence culminated with a pedestal that presented a three quarter size folded version of the most recent design-in-progress for the Sonnenberg brochure. Please see Appendix B (p. 209) to view the exhibition panels.

View 1

View 2

View 3

View 4

Dissemination

Short-term Dissemination

Continued

Thesis Sharing Session

A presentation of this thesis was made to the faculty and first-year students in the graduate graphic design program at the Rochester Institute of Technology in January 2009. This sharing session provided valuable feedback on the research conducted in this thesis study to date, and also allowed the first-year students to gain insight on the thesis process.

Long Term Dissemination

Sonnenberg Gardens	A finalized version of the brochure, designed as the application of this thesis study, will be presented to Sonnenberg Gardens during the summer following the completion of this study. Sonnenberg management are interested in potentially utilizing the final proposed design or adapting the design to a smaller, more affordable format. Feedback from Sonnenberg management could prove to be invaluable because they are be exceptionally informed about Sonnenberg, enabling them to assess how accurately the design communicates a sense of the estate. It is a concern that, feedback from Sonnenberg may be influenced or biased, based on preconceived notions of travel and/or tourism brochures. It is for this reason that the design has not been shown to Sonnenberg management throughout the design process, so as not to alter the intent of the application (to respond to and utilize research conducted in this study). This brochure design moves beyond the traditional format of a brochure syntactically, semantically and pragmatically. Its nontraditional format and other incorporated decisions will be described when the final design is presented to individuals affiliated with Sonnenberg.
Canandaigua Tourism Committee	The mission of this committee is 'to advance travel and tourism as a means of supporting business and economic vitality through awareness, leadership, promotion, and brochure development.' The intermediate evaluation was partially conducted through the Canandaigua Chamber of Commerce, and Barbara Walters, the director of membership and tourism has welcomed this study and design solution to be presented at a future tourism committee meeting. Since this committee is involved substantially with local tourism (which includes Sonnenberg Gardens), and is invested in the process of brochure development, sharing the final design solution could result in valuable feedback. This committee would be able to compare this brochure to a variety of existing tourism brochures whose shared intention is to communicate place. (*http://www.canandaiguachamber.com/About/Overview/Committees/*)
Finger Lakes Tourism Alliance	As part of the I Love New York Program, the Finger Lakes Tourism Alliance is the official tourism promotion agency for the Finger Lakes region. They are responsible for promoting and enhancing tourist-related businesses surrounding the Finger Lakes. Their expertise regarding business and tourism promotion could provide valuable feedback regarding the brochure's ability to visually compete in a brochure rack, as well as its ability to intrigue and entice viewers to visit Sonnenberg Gardens and Mansion. (*http://www.fingerlakes.org/about.htm)*

Retrospective Evaluation

This section contains both a final outside evaluation and a self evaluation of the final design application. The outside evaluation was conducted to assess the revised brochure's ability to communicate a sense of an experience at Sonnenberg Gardens for potential visitors. Evaluations were conducted at Hobart and William Smith (hws) Colleges in Geneva, New York, among a group of employees involved with alumni relations and fund-raising, who live in various locations in and around the Finger Lakes region. The 'hometown' diversity of these individuals helped to ensure that not every respondent would be from Canandaigua, New York, increasing the likelihood that the individuals would have varying degrees of familiarity with the Sonnenberg estate. Please see Appendix c (p. 214) for a complete copy of the retrospective evaluation form provided to individuals at hws Colleges.

Retrospective Evaluation Results

Outside Evaluation Results

Personal Background

1	*Gender*	3 male
		2 Female

2	*Age*	1 in their twenties
		1 in their thirties
		1 in their fifties
		1 in their sixties
		1 left blank

3	*Where do you live?*	1 respondent lived in Canandaigua, New York
		4 respondents lived nearby Canandaigua, New York

4	*Are you familiar with Sonnenberg Gardens & Mansion?*	1 respondent was not familiar with Sonnenberg
		3 respondents were somewhat familiar
		1 respondent was very familiar

5	*How many times have you visited Sonnenberg Gardens & Mansion?*	2 respondents had never visited Sonnenberg
		1 had visited four times
		1 had visited five or more times

Brochure Experience

6	*Does this brochure communicate what a visit to Sonnenberg might be like?*	4 Yes 1 Somewhat 0 No		

		Question 6 Answers	*Visited?*	*Comments*
	Why?	Yes	No	'The language provides an understanding of activities, and the brochure sets the tone.'
		Yes	No	'This looks like a sophisticated place, the images and colors tell me that this is a quiet, inviting place.'
		Yes	Yes	'It would be nice to see more about the mansion itself, pictures or info.'

7	*What elements in the brochure communicate what Sonnenberg is like as a place?* *(choose all that apply)*	5 Images 5 Colors 3 Written text 3 Brochure shape 0 Order of information		

		Question 7 Answers	*Visited?*	*Comments*
	Why?	Images, colors, written	No	'The uniqueness of the brochure tells a lot text, brochure shape about Sonnenberg.'
		Images, colors, brochure shape	No	'Like the architectural detail on the cover.'
		Images, colors, written text	Yes	'The colors accent the images.'

8 *Based on viewing the brochure, what are some of the most important things to experience at Sonnenberg Gardens? (choose all that apply)*

5 Architecture
5 Gardens
3 Wine Center
0 Horse Stables

	Question 8 Answers	Visited?	Comments
Why?	Architecture, gardens, wine center	No	'These are highlighted; the graphics and pictures emphasize them.'
	Architecture, gardens	No	'Everything about this brochure tells me that I will have an interesting experience.'
	Architecture, gardens	Yes	'Because these are highlighted first.'

