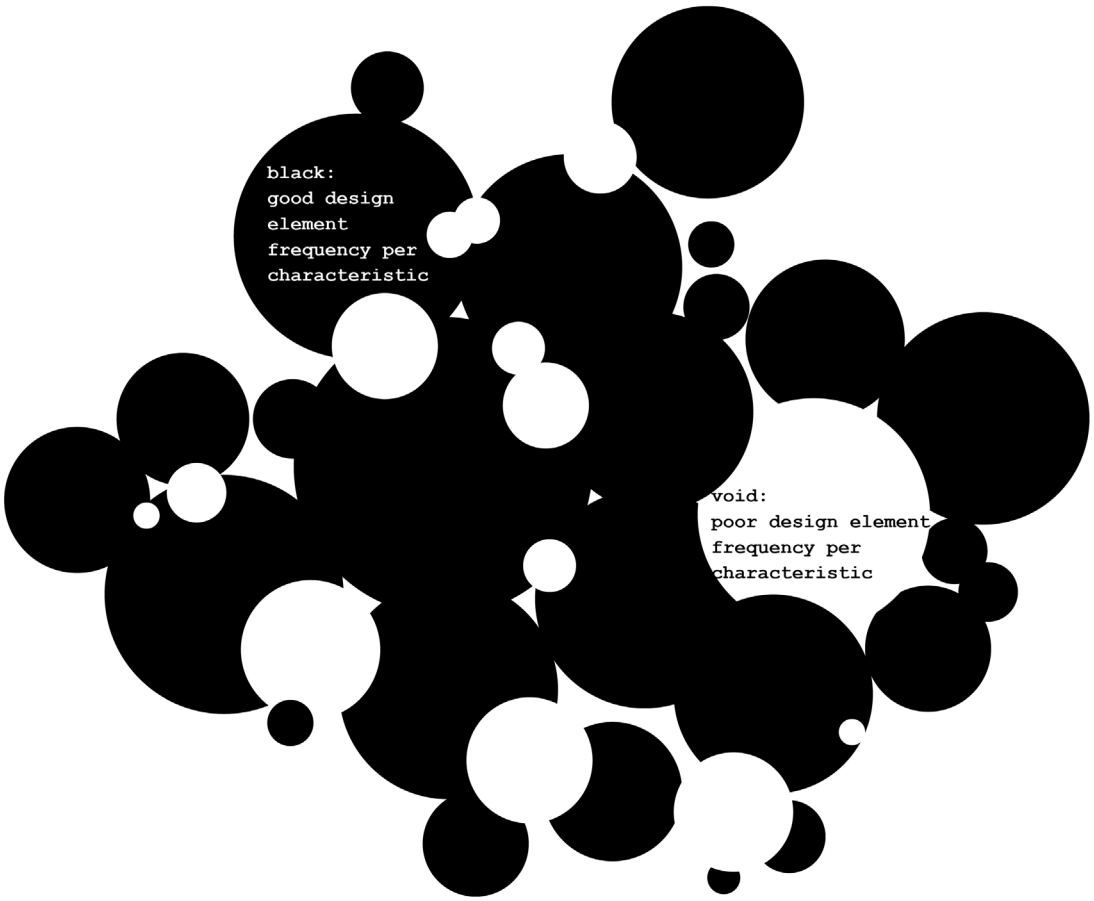
Methodology

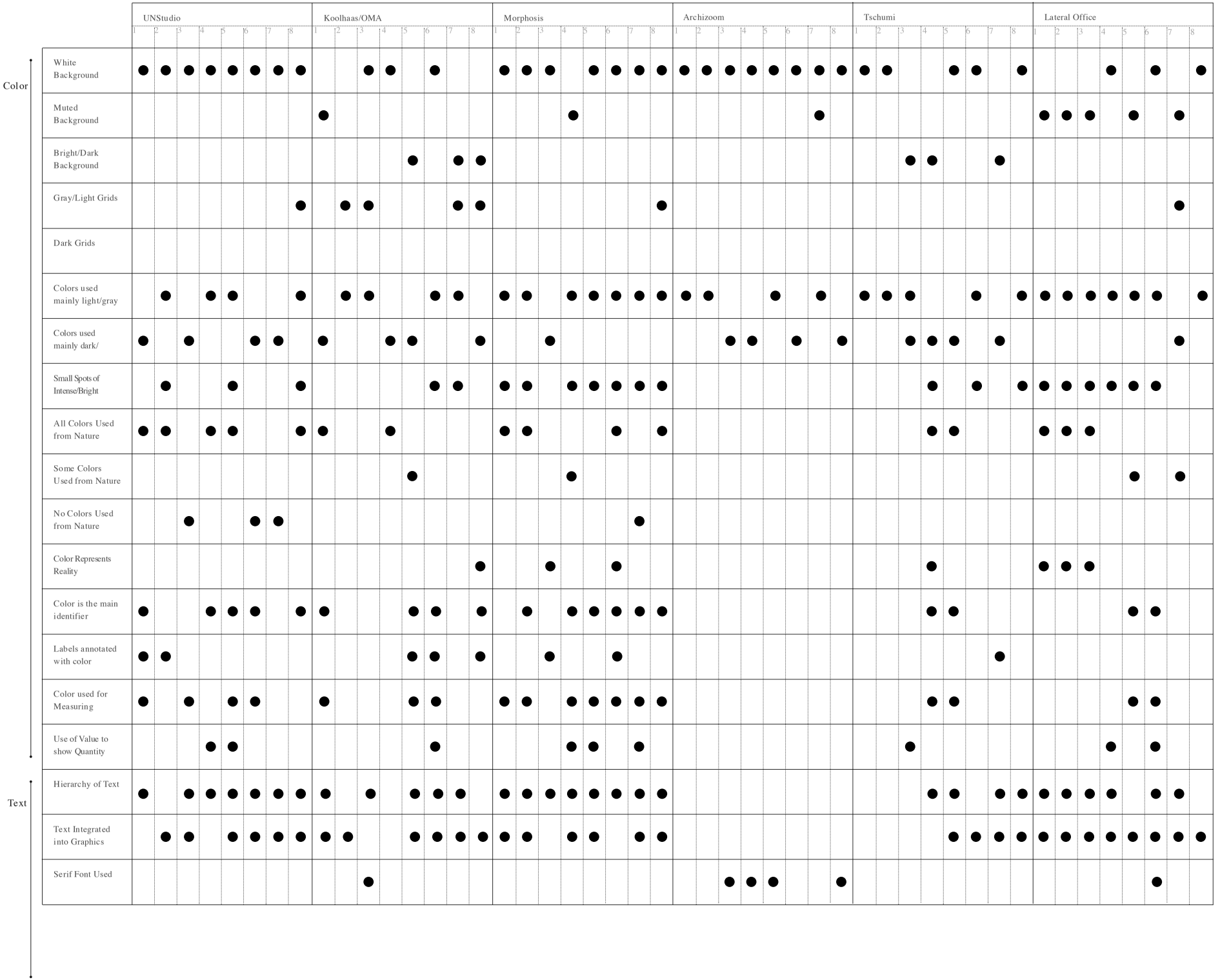
Case studies

The diagrams chosen for this case study were decided after looking at many diagrams from different architects, and were decided upon based on their theoretical use. From that, the styles of each diagram was analyzed using a set of criteria to differentiate from each characteristic.

The diagrams examined in the case studies will be those involved in pre-design work, where the invisible forces that underlie architecture can be visualized and revealed. These diagrams work as intermediate spaces that lie between space and time, and are placeholders that work as abstract machines. The diagrams are abstract means of thinking about organization, and are the architect's best means to engage the complexity of the real. The place of these diagrams is in the operational, inter-subjective field, where meanings are formed.

