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# design studio two

67-359

applying design  
to bring data,  
information,  
and ideas to life.

TWO

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"Design is the method of putting form and content together. Design, just as art, has multiple definitions; there is no single definition. Design can be art. Design can be aesthetics. Design is so simple, that's why it is so complicated." — Paul Rand

"Viable communication moves in four dimensions: it relates man to man, and that relation determines and is determined by what man can become, by the ideals which inspire him, and by his conception of the objective circumstances which environ him."  
— Richard McKeon

# Syllabus

## About this Studio

The value of visual literacy can't be understated. As knowledge workers, we shape information on a daily basis: creating charts and graphs out of raw data, structuring documents and screens out of text and images, explaining to others how to do things through diagrams or maps, and creating accessible visual models to represent high-level concepts. In the last decade, amidst a deluge of collected data, the possibility and need for data visualization has come to the forefront. Whether simple or complex, communication design is the practice of organizing, structuring, and clarifying data, information, and ideas in relevant, strategic, and engaging ways.

Success in communication design depends on understanding audience needs and values, context of consumption, and the overall purpose and goals of constituent stakeholders. Achieving these complex and sometimes vague or conflicting objectives depends on your design process. Across the field of design, process can generally be summed up in two acts: insight and production.

This semester, you will engage this process beginning with the study of content strategy — creating structure, consistency, cohesion, and value, requiring an intimate understanding of the content at hand. Then, bring the content to life through an iterative process of sketching, framing, capturing, comparing, stepping back, going further, brainstorming, pinning-up, putting aside, circling-back. The output of this production performance is visual work that should speak with a voice in sync with the content and one with which the audience can relate. This happens in the details: type, image, color, layout, style, and form.

In addition to these acts of production, there's still an element of serendipity in design: those instantaneous ideas that seemingly come from nowhere. In actuality, they come from exposure to the diverse world around you. Read books, see films, be adventurous, take classes in philosophy and quantum mechanics. Great designers and communicators are not just good at their formal craft but the ways in which they weave relationships amongst seemingly disparate ideas.

In its broadest sense, design is a liberal art and applied art that shows up just about everywhere and can be applied to just about anything. In this class, we will apply design to data, word, and image in an effort to understand how best to communicate ideas and information. Apply this knowledge in whatever field you choose to pursue.

Spring 2016

Sunday and Tuesday

4:30 pm – 5:50 pm

9 Credit Hours

No Prerequisites

Lab 1032

Alexander R. Wilcox Cheek

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Information Systems

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## Objectives

- ↗ To advance the intellectual activity of **concept development** to communicate an idea.
- ↗ To reason and **think critically** about processing both qualitative and quantitative material.
- ↗ To explore the **process of design** and visual communication through sketching and ideation.
- ↗ To **translate data into visual form** with clarity, honesty, appeal, and refined craft.
- ↗ To become comfortable with **juggling the many syntactic aspects** of design and composition.
- ↗ To strengthen your ability to recognize and **analyze visual aesthetics**.

## Text & Materials

- ↗ *WSJ Guide to Information Graphics* by Dona M. Wong ISBN 978-0393347289
- ↗ Canson 9×12 Sketchbook and Staedtler Fineliner Pens
- ↗ Sketch App 3.3.1 for Macintosh
- ↗ Adobe InDesign

## Design Studio 2: Shaping Data and Information

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### Evaluation

Generally speaking, projects are evaluated on **concept** (strength of the idea and how well it supports the message); **process** (evidence that you have explored many possible solutions through sketching and rough development); and **craftsmanship** (refinement of your idea with careful attention to detail and clarity). The course rubric covers detailed evaluation criteria for all projects.

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15%	Hierarchy	30%	Pathways	10%	Engagement
30%	Wayfinding	15%	Get Info	100%	Final Grade

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### Expectations

Please maintain good communication with me throughout the course. I am here to help each student achieve the learning objectives of the course. I will put in as much time in as you are willing to put in yourself. 9 credit hours means that for every hour spent in the classroom, two hours of work is expected outside.

Please do not multi-task with other work, email, texting, or web browsing. Evidence that you are not fully engaged in the class will be reflected in your participation grade.

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### Extracurricular

Pinterest is a great resource for designers of all kinds. Get an account and start pinning! Students are also encouraged to take advantage of cultural activities and architectural landmarks in Qatar like mathaf: arab museum of modern art, Museum of Islamic Art, Richard Serra's two installations, Souq Waqif, Jazz at Lincoln Center, and whatever else is fun and interesting.

# Course Flow

Spring 2017 Sunday and Tuesday, 4:30 pm – 5:50 pm, Lab 1032

## Introduction

Sun, Jan 10 Syllabus Review & Welcome  
**SLIDES:** Designing in the First Order  
**IN-CLASS ACTIVITY:** Whiteboarding *Invisible Cities*  
**HOMEWORK:** With your sketchbook and a pen or pencil, use your bedroom window as a frame and make ten drawings. For the first one, set an 8 second timer. For the next four, set a 15 second timer. For the sixth drawing, 30 seconds; seventh, 45 seconds; eighth, 1 minute; ninth: 3 minutes; tenth: 6 minutes.