9 *Based on viewing this brochure, how might you describe an experience at Sonnenberg Gardens? (choose all that apply)*

5 Botanical
5 Quiet
5 Relaxing
4 Historical
3 Sophisticated
1 Rustic
1 Unusual

	Question 9 Answers	Visited?	Comments
Why?	Relaxing, historical, quiet, botanical	Yes	'Colors, tone.'

Retrospective Evaluation Results

10 *Does the color palette used in this brochure correspond with the topics presented in the brochure?*

Why?

5 Yes
0 No

Question 10 Answers	Visited?	Comments
Yes	Yes	'Greens and earth tones reflect the gardens.'
Yes	No	'The colors work well with the pictures to provide a relaxing and enjoyable feel.'
Yes	No	'Colors are natural and inviting.'

11 *Do the images in this brochure correspond with the topics presented in the brochure?*

Why?

4 Yes
0 No
1 Somewhat

Questions 11 Answers
No comments were written for this question.

12 *Does this brochure entice you to want to visit or return to Sonnenberg Gardens?*

Why?

3 Yes
2 Somewhat

Question 12 Answers	Visited?	Comments
Yes	No	'This looks like a sophisticated place, the images and colors tell me that this is a quiet inviting place.'
Yes	No	'I have never been and now have a complete understanding of the feel, activities and offerings.'
Yes	Yes	'It makes me want to see more.'

Retrospective Evaluation Results

13 *Would this brochure stand out among others in a brochure rack?*

3 Yes
0 No
1 Maybe
1 Handwritten 'Probably'

Why?

Question 13 Answers	Comments
Probably	'The color and design of the facing panel (cover) have an elegance that most of the region's brochures lack.'
Maybe	'Small size.'
Yes	'Shape, sophistication.'
Yes	'Design is unusual.'
Yes	'I would choose it over all the neon-colored tourist brochures.'

14 *If you saw this brochure in a tourist visitor center would you be prompted to look through it?*

4 Yes
1 Maybe

Why?

Question 14 Answers	Comments
Yes	'It looks like my kind of place.'
Yes	'Stands out because of colors and shape.'
Yes	'Shape, sophistication.'
Yes	'Look and colors of facing panel (cover) are very attractive.'

Retrospective Evaluation Results

15 *Is the brochure simple to unfold?*

5 Yes
0 No

Question 15 Answers	Comments
Yes	'Accordion style fold.'
Yes	'But confusing when you get to the back.'

Why?

16 *Is the brochure simple to fold after using?*

5 Yes
0 No

Question 16 Answers	Comments
Yes	'The folds are well defined.'
Yes	'Easy to pull/fold out middle, then fold.'

Why?

17 *Would you be likely to keep this brochure?*

5 Yes
0 No

Question 17 Answers	Comments
Yes	'For its info, to show visitors.'
Yes	'If I enjoyed my visit.'

Why?

18 *Would you be likely to use this brochure as a poster?*

0 Yes
5 No

Question 18 Answers	Comments
No	'Because of the diecut.'
No	'Not inclined to keep a poster of anything.'
No	'Does not appeal to me for that purpose.'

Why?

Retrospective Evaluation Results

19 *If you were to use the unfolded brochure as a poster, which side would you prefer to post?*	2 The side with one large image and the Sonnenberg title	
	1 The side with many images & Sonnenberg information	
	2 (Left blank)	

Question 19 Answers

Why? No comments were written for this question

	Visited?	Comments
20 *Are there any additional comments you would like to make about this brochure?*	Yes	'Would like to see one interior shot of house; Image of mansion is not as attractive as it could be; Not clear what the pink panel is; Good clear layout of info for hours, map, events, etc.; Green and brown tones (are) very attractive; Could use at least one more picture of gardens; Good conceptual separation of images and info.'
	No	'Impressive brochure – I like that the text is on the other side and I'm first drawn in to the images and design which is simple and elegant.'
	No	'I would like more info on the other architectural structures besides the mansion. Also wanted more holistic pictures of the gardens – the only one is the front page.'
	Yes	'Picture of tower not as impressive to me as other images in the brochure that could be used instead. Otherwise, an excellent brochure.'
	Yes	'It seems as though a lot of time has been poured into this project. I would like to see more attention focused on the Mansion.'

Summary of Results

This final outside evaluation confirmed that the new brochure redesign is able to accomplish its overall goals – to communicate a sense of Sonnenberg Gardens, entice individuals to look through the brochure and to potentially visit. Four out of the five respondents indicated that the brochure successfully communicates what a visit to Sonnenberg might be like. When asked which elements in the brochure communicate what Sonnenberg is like as a place, every respondent selected the brochure's colors and images. Following colors and images, written text and brochure shape were the second most selected elements that most communicated what Sonnenberg is like (each were selected 3 times).

Five comments were made in reference to the shape being one of the main reasons why respondents would notice the brochure and be prompted to look through it. All of the respondents except one (who selected 'Maybe') indicated that they would be prompted to look through the brochure if they saw it in a brochure rack. However, only three respondents were enticed to visit and two were 'somewhat' enticed. No comments were made as to why these respondents might not be entirely enticed to visit Sonnenberg after viewing the brochure.

Two comments were made in regard to the amount of garden imagery present in the brochure. One respondent suggested adding one more garden photo, while another suggested having more holistic garden views. Additional garden imagery has been added to this version of the brochure (as compared to earlier layouts), however respondents are still requesting that additional imagery be added. Two respondents also suggested including more information about the mansion and possibly adding an interior photograph.

