Design Communication II /// ARCH 222 /// CoD /// Spring 2020
Instructor: Philip Speranza, Assistant Professor
Graduate Employees: Courtney Sigloh and Cary Chu

Exercise 1a Purpose
To develop a method of diagramming to test observe, measure and design relationships in your studio projects.

Assignment /// Diagrams: Visual Language of Abstracting Measured Relationships
Please read Stan Allen 'Field Conditions.' Read it quickly and then a second time taking notes and highlighting key phrases.

Write five paragraphs, each responding to an idea in the reading. Print this on a letter sized paper (portrait orientation) leaving approximately 3 inches between responses for the diagrams. Do not summarize the ideas but analyze them to demonstrate your own understanding and questioning of the ideas. Cite specific evidence.

Follow each paragraph with a "series" of 3 varying diagrams. Use the diagramming language from one of the following people seen below: **Agnes Denes, Peter Eisenman, Toyo Ito, Stan Allen** and **Iannis Xenakis**. Each diagram should communicate a single, abstract relationship/idea. Each diagram should be tested by hand but hard-lined in ink (sketch in ink in your notebooks to practice before the final diagram). Think, visualize, and draw each sketch diagram quickly but thoughtfully in 10-20 seconds, first seeing the image in your mind BEFORE drawing it. Repeat this for a series of three variations. NAME the idea and the pattern that emerges under each diagram name. Use only points and lines. No color. Vary line weights and line type

Learning Objectives
• To learn to draw diagrams as single measured relationships and develop a visual language of differentiated points and line.

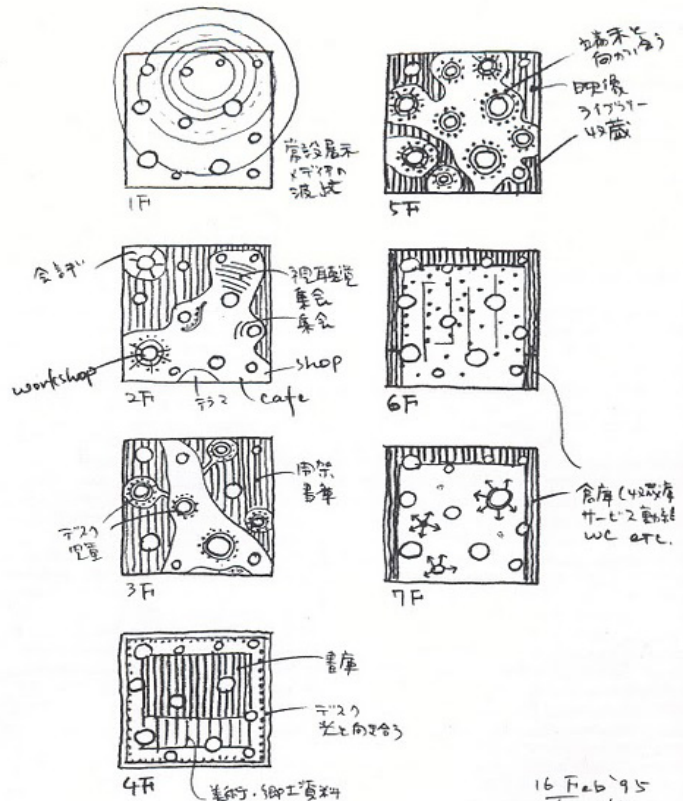**Deliverables**
1a. 8 1/2 x 11 portrait, 2-3 as required

Readings
'Field Conditions' by Stan Allen
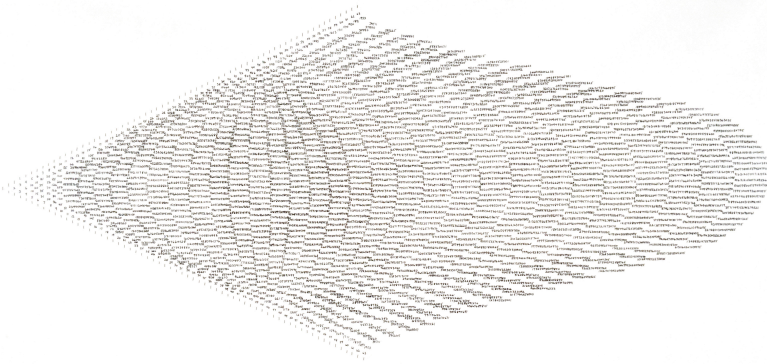
Programs
drafted / hard lined by hand