## Hierarchy

Tue, Jan 12 **SLIDES:** Typography and Page Composition  
**PROJECT ONE:** The Karen Moyer Typographic Hierarchy Project  
 With the given text, create a set of 10 A4 posters × 12 to 18 variations for each.

Sun, Jan 17 Studio Day — InDesign  
 Tue, Jan 19 Studio Day — InDesign; pin-up for posters 1–5  
 Sun, Jan 24 Studio Day — InDesign  
 Tue, Jan 26 **PROJECT DUE:** Submissions and pin-up for posters 6–10  
 Submit your ten final packets as ten separate PDFs with your ideal solution set as the top-most poster.  
**SLIDES:** Grayscale and Color

## Get Info

Sun, Jan 31 **PROJECT TWO:** Using Sketch 3 and from the field set below, design a “get info” panel for an application. This user interface requires a clear content structure, a consistent design language, and basic interactivity.

<b>Application Name</b>	untitled	<b>Tags</b>	Colors
<b>Version</b>	v. 2.4	<b>File Lock</b>	Checkbox or Icon
<b>Size</b>	42 mbs	<b>Comments</b>	Field
<b>Path</b>	Macintosh SSD / Applications	<b>App Icon</b>	Icon
<b>Date Installed</b>	December 1, 2015	<b>Privileges and Permissions</b>	Dropdown Input List
<b>Last Opened</b>	January 31, 2016		

Tue, Feb 2 Studio Day — InDesign  
 Sun, Feb 7 Studio Day — InDesign  
 Tue, Feb 9 **PROJECT DUE:** Submissions and Critique  
 Submit all process work in physical + digital form; submit final as a high-res PDF to Blackboard.

## Wayfinding

Sun, Feb 14 **READING FOR TODAY:** Edward Tufte, “Graphical Excellence”  
**SLIDES:** Information Design and Data Visualization  
**PROJECT THREE:** In a group of three, study, propose, and design solutions for a new tangible wayfinding system in the Carnegie Mellon building. Required deliverables include: a new numbering system, a set of eight new graphic symbols, mockups of the signage (both the graphic form and photographs of them in context), typographic specifications, and a map of the ground floor. Have cameras and notebooks for building documentation and wayfinding audit.

Tue, Feb 16 Studio Day  
 Sun, Feb 21 Studio Day  
 Tue, Feb 23 Studio Day

Sun, Feb 28 & Tue, Mar 1 **SPRING**  **BREAK**

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Sun, Mar 6 Studio Day

Tue, Mar 8 Studio Day

Sun, Mar 13 Studio Day

Tue, Mar 15 Studio Day

Sun, Mar 20 **PROJECT DUE:** Submissions and Critique

Final submissions should be in the form of an A4 landscape book that includes an audit of the existing system, the new numbering system, symbol system, proposed signage, type system, photographs of the signage in context, the map, and annotated explanations. This document should also include process work in the appendix. While this is a group project, attribute authorship throughout the process book.

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### Pathways

Tue, Mar 22 **SLIDES:** Maps and Visual Narratives

**LISTEN FOR TODAY:** *This American Life*, Episode 110, "Mapping": <http://tal.fm/110>

**IN-CLASS ACTIVITY:** Shopsin's Menu

**PROJECT FOUR:** Choose a pathway in Qatar, a clearly defined span from point A to point B. This could be from home to school, one end of Souq Waqif to another, the Sheraton to Richard Serra, or the Saudi border to Burj Qatar. Collect a mass of data as you travel this route. If you're walking, photograph as much as possible, interview people, pay attention to the ground, the places, the sounds. Record everything you can in whatever way you can. If you're driving, record the traffic patterns, the roundabouts, speeds, or the changes in environment. Rig your car up with cameras and use audio notation to get as much down as possible. Find a theme along that pathway — the people, the architecture, the change, the natural environment — and present it as a composed A3 poster. The composition should have a clear grid, a map, imagery, original text, and anything else fitting to communicate this evidence-based narrative.

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Sun, Mar 27 **PROFESSOR IS OUT OF TOWN**  **NO CLASS**

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Tue, Mar 29 **DUE TODAY:** Content. Have as much material as possible for visualization. Bring your sketchbooks. Continue to gather more data from your site as needed.

Sun, Apr 3 Studio Day

Tue, Apr 5 Studio Day

Sun, Apr 10 Studio Day

Tue, Apr 12 Studio Day

Sun, Apr 17 Studio Day

Tue, Apr 19 **PROJECT DUE:** Submissions and Critique

Have printed versions of your screens for pin-up. Submit all process work in physical and digital form; submit final map as a high-res PDF on Blackboard.