The final evaluation revealed strengths and weaknesses of the final brochure design implemented for this thesis study. The images, colors, written text and brochure shape, successfully convey aspects of Sonnenberg and clearly communicate important information about the estate. The backside of the brochure and the lack of more comprehensive garden images are aspects of the brochure that could be improved to give people a better sense of what to expect when visiting. One way of improving the back layout could be to select a more attractive image that would be more compelling for individuals to post. An alternative strategy could involve entirely re-purposing the backside as a map (since each respondent indicated that they would not be likely to reuse a folded brochure as a poster).

Self Evaluation

As has already been stated, overall, the new design of the brochure was able to successfully convey aspects of an experience at Sonnenberg Gardens. Through the design and testing process, a number of notable strengths and weaknesses have become apparent.

Strengths

The brochure design was successful at communicating the type of experience a visitor would have at Sonnenberg, such as 'peaceful,' 'relaxing,' and 'historic.' This is accomplished through the color palette, the combination of images and text, as well as the experience of the brochure format (i.e., the expansive accordion folds). The diecuts and unusual layout succeed in making the brochure distinctive and intriguing. While not an abundant number of garden images were used in the brochure layout, the selected cropped images and the presence of green throughout the brochure do present information to communicate the 'botanical' aspect of Sonnenberg without visually revealing entire scenes from the Sonnenberg grounds.

The amount of text and its organization within the brochure seemed to be clear and well connected to the imagery, as no comments were made indicating the viewers had difficulty comprehending the information. An efficient amount of text was used, allowing this brochure to be both informative and image dominant.

Weaknesses

In its final format, the brochure is designed to have the ability to be completely unfolded and viewed as a poster from both sides. When the brochure is partially opened (the accordion folds are extended, but has not been entirely unfolded) one side is right reading and the other side is upside down. This has the potential to cause temporary confusion. Testing the brochure has proved that this is not a major issue, however it is a potential weakness that should be mentioned.

The backside of the brochure could potentially be better utilized to convey more history and information regarding Sonnenberg Gardens. While some may appreciate and use the backside layout as a poster, it is apparent from the evaluation phases of this study, that most people would not be likely to post the brochure as a poster, therefore, the backside could be re-purposed.

Retrospective Evaluation

Future Refinements

The integration of additional garden images within the layout could be explored. When Sonnenberg is open to the public, images of the actual flowering gardens could be obtained for more specific application within the brochure. Alternative ways of showing garden imagery without resorting to more typical rectangular, full-view images could be investigated.

Other uses for the backside of the brochure could be explored, such as a large map of the grounds that contains facts pertaining to each of the gardens and architectural structures. If the back were to be kept as a poster with one large image, additional photographs could be taken so that different images could fill the backside each year.

As a means of communicating and emphasizing a sense of place, text is presented in small easily manageable portions in order to allow imagery to dominate. Reorganization of the images and text could be further explored to allow for alternative presentations of facts regarding the gardens and architecture.

Conclusion

This section presents a final discussion of what has been learned from the specific phases and the overall design process of this thesis study, and its potential significance to the field of graphic design. Alternative approaches to particular aspects of this study as well as possible future applications of this research are also identified and described.

Conclusion

During the course of this thesis study ideologies and methodologies of architecture and urban design were examined and applied to a two-dimensional graphic design solution in order to enhance the communication of place. In addition to exploration of this primary content, information regarding the particular history and culture of Sonnenberg Gardens was investigated (as part of the design application portion of this thesis study) to gain greater insight into what makes a specific location or destination memorable and unusual.

Through the research conducted in this thesis study, it was found that architects and urban designers often utilize aspects of the physical environment to design, enhance, or redesign environments that communicate aspects of specific locations, cultures and activities (the three main characteristics found to most define an individual's experience of a 'place'). In the urban environment, it was discovered (through the writings of Kevin Lynch) that specific physical elements in the environment, such as paths, edges, districts, nodes and landmarks, help to make a location 'imageable.' Observing a physical environment and incorporating aspects of its paths, edges, districts, nodes and/or landmarks into a graphic design solution can heighten the visual communication of the actual destination in viewers' minds. In addition, the specific application of design variables, such as texture, color, shape and form, can help to effectively foster a visual atmosphere within a designed solution, that conveys details of the location's sights, sounds and ambiance.

This study is potentially significant to the field of graphic design, as it demonstrates how the application of methodologies and ideologies from architecture and urban design can offer untraditional approaches to the conceptual and physical layout of graphic design solutions. Use of these methodologies and ideologies has the potential to not only yield unusual and fresh design solutions, but also to substantially strengthen their abilities to successfully communicate particular environments and experiences.

Had time allowed, there is an aspect of this thesis study that could have been approached differently. Kevin Lynch's *Methods to Quantify Individual Responses* (p. 25) could have been used as a means of collecting information on which to base the design of the new brochure. Rather than relying on the designer's interpretation of Sonnenberg to develop initial brochure design concepts and then later incorporating outside feedback (received during the evaluation phases), using Lynch's method would have involved going to Sonnenberg before

Conclusion

developing brochure concepts, to interview visitors about their experiences and possibly obtain more thorough and firsthand perceptions of what makes Sonnenberg 'imageable.'