Schedule
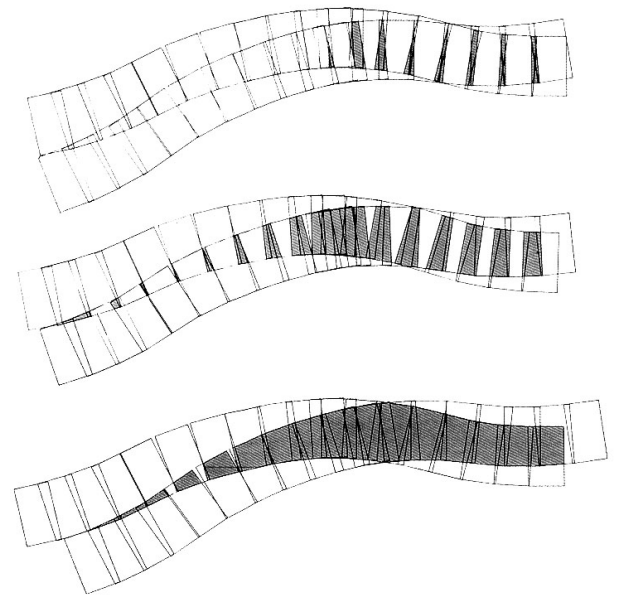Assigned: Tuesday, March 31
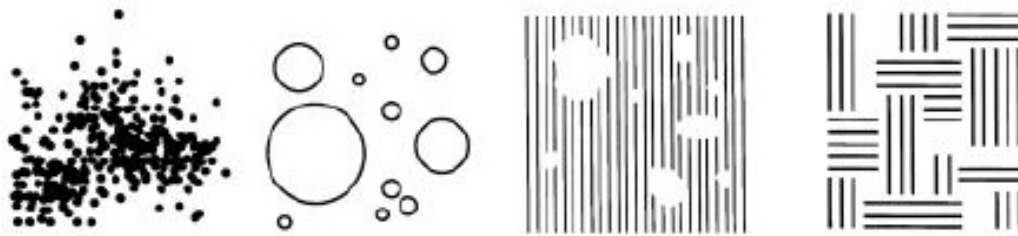Due: Thursday, April 2, 8:00am