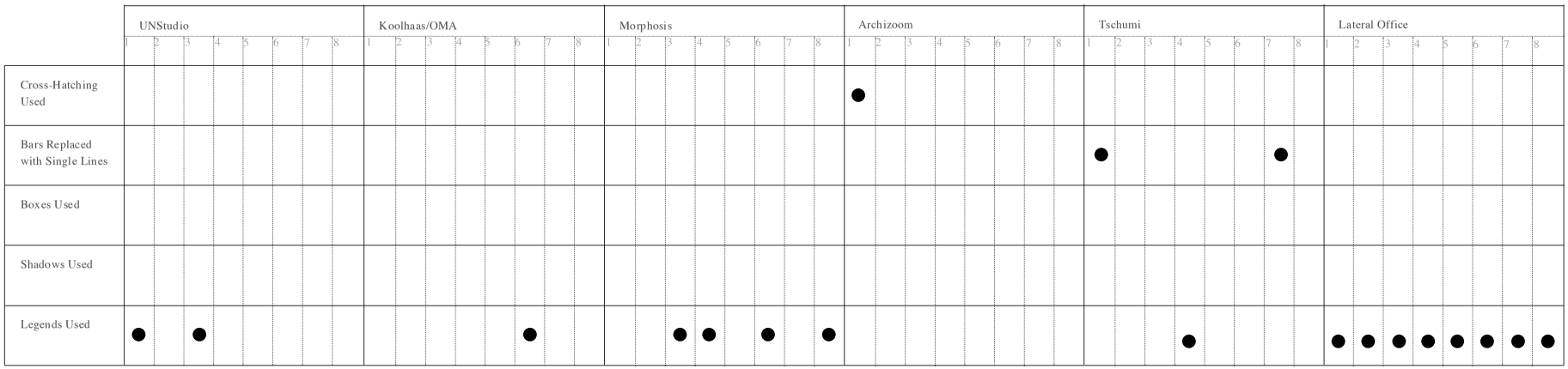
Thus, these diagrams should be easily understood. The diagrams that reveal, and represent the context and narratives of the city should be just as clearly represented graphically. Edward Tufte outlines the characteristics needed for clearly communicated information design and diagrams in his book, *Envisioning Information*. The criteria used to analyze each of the architect's diagrams were created from the same criteria Tufte explains throughout his book.




UNStudio
Koolhaas/OMA
Morphosis
Archizoom
Tschumi
Lateral Office
1 2 3 4 5 6 7 8
Color
White Background
Muted Background
Bright/Dark Background
Gray/Light Grids
Dark Grids
Colors used mainly light/gray
Colors used mainly dark/
Small Spots of Intense/Bright
All Colors Used from Nature
Some Colors Used from Nature
No Colors Used from Nature
Color Represents Reality
Color is the main identifier
Labels annotated with color
Color used for Measuring
Use of Value to show Quantity
Text
Hierarchy of Text
Text Integrated into Graphics
Serif Font Used

Graphics

	UNStudio								Koolhaas/OMA								Morphosis								Archizoom								Tschumi								Lateral Office							
	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
Non-Serif Font Used	●	●	●	●	●	●	●	●	●	●		●	●	●	●	●	●		●	●		●								●					●	●	●	●		●	●	●	●	●	●	●	●
Both Serif & Non-Serif Used																		●					●	●																	●							
Kerning Visible										●		●	●					●	●			●		●																	●	●	●	●		●	●	
One Type-face Weight Used				●	●	●			●		●		●						●								●	●	●			●													●	
2 Type-face Weights Used	●	●	●				●	●		●		●			●	●		●		●	●	●	●	●						●					●			●	●	●	●	●	●		●
3 Type-face Weights Used																	●																														
3+ Type-face Weights Used																																															
Marks and Labels as Small as Possible	●		●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●		●	●	●	●	●											●	●		●	●	●	●	●	●	●	●
Names attached directly to Parts		●	●	●	●	●	●	●	●	●			●	●	●	●	●	●		●	●		●	●											●	●	●	●				●	●		●	●
Non-Horizontal Text			●	●	●	●											●						●												●			●				●				
Fine Edge Lines	●		●	●		●		●	●	●	●		●	●	●	●	●	●	●	●	●	●	●	●	●	●		●	●	●	●		●	●	●	●	●	●	●	●	●	●	●	●	●	●
Bold Edge Lines	●			●		●				●															●	●	●	●	●	●	●	●			●												
Text/Graphic line values different		●	●			●		●	●		●	●		●	●	●		●	●	●	●	●	●	●							●				●		●			●		●	●	●	●	●
Text/Graphic line values same				●																					●	●	●			●																	
Text/Graphic line values some variation	●				●		●			●			●				●																		●		●	●			●						
All Ink is Data-Ink	●	●	●	●	●	●		●	●	●	●		●	●			●	●	●		●	●	●	●											●		●			●	●	●	●	●	●	●
Context-Free Decoration												●			●					●																		●									
Direct-Labeling			●	●	●				●	●				●	●	●	●	●		●			●													●	●	●	●					●			
Scale Information Provided					●																														●								●	●	●				


UNStudio
Koolhaas/OMA
Morphosis
Archizoom
Tschumi
Lateral Office
1 2 3 4 5 6 7 8
Cross-Hatching Used
Bars Replaced with Single Lines
Boxes Used
Shadows Used
Legends Used

APPENDIX

UNSTUDIO

1. European Research program (FP7: 2008-2012): H2SusBuild. 2. Active and Passive Circle. 3. Form Follows Energy. 4. Attainability. 5. Mobility. 6. Hanwa Headquarters Responsive Facade. 7. Osirys Update. 8. Void Analysis.