This thesis study has the potential to offer design inspiration and problem solving methods to amplify the creation or re-creation of desired environments and experiences in both graphic and environmental graphic design solutions. Several methods discovered and implemented in this thesis study to accomplish this goal include:

1   Organize information in a way that relates to the physical layout of the actual environment.

2   Sample particular motions that occur in or around a location (i.e. walking, dancing, playing soccer) and translate the activity into line notation to create movement through the design.

3   Incorporate implied textures from the location to help convey a certain atmosphere and evoke the sense of touch.

Applying this thesis research to a two-dimensional design solution proved challenging as it involved thinking outside of traditional comfort zones and analyzing graphic design problem solving from a three-dimensional perspective. Aspects of three-dimensionality were incorporated into the brochure design to help create a feeling of expansiveness (through the accordion folds), and to allude to both the built and organic environments (through the diecuts on the cover). A range of photographic textures were also utilized to call attention to micro views of soft flower petals and macro views of the elaborate estate, in an effort to help define an experience at Sonnenberg. The concept of path also played an influential role in communicating movement through the brochure by alluding to the many garden paths that bisect the Sonnenberg Estate. Path structures from the Old-Fashioned Garden and other main pathways around the estate were represented by wider gray lines in the brochure. Organic flowing lines were also incorporated to suggest the movement of leisurely walking these paths.

As this thesis study has demonstrated, the fields of architecture and urban design offer concepts and processes that can enhance particular kinds of graphic design problem solving goals. Considering a place's location, culture and activities can help to build a greater understanding of how individuals perceive and experience particular environments. Including images and information that allude to each

Conclusion

of these three aspects of an environment can generate an enhanced sense of place within a two-dimensional design. Investigation of outside influences that may not appear immediately relevant to graphic design (such as architecture and urban design) can potentially lead to fresh thinking and unconventional design solutions.

Glossary of Terms

Atmosphere

The spirit or mood of a particular place

Behavioral Insideness

'Being in a place and seeing it as a set of objects, views, and activities arranged in certain ways and having certain observable qualities' (Relph, 53); deliberate attention to the appearance of a specific place (53)

Culture

The arts and other manifestations of human intellectual achievement regarded collectively; the customs, arts, social institutions and achievements of a particular nation, people, or other social group (Webster's Dictionary)

Edge

The 'boundaries between two phases, linear breaks in the continuity' (Lynch, *Image of a City,* 47)

Empathetic Insideness

'A willingness to be open to significances of a place, to feel it, to know and respect its symbols–much as a person might experience a holy place as sacred without necessarily believing in that particular religion' (Relph 54); 'looking at a place, but *seeing* into and appreciating the essential elements of its identity' (54)

Environment

The surrounding conditions in which one lives or operates; the setting or conditions in which a particular activity is carried on; the natural world as a whole or in a particular geographic area, especially as effected by human activity (Webster's Dictionary)

Existential Insideness

Characterized by '…belonging to a place and the deep and complete identity with a place that is the very foundation of the place concept' (Relph, 55)

Existential Outsideness

'Involves a self-conscious and reflective un-involvement, an alienation from people and places, homelessness, a sense of the unreality of the world and of not belonging' (Relph, 51)

Form

The visible configuration of something; the arrangement of shapes (Wong, 10)

Frequency

The rate (number of times) at which something is repeated

Gestalt

A configuration or structure with properties not derivable from the sum of its individual parts (Meggs, 1)

Identity

A persistent sameness and unity that allows something to be differentiated from others. Identity is not static and unchangeable, it varies as attitudes and circumstances change (Relph, 45).

Incidental Outsideness

'A largely unselfconscious attitude in which places are experienced as little more than the background or setting for activities and are quite incidental to those activities… It applies only to those places in which we are visitors and towards which our intentions are limited and partial' (Relph 52).

Landscape

Visible elements of a region of land.

Line

The path of movement of a specific point.

Material

The tangible substance that goes into the makeup of a physical object ('WordNet, Princeton University Cognitive Science Laboratory).

Objective Outsideness

'The deliberate adoption of a dispassionate attitude toward places in order to consider them selectively in terms of their locations or as spaces where objects and activities are located' (Relph, 51); a deep separation from place (51).

Orientation

The relative physical position or direction of something (Webster's Dictionary).

Path

Channels along which an observer moves, i.e. streets, walkways, transit lines, railroads, canals (Lynch, *Image of a City,* 47).

Phenomenology

The study of the 'thingness of things' (Norberg-Schulz, 14).

Place

'Something more sensed than understood, an indistinct region of awareness rather than something clearly defined' (Dean & Millar, 14). 'When space feels thoroughly familiar to us, it becomes place' (Dean & Millar, 14). Place is 'a discrete, temporally and perceptually bounded unit of psychologically meaningful material space' (Godkin, 73).

Position

The particular portion of space occupied by something ('WordNet, Princeton University Cognitive Science Laboratory).

Scale
The relative size of something, in relation to human size or its surroundings (Webster's Dictionary).

Semiotics
The meaning, concept or interpretation of a sign or symbol.

Sense
1 A way in which an expression or a situation can be interpreted; a meaning (Webster's Dictionary).
2 A faculty by which the body perceives an external stimulus; one of the faculties of sight, smell, hearing, taste or touch (Webster's Dictionary).

Shape
One aspect of form, the outward appearance of a design as seen from one viewpoint (Wong, 10).

Site
An area of ground on which a town, building or monument is constructed; a place where a particular event or activity is occurring or has occurred (Webster's Dictionary).

Space
An indefinite expanse (Dean & Millar, 18), which is made up of a system of places (Norberg-Schulz, 29). Space consists of inside, outside, under, over, before and behind. 'The concept of space is connected with human actions; space is conquered through man's actions' (Norberg-Schulz, 29).