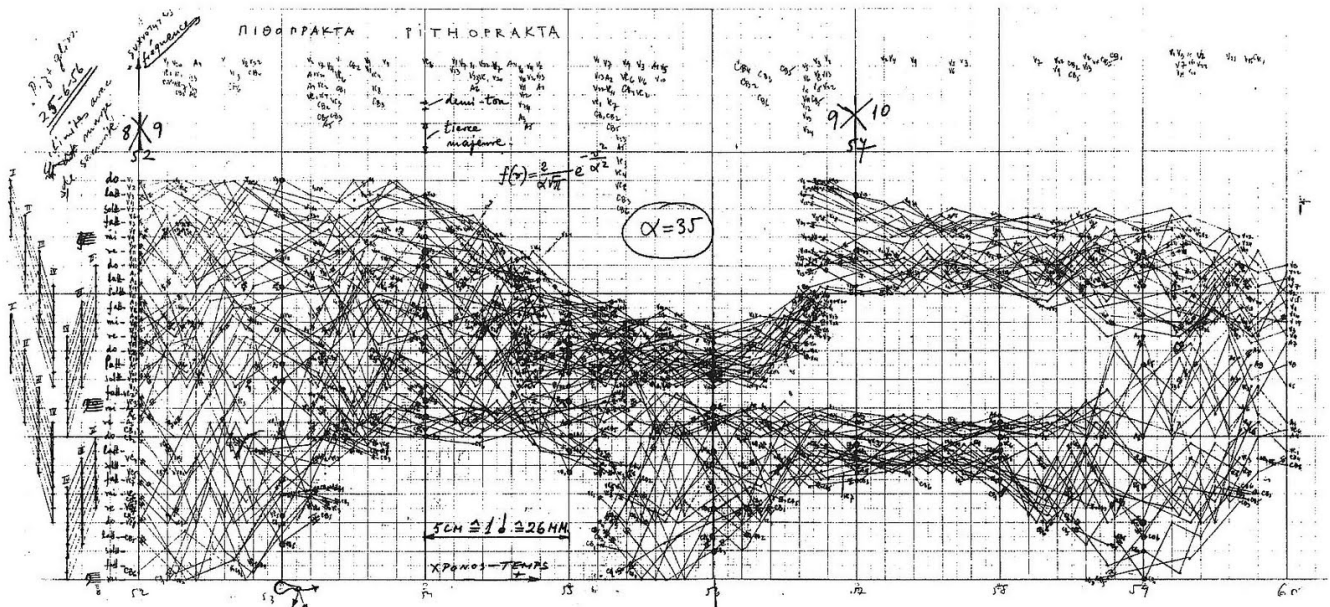Toyo Ito - Sendai Mediatheque, Japan

Agnes Denes

Peter Eisenman, Arnoff Center Warping superpostition, Diagrams

Stan Allen, 'Field Conditions'

Pithoprakta (1955-56), mesures 52-59 : graphique de Xenakis
Source : Iannis Xenakis, *Musique. Architecture*, Tournai, Casterman, 1976, p. 167

Iannis Xenakis, Musique, Architecture

Design Communication II /// ARCH 610 /// CoD /// Fall 2020
Instructor: Philip Speranza, Assistant Professor
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Exercise 1b Purpose
To develop a language of diagramming as a design tool to test relationships in your studio projects.

Assignment /// Diagrams: Abstracting Observed and Measured Relationships
How do we map the human experience of our environment? How do people in space affect our understanding of those spaces as individuals or an interactive groups? This exercise will help you understand the environment and explore a visual design language. In Media, you will learn to diagram using analog and digital vector programs, namely Rhino and Illustrator. Translate the qualitative experiences of people into measurable quantitative variables for points, lines & circles.

Do a series of **three** diagrams of observed variations of human sensory experience in gathering space inside or outside space of your home. Observe and rate the ability to: **sit**, **see in/out**, **store, hear, smell, feeling of security** or **pass**. Rate them 1 to 5 and use this as an input to vary a parameter of drawing units for each artist's language below. *Study these languages VERY carefully. What are their variables? You may use smart phone sensors or your own codified observations (make a 'data dictionary' for rating 1 to 5) measuring the differences in their **qualities** and translate them into abstract diagrams repeating this series using each of the five artists' diagram languages found in Exercise 1a. Photograph your

three times of observed conditions and include as a series of thumbnails at the top-right. Name the quality/idea and the geometric condition of the *pattern* that emerges. Use the template on the website. *As a background you should do a dimensioned 1/4" = 1'-0" plan of the space with three line weights (cut, change of plane and background). Include furniture and other objects as light line weights.

Learning Objectives
• To learn to measure lines and other geometry in Rhino.
• To adjust lineweights and linetypes in Illustrator.