AMO

1. Harvard Commissioned Study. 2. Carrefour Commissioned Study. 3. Exposition Universelle Design Development. 4. Hollocore Ruhrgebiet Commissioned Study. 5. Groupe Galeries Lafayette Competition. 6. Amo Atlas Research Study. 7. History of Europe and the European Union. 8. AMO Atlas.

MORPHOSIS

1. The Now Institute: Haiti Now. 2. The Now Institute: Culture Now. 3. The Now Institute: New Orleans Now. 4. The Now Institute: Madrid Now. 5. The Now Institute: L.A. Now Volumes 3 and 4. 6. The Now Institute: L.A. Now Volume 2. 7. The Now Institute: L.A. Now Volume 1. 8. The Now Institute: Culture Now.

ARCHIZOOM

1-8. No-Stop City.

TSCHUMI

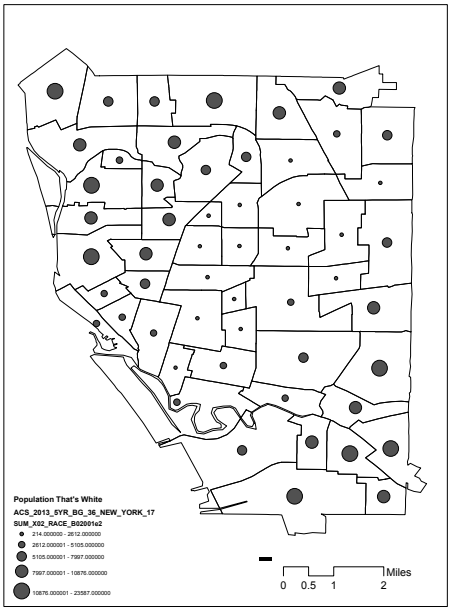
1. Screenplays, 1976. 2. The Manhattan Transcripts, 1976-1981. 3. Parc de la Villette Paris, 1982-1998. 4. Atmosphere Park Santiago, 2010. 5. Atmosphere Park Santiago, 2010. 6. Centre Georges Pompidou Retrospective Paris, 2014-2014. 7. Atmosphere Park Santiago, 2010. 8. Joyce's Garden London, 1976