Texture
The surface quality of an object or material, (i.e. rough, smooth, soft, hard, glossy etc.) Texture can be physical (tactile) or visual ('Elements and Principles of Design').

Vicarious Insideness
The experience of a place secondhand, without actually visiting it; to be transported to a place (real or fantasy) through others' accounts of places, movies, or other medium (Relph 52–53).

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Appendix A   Matrix C Images

Architecture
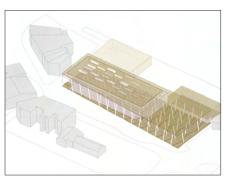
Lace Museum
Calais, France

Fort McHenry
Baltimore, Maryland
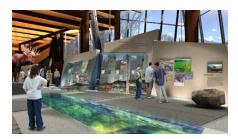
Wakefield Market Hall
Yorkshire, United Kingdom

A Walk on the Beach
Miami International Airport
Miami, Florida
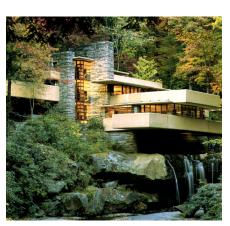
Architecture *Continued*

Grand Teton Visitor and Discovery Center
Moose, Wyoming

Nobel Peace Center
Oslo, Norway

Falling Waters
Bear Run, Pennsylvania

Asphalt Spot
Tokamashi, Japan

Wood Room, 2007
Kent, England
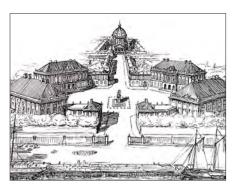
Urban Design

Scent Garden
McGill University
Montreal, Canada

Culver City Streetscape
Culver City, California

Amalienborg Palace
Denmark, Copenhagen

Central Park
New York, New York

Urban Design *Continued*

Kansas City Lights
Kansas City, Kansas

Pima Freeway
Scottsdale, Arizona

Water Treatment Plant
Renton, Washington

Sesquicentennial Park
Houston, Texas

Graphic Design

Fortune Magazine Cover

Keeble & Hall Moving Card

Holiday Greeting Card

Graphic Design *Continued*

Emerging Voices Poster

Parsons Dance Stationary System

Coastal Erosion Photography Book
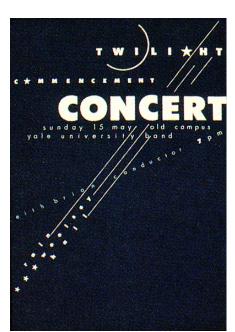
Masseuse Stationary
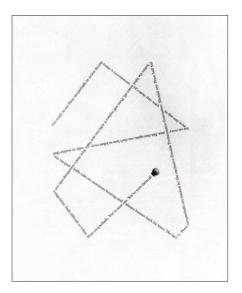
Graphic Design *Continued*

Concert Poster 1

Concert Poster 2

Penn Tennis Ball Advertisement

Graphic Design *Continued*

*Digital Communications
Annual Report*

Student Awards Information Pack

Human Rights Poster

Summit Invitation

Sense of
PLACE

Architecture and Urban Design as Influences on
Communication of Place and Experience **in Graphic Design**

Problem Statement
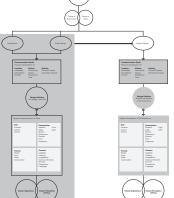
Most architects and urban designers are challenged to design schemas and structures that create a particular experience and sense of place. It is through the manipulation and design of actual three-dimensional spaces that they are able to achieve this. How then is a three-dimensional experience of a place conveyed in two dimensions? Graphic designers may need to accomplish this for particular clients, and distilling an actual experience into a graphic solution can be exceptionally challenging. Examining the ideologies and methodologies of architecture and urban design may offer new and thoughtful approaches for graphic interpretations of three-dimensional experiences. For the purposes of this study, it is important to clarify the differences between space and place.

Space
An indefinite expanse (Dean & Millar, 18), which is made up of a system of places (Norberg-Schulz, 29). Space consists of inside, outside, under, over, before and behind. 'The concept of space is connected with human actions; space is conquered through man's actions' (Norberg-Schulz, 29).

Place
'Something more sensed than understood, an indistinct region of awareness rather than something clearly defined' (Dean & Millar, 14). 'When space feels thoroughly familiar to us, it becomes place' (Dean & Millar, 14). Place is 'a discrete, temporally and perceptually bounded unit of psychologically meaningful material space' (Godkin, 73).

This thesis will first examine how a sense of place is created by architecture and urban design solutions through considerations related to culture, history, community and environment. The realm of actual places exists in three dimensions, rather than two dimensions. However, there are many instances when it is beneficial to distill three-dimensional experiences into two-dimensional formats (i.e. tourism materials, cookbooks, school catalogues, etc.) to help visually and verbally summarize and communicate an environment or experience to an audience. This study will draw parallels and seek influences from architecture and urban design, in order to establish ways in which these goals can be effectively communicated through a graphic design solution.

Dean, Tacita and Jeremy Millar. Art Works: Place. New York: Thames & Hudson, 2005.

Godkin, Michael A. 'Identity and Place: Clinical Applications Based on Notions of Rootedness and Uprootedness.' The Human Experience of Space and Place. Ed Anne Buttimer and David Seamon. New York: St. Martin's Press, 1980.

Norberg-Schulz, Christian. Architecture: Meaning and Place. New York: Rizzoli International Publications, Inc., 1984.