Deliverables
[1] 11x17 portrait orientation + [1] 8-1/2 x11 landscape

Digital Tutorials
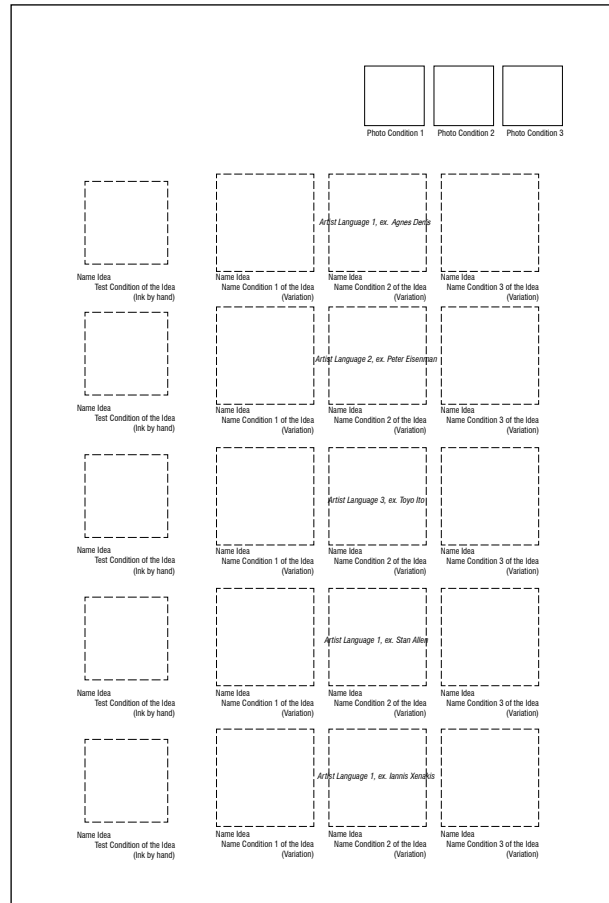Lab notes and Videos: Week 1

Programs
Rhino, Adobe Illustrator

EVALUATION CRITERIA:

• Proficiency of drawing in Rhino and Adobe Illustrator.
• Ability to use Rhino and Adobe Illutrator.
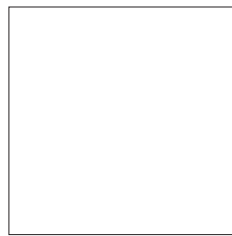
SCHEDULE
Assigned: Tuesday, March 31
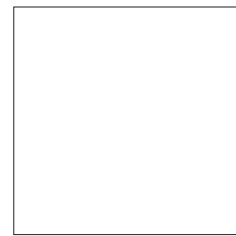Digital Upload Due: Monday, April 6, 11:59pm PCT
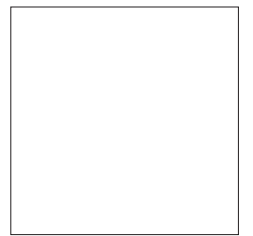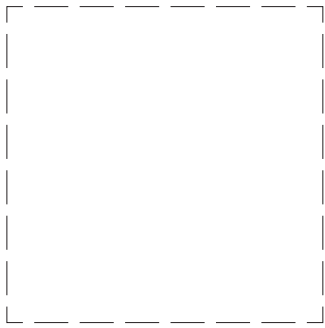
Photo Condition 1   Photo Condition 2   Photo Condition 3

Artist Language 1, ex. Agnes Denis

Name Idea
Test Condition of the Idea
(Ink by hand)

Name Idea
Name Condition 1 of the Idea
(Variation)

Name Idea
Name Condition 2 of the Idea
(Variation)

Name Idea
Name Condition 3 of the Idea
(Variation)

Artist Language 2, ex. Peter Eisenman

Name Idea
Test Condition of the Idea
(Ink by hand)

Name Idea
Name Condition 1 of the Idea
(Variation)

Name Idea
Name Condition 2 of the Idea
(Variation)

Name Idea
Name Condition 3 of the Idea
(Variation)

Artist Language 3, ex. Toyo Ito

Name Idea
Test Condition of the Idea
(Ink by hand)

Name Idea
Name Condition 1 of the Idea
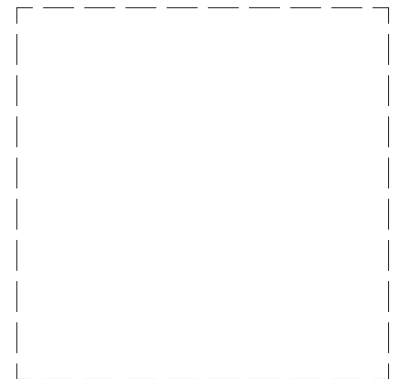(Variation)