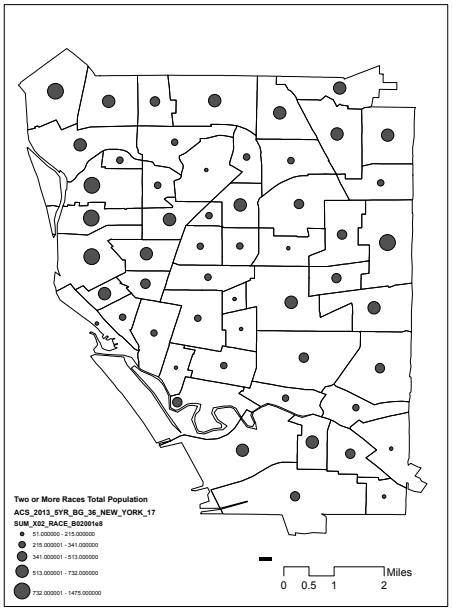
LATERAL OFFICE

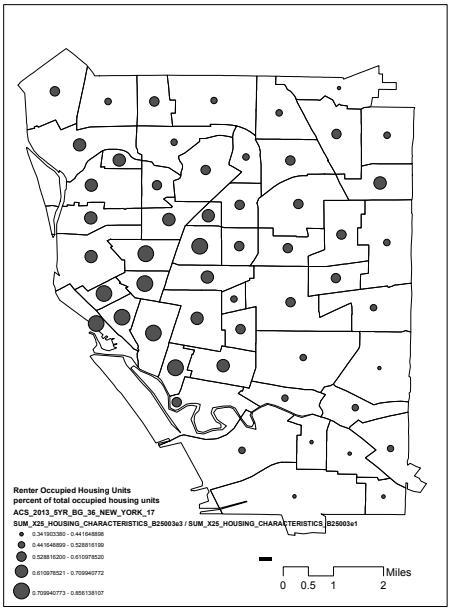
1. Caribou Pivot Stations, Research Station Hybrids Nunavut, Canada 2010. 2. Health Hangars, Airport and Hospital Hybrids Nunavut, Canada, 2010. 3. Ice Road Truck Stops, Contwoyto Winter Road NWT, Canada, 2010. 4. Caribou Pivot Stations, Research Station Hybrids Nunavut, Canada 2010. 5. Hydroborders, South America Project: Harvard GSD Andean region, South America, 2011-2012. 6. Hydroborders, South America Project: Harvard GSD Andean region, South America, 2011-2012. 7. Weatherfield, Land Art Generator Initiative, Public park and energy-generating source Abu Dhabi, UAE, 2010. 8. Health Hangars, Airport and Hospital Hybrids Nunavut, Canada, 2010.

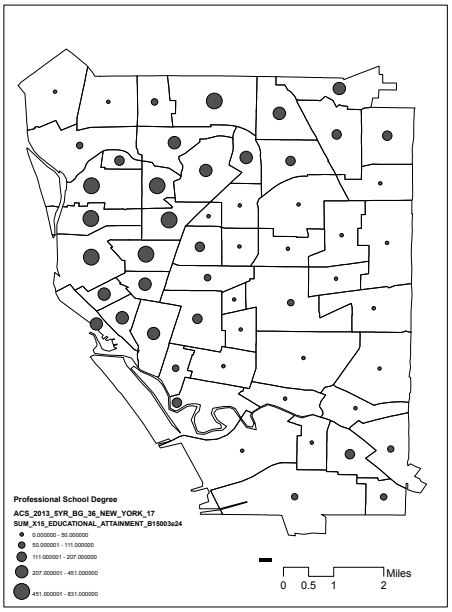
GIS Mapping

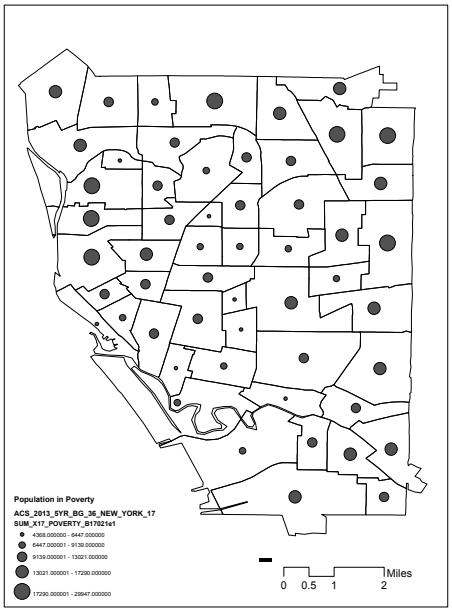
Data on the city of Buffalo, New York as a test site for this thesis was compiled with the theme of presenting a city in an abstract field of typeface letters and symbols in order to represent the basic conditions of an existing city, and the urban condition currently needed to preserve the reproduction of those living and working in the urban field. The designed diagrams will strip all of the infrastructure of any architectural attribute, and will render it in infrastructural and biopolitical objectivity.