Explanatory Diagram

Key Questions

1   In what ways can audience understanding of place and experience be defined?

2   How do disciplines outside of graphic design, such as architecture and urban design, communicate a heightened sense of place and experience to their audiences?

3   How can the study of principles from architecture and urban design enhance visual communication strategies in graphic design?

4   What kinds of semantic and syntactic decisions can contribute to creating a strong sense of place and experience?

5   How can the attributes of a physical place or experience be summarized and communicated through graphic design problem solving?

Associated Areas of Study

Architecture
Urban Design
Visual Communication
Information Design
Systems Design
Psychology
Tourism

Selected Key Precedents

Elements of a City's Image
Kevin Lynch

Paths   **Nodes**

Edges   **Landmarks**

Districts

Relevance

Elements of a City's Image is a useful precedent for this study because it identifies physical elements of a city that are influential in the formation of its image, making it distinctive and memorable. Lynch's list was useful in understanding how a sense of place is created in an urban setting, by the presence and specific application of these elements in the environment. The concept of a city's physical forms and elements can be transferred into graphic design problem solving, and may offer new methods for organizing elements to create clarity, hierarchy and focal points, which may ultimately help to strengthen the communication of place and experience in graphic design.

Lynch, Kevin. The Image of the City, Cambridge, MA: MIT Press, 1276.

Grand Teton Discovery & Visitor Center
Bohlin Cywinski Jackson

Relevance

The *Grand Teton Discovery and Visitor Center* is a useful precedent for this study because it represents a design solution that creates a heightened sense of place for its visitors, through the careful design of the exterior and interior of the building itself as well as related exhibitions. Considerations of location, environment, history and culture are incorporated into almost every aspect of the building. Design decisions communicate specific aspects of Grand Teton National Park. For example, the angled roof line reflects the form of the mountains. In addition, the angle of the roof creates a vaulted ceiling on the interior, which harkens to the majestic openness of the landscape. Materials used in the construction of the building, such as large rough cut logs, as well as the placement and content of the exhibition help to exude a sense of the rustic and natural.
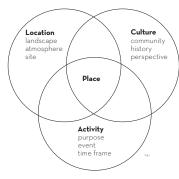
www.nps.org

How to Ski by the French Method
Pierre Boucher

Images are taken from the book How to Ski by the French Method by Pierre Boucher. Left: Image explains the position of the body at the end of a ski turn, through line and text. Right: Image, diagram and text communicate a 'normal position on gentle slope.'

Relevance

How to Ski by the French Method is a useful precedent for this study because it demonstrates the importance of graphic interpretations of 3-dimensional experiences. This instruction manual breaks down the experience of skiing, into a clear 2-dimensional linear diagram, that creates a simplified and coherent explanation of the various body positions of a skier. Boucher's careful and specific use of line, shape and color show effective ways in which graphic design can express a 3-dimensional experience in a very straightforward and concise manner. This example also emphasizes the importance of selective use of variables in design to create meaning and show movement in graphic design.

Tufte, Edward. Beautiful Evidence. Cheshire, CT: Graphics Press, 2006

Research

Properties of Place

Based on research conducted for this thesis, a diagram of key properties influential in the creation of sense of place has been developed (Fig. 1). Approaching graphic design problems with consideration for these properties will ensure that multiple dimensions of place are taken into account, and enhance the solution's authenticity and communication potential.

Location
landscape
atmosphere
site

Culture
community
history
perspective

Place

Activity
purpose
event
time frame

Fig.1

Jackson, John Brinckerhoff. A Sense of Place, a Sense of Time. New Haven CT: Yale University Press, 1994

Lynch, Kevin. The Image of the City, Cambridge, MA: MIT Press, 1976
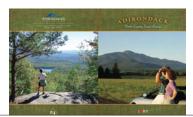
Perspective

Perspective involves past experiences that impact how a person understands and perceives an environment. The perspective from which a place is experienced influences an individual's understanding of a place. The perspective of the 'mass identity,' involves commonly held stereotypes of place. These stereotypes are formulated based on preexisting images of a place circulated via television, internet, magazines, tourism brochures, or other forms of public media. Often these images are analyzed and absorbed by visitors in advance, potentially altering their perspective of the place prior to actually going to the destination. Place is not experienced in isolation, or solely in regard to landscape or aesthetics. E. Relph, author of *Place and Placelessness*, suggests that places are 'sensed' through various elements, which he identifies as 'a chiaroscuro of setting, landscape, ritual, routine, other people, personal experiences, care and concern for home, and in the context of other places (29).'

Relevance to Graphic Design

The plurality of perspectives can make it challenging to uncover an unanimous meaning of something or some place, because the same message (as a picture or words) can communicate multiple meanings, which are in turn interpreted differently by different people (Kalay). How then is meaning established? Author Morris Cohen, argues that things attain meaning by being connected to or referring to things beyond themselves (47). Any designer wishing to convey a sense of place can strengthen their solution by relating elements of the design to the place itself (its landscape, culture or activities) to foster meanings and connections that are grounded in the specific properties of that place.