Name Idea
Name Condition 2 of the Idea
(Variation)

Name Idea
Name Condition 3 of the Idea
(Variation)

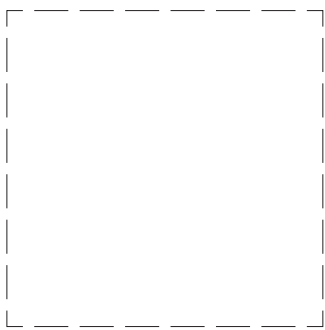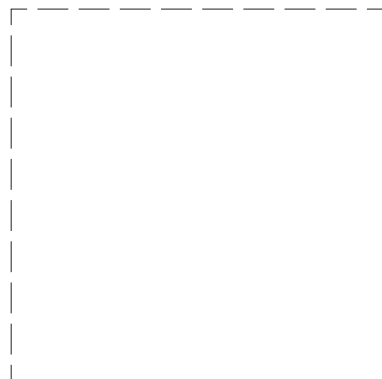*Artist Language 1, ex. Stan Allen*
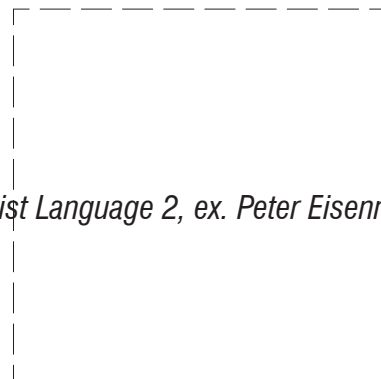
Name Idea
Test Condition of the Idea
(Ink by hand)

Name Idea
Name Condition 1 of the Idea
(Variation)

Name Idea
Name Condition 2 of the Idea
(Variation)

Name Idea
Name Condition 3 of the Idea
(Variation)

Artist Language 1, ex. Iannis Xenakis

Name Idea
Test Condition of the Idea
(Ink by hand)

Name Idea
Name Condition 1 of the Idea
(Variation)

Name Idea
Name Condition 2 of the Idea
(Variation)

Name Idea
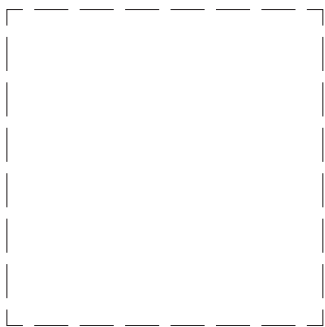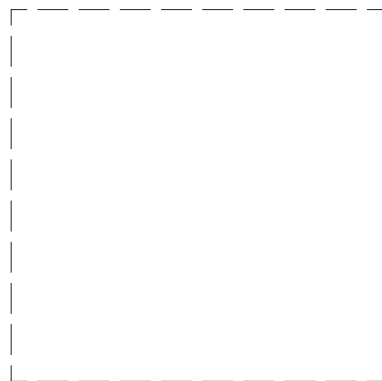Name Condition 3 of the Idea
(Variation)

Photo Condition 1   Photo Condition 2   Photo Condition 3

Artist Language 1, ex. Agnes Denes

Name Idea
    Test Condition of the Idea
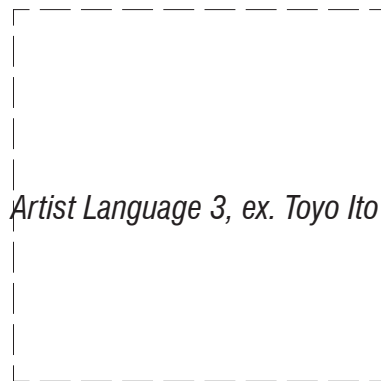   (Ink by hand)

Name Idea
    Name Condition 1 of the Idea
        (Variation)