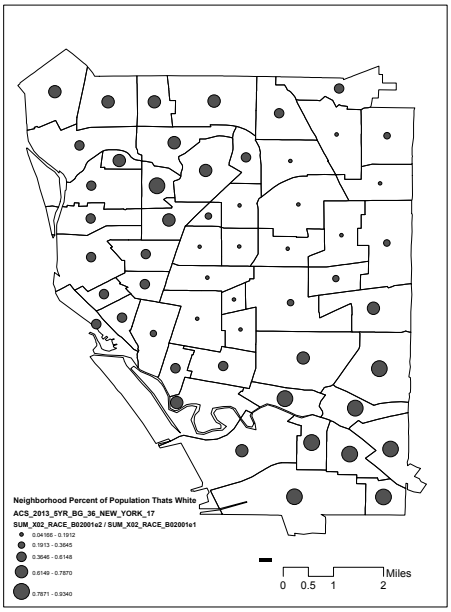


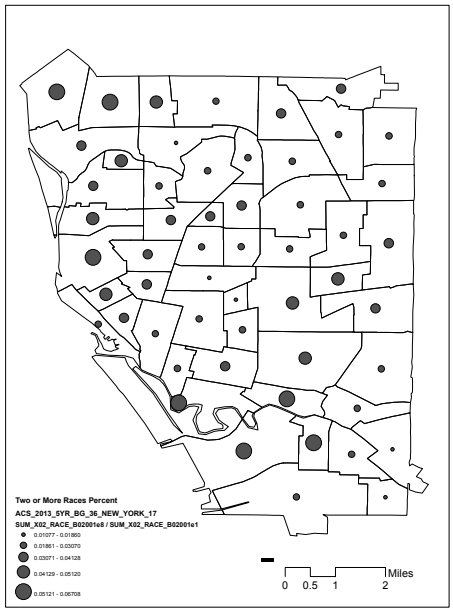


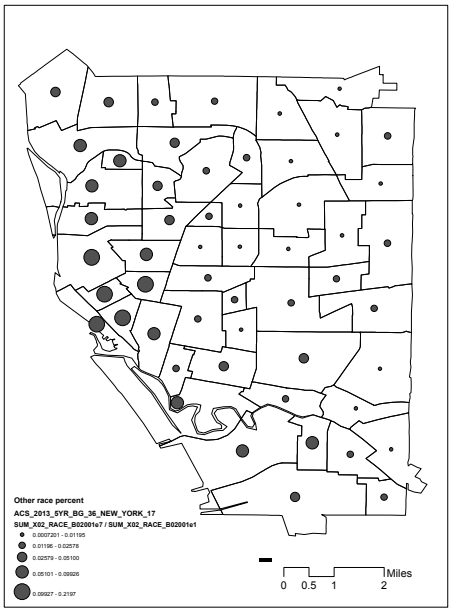


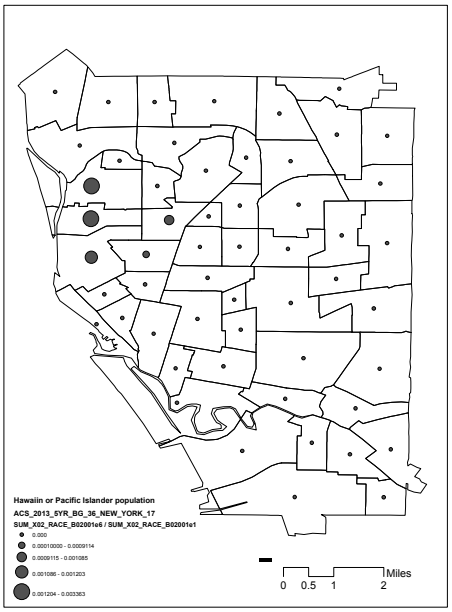


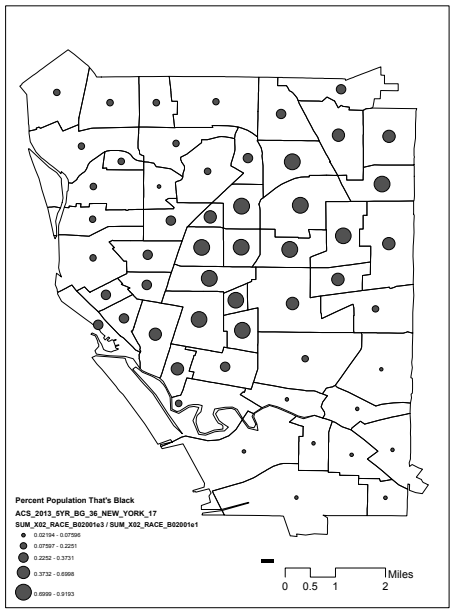