Cohen, Morris B. The Preface to Logic. Gloucester, MA: Peter Smith, 1977

Kalay, Yehuda. Architecture's New Media: Principles, Methods, and Theories of Computer-Aided Design. Cambridge, MA: MIT Press, 2004

Relph, E. Place and Placelessness. London: Pion Limited, 1976

Quantifying Individuals' Sense of Place

Urban designer and scholar Kevin Lynch developed a method through which he was able to quantify individuals' sense and images of a particular place. His process involved an 'interview of a small sample of citizens with regard to their image of the environment, and a systematic examination of the environmental image evoked in trained observers in the field' (Lynch, *Image of the City*, 140). A series of questions were asked of each person to help develop an understanding of peoples' images and sense of Boston, Massachusetts. The following are two examples of these questions:

1 What first comes to your mind, what symbolizes the word 'Boston' for you? How would you broadly describe Boston in a physical sense?
2 We would like you to make a quick map of central Boston, inward or downtown from Massachusetts Avenue. Make it just as if you were making a rapid description of the city to a stranger, covering all the main features. We don't expect an accurate drawing, just a rough sketch.

Relevance to Graphic Design

Although these questions are specific to Boston, applying them to any environment in question could prove useful to graphic designers in developing an understanding of individuals' sense of place. The questions are specific and direct, which help to develop the context through which people experience place.

Lynch, Kevin. The Image of the City, Cambridge, MA: MIT Press, 1976

Examples of a preexisting images of place:
Adirondack Tourism Guide (bottom left);
Fountains Property Development Brochure (bottom right)

Architecture Images

Architecture & Sense of Place

Understanding how architects create a sense of place is essential to identifying specific design decisions that can potentially inform and enhance graphic design problem-solving in regard to the communication of place. Architects transform space into place by creating architectural forms that are meaningful, understandable, and accessible (Norberg-Schulz, 26). How space is manipulated by an architect to become *place* affects human interaction and navigation.

Norberg-Schulz, Christian. *Architecture: Meaning and Place.* New York: Rizzoli International Publications, Inc., 1988.

Site Exploration & Evaluation:
In & Out of Context

Designing structures that are physically located within the places they are trying to communicate, i.e. visitors centers, on-site monuments, etc., present a different set of communicative challenges than if an architect were to design a building that communicates a distant location, i.e. Rainforest Cafe in Chicago, IL, The Holocaust Museum in Washington D.C., or World Showcase at Disney's Epcot Center. While some may argue that the former design situation (i.e. on-site visitors center) is less of a challenge because the actual site already communicates part of the 'place,' the architect is still very much challenged with incorporating properties of the place (aspects of landscape, culture and activities) in a clear, accessible and harmonious way. A building that exists in its 'place' needs to represent that place in a finessed and seamless way, to compliment and enhance that which is already communicated by the surroundings.

Relevance to Graphic Design

It is helpful to consider the contexts and environments in which architects design their buildings, as they can provide a greater understanding of how architects can involve the surrounding environment to enhance or detract from a sense of that particular place. This concept of context can also be considered in graphic design solutions to heighten the experience of place. Two-dimensional solutions are often portable and are not necessarily always viewed in a single consistent context. Attention can be given to the contexts in which design solutions are presented. Similar to the architecture scenarios mentioned above, design solutions can be in-context, out-of-context or existing in fabricated context. Designers should consider these scenarios and the impact that each could have on the design's authenticity and communication potential.

In Context
Fort McHenry,
Baltimore, MD

Out of Context
Rainforest Cafe
Chicago, IL

Urban Design Images

Urban Design & Sense of Place

Transformation of Space into Place

Consideration of both human interaction and human navigation through space is essential when creating sense of place within the urban environment. Careful thought should be given to activities that will take place, and the 'climate' created within the particular urban space, such as warm, cool, shady, sunny, etc. An individual's line of movement through space alters a person's experience, and influences the speed at which one travels through that space, directly impacting their experience (McGlynn).

McGlynn, Sue. 'Understanding the Power of Streets.' CABE, March 2008. 29 December 2008
<http://www.cabe.org.uk/default.aspx?contentitemid=1465>

Relevance to Graphic Design

An understanding of various ways in which humans will interact with a design solution can enhance the ability of graphic designers to effectively communicate an experience. In instances where a graphic design solution is a 3-dimensional environmental graphic design solution, attention to human movement through the space in and around installations should be considered. Two-dimensional graphic design solutions pose a different challenge since the third dimension is removed. However, attention to human interaction with the design in regard to placement, proximity of the design to viewers, as well as the path needed to be taken to view the design, can impact a viewers' experience of the design.

Diagram of Movement through Space
Brighton, England

Cullen, Raymond J. *Architecture and the Urban Experience.*
New York: Van Nostrand Reinhold Company, Inc., 1985.

Site Exploration & Evaluation

In order to become familiar with the properties of a place, such as its history, culture, and the activities that occur there, a physical exploration of the site is helpful. This can be done by navigating the environment from its center to its outer edges, taking note of how the area evolves both culturally and historically. In addition to a physical exploration, a survey of historical photographs, as well as writings of place, such as poems and essays (whose verbal descriptions can potentially foster vivid images of place), can be influential in aiding an urban designer to better understand a place.

Relevance to Graphic Design

Applying this method of site observation and exploration to graphic design problem solving has the potential to make the design solution more authentic, accurate and rich.

Downtown Redesign
Kendall, FL

Communication of **Place Analysis**

Design Variable
Use Frequency

This matrix measures the frequency of design variable use among examples of architecture gathered for this thesis. Matrices like this have also been generated for examples of urban design and graphic design. This matrix identifies tendencies across design variables used to communicate place and experience in architecture.

Design Variables
Used to Engage the Senses

This matrix investigates the activation of the senses through design. It examines examples from architecture, urban design and graphic design in terms of how they are able to evoke the senses through the use of specific design variables. This matrix also elaborates upon how the examples can potentially influence the communication of a place and experience in graphic design.