Name Idea
    Name Condition 2 of the Idea
        (Variation)
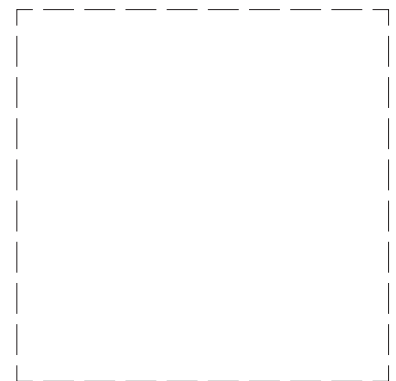
Name Idea
    Name Condition 3 of the Idea
        (Variation)

Artist Language 2, ex. Peter Eisenman

Name Idea
    Test Condition of the Idea
        (Ink by hand)

Name Idea
    Name Condition 1 of the Idea
        (Variation)

Name Idea
    Name Condition 2 of the Idea
        (Variation)

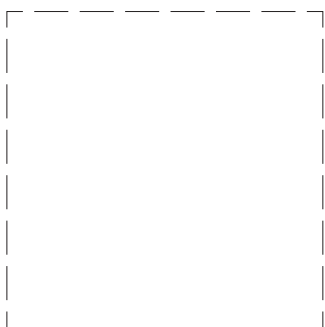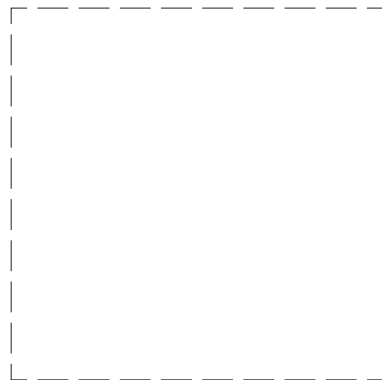Name Idea
    Name Condition 3 of the Idea
        (Variation)

Artist Language 3, ex. Toyo Ito

Name Idea
    Test Condition of the Idea
        (Ink by hand)

Name Idea
    Name Condition 1 of the Idea
        (Variation)

Name Idea
    Name Condition 2 of the Idea
        (Variation)
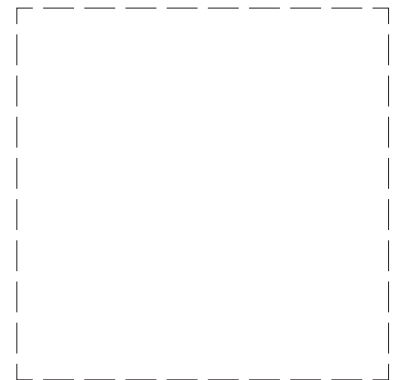
Name Idea
    Name Condition 3 of the Idea
        (Variation)

Artist Language 1, ex. Stan Allen

Name Idea
    Test Condition of the Idea
        (Ink by hand)

Name Idea
    Name Condition 1 of the Idea
        (Variation)

Name Idea
    Name Condition 2 of the Idea
        (Variation)

Name Idea
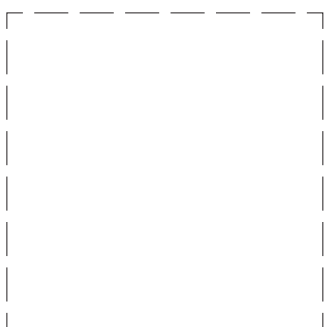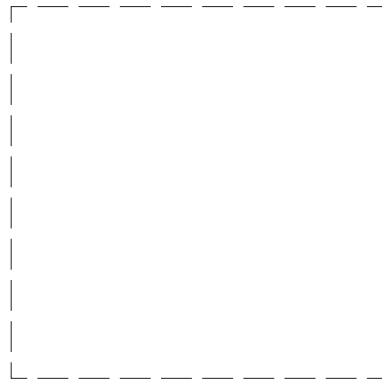   Name Condition 3 of the Idea
        (Variation)

Artist Language 1, ex. Iannis Xenakis

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    Test Condition of the Idea
        (Ink by hand)

Name Idea
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        (Variation)

Name Idea
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        (Variation)

Name Idea
    Name Condition 3 of the Idea
        (Variation)