Graphic Design & Sense of Place

Existing Brochure for Sonnenberg Gardens

The current brochure provides information about Sonnenberg Gardens & Mansion in Canandaigua, New York, but does little to visually communicate its rich history, grand architecture and beautiful gardens. The redesign of the brochure will conceptually draw from the research conducted in this thesis and apply findings toward solving this design problem. The goal of the redesign is to communicate an enhanced visual and sensory experience for potential visitors. The estate's history, gardens, and architecture will serve as the inspiration for the concept and creation of this new brochure.

Right: Existing Sonnenberg Brochure

New Sonnenberg Brochure

Application-in-Progress Description

The ideation process for this thesis has involved many concept sketches, including explorations related to meaningful ways to fold and die-cut the brochure. Concept development and design strategies are rooted in the research conducted in this thesis. Particular attention was given to Kevin Lynch's *Elements of the City* in regards to the organization, location and presentation of information in the brochure.

Preliminary and intermediate sketches for this design solution organize information into districts, nodes and landmarks. For example a district is created for gardens and architecture, and a separate district is established for information about the wine center, restaurant, gift shop and general park information. Within each of these districts, the specific sub-topics function as nodes (points of intersection within the districts) as they are areas whose information and envir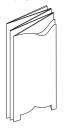onments intermingle and overlap with one another. Landmarks are represented on the reverse side of the brochure where a single element is intended to represent an important building or garden at Sonnenberg. This image fills the entire back of the brochure and may form the basis of a collectible poster. A different image could be printed on the back of the brochure each year, encouraging people to collect them and acquire a series of 'posters' which represent selected landmarks at Sonnenberg Gardens.

Preliminary Concept

unfolded front view
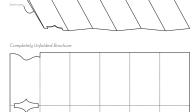
Folding Diagrams

The entire brochure is designed to first fold in half horizontally and then continue to fold across in an accordion format. Actual die-cuts will be incorporated on the front cover only, and the shape of that cover die-cut will be visually implied on the remainder of the brochure pages.

Completely Folded Brochure

Partially Unfolded Brochure

inside front cover

front cover

Completely Unfolded Brochure

dotted lines indicate folds

Intermediate Layout

unfolded front view

unfolded back view

poster orientation of back view (one of a series)

Appendix C   Retrospective Evaluation Form

SONNENBERG BROCHURE EVALUATION

Candice Reese
RIT Graphic Design MFA Program

Personal Background

1 *Gender*   ___ Male   ___ Female

2 *Age*   _____ years old

3 *Where do you live?*
___ In Canandaigua, NY   ___ Nearby Canandaigua, NY   ___ Not in this area (just visiting)

4 *Are you familiar with Sonnenberg Gardens & Mansion?*
___ No   ___ Somewhat familiar   ___ Very familiar

5 *How many times have you visited Sonnenberg Gardens & Mansion?*
___ 0   ___ 1   ___ 2   ___ 3   ___ 4   ___ 5 or more times

Brochure Experience

Please answer questions based on your experience of the brochure.

6 *Does this brochure communicate what a visit to Sonnenberg might be like?*
___ Yes   ___ No   ___ Somewhat

Why? _____

7 *What elements in the brochure communicate what Sonnenberg is like as a place? (check all that apply)*
___ Images   ___ Colors   ___ Written text   ___ Brochure shape   ___ Order of information

Why? _____

8 *Based on viewing the brochure, what are some of the most important things to experience at Sonnenberg Gardens? (check all that apply)*
___ Wine Center   ___ Architecture   ___ Cafe   ___ Gardens   ___ Horse stables

Why? _____

9 *Based on viewing this brochure, how might you describe an experience at Sonnenberg Gardens? (check all that apply)*
___ Mysterious   ___ Loud   ___ Relaxing   ___ Historical   ___ Modern   ___ Quiet
___ Botanical   ___ Unusual   ___ Rustic   ___ Sophisticated   ___ Other _____

Why? _____

10 *Does the color palette used in this brochure correspond with the topics presented in the brochure?*
___ Yes   ___ No   ___ Somewhat

Why? _____

11 *Do the images in this brochure correspond with the topics presented in the brochure?*
___ Yes   ___ No   ___ Somewhat

Why? _____

12 *Does this brochure entice you to want to visit or return to Sonnenberg Gardens?*
___ Yes   ___ No   ___ Somewhat

Why? _____

(Over)

SONNENBERG BROCHURE EVALUATION   Candice Reese
                                                      RIT Graphic Design MFA Program

Brochure Experience 13 *Would this brochure stand out among others in a brochure rack?*
Continued   ___Yes   ___No   ___Maybe

                             Why? _____

                         14 *If you saw this brochure in a tourist visitor center would you be prompted to look through it?*
                             ___Yes   ___No   ___Maybe

                             Why? _____

                         15 *Is the brochure simple to unfold?*
                             ___Yes   ___No

                             Why? _____

                         16 *Is the brochure simple to fold after using?*
                             ___Yes   ___No

                             Why? _____

                         17 *Would you be likely to keep this brochure?*
                             ___Yes   ___No

                             Why? _____

                         18 *Would you be likely to use this brochure as a poster?*
                             ___Yes   ___No

                             Why? _____

                         19 *If you were to use the unfolded brochure as a poster, which side would you prefer to post?*
                             ___The side with many images & Sonnenberg information
                             ___The side with one large image and the Sonnenberg title

                             Why? _____

                         20 *Are there any additional comments you would like to make about this brochure?*

                             _____
                             _____
                             _____
                             _____
                             _____
                             _____

                             Thank you for taking the time to complete this survey!