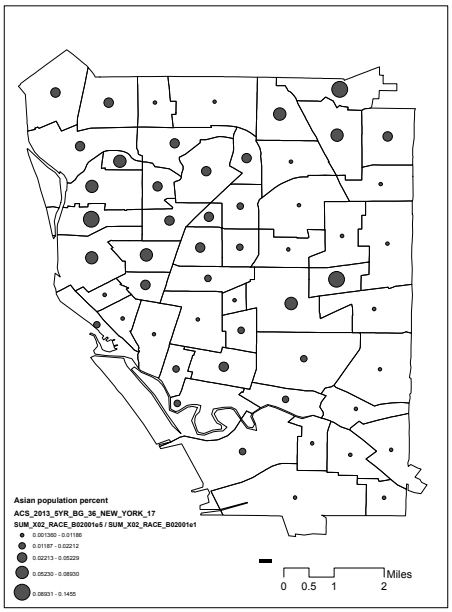


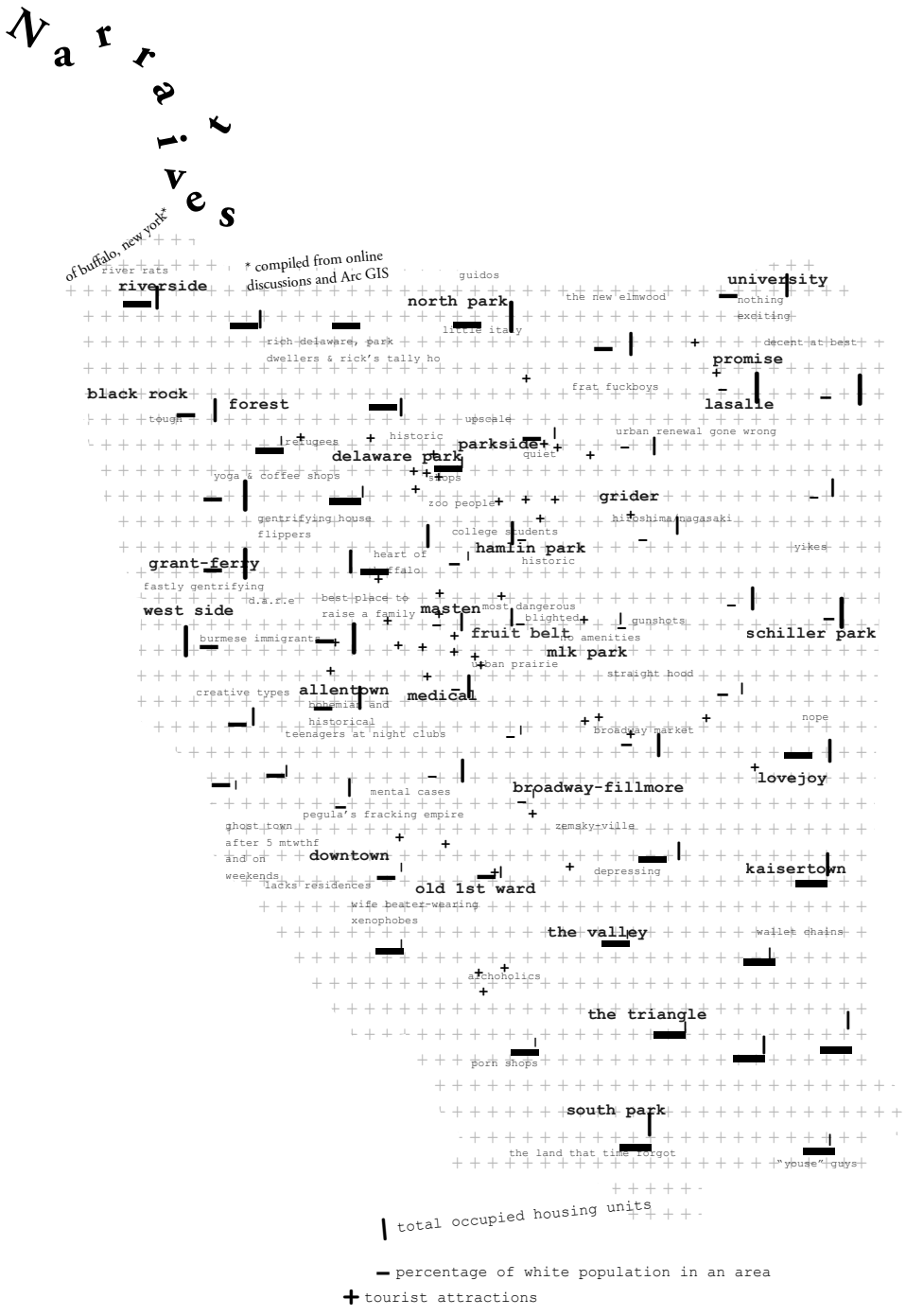

Two or More Races Percent
ACS_2013_5YR_BG_36_NEW_YORK_17
SUM_X02_RACE_B02001e8 / SUM_X02_RACE_B02001e1
0.01077 - 0.01860
0.01861 - 0.03070
0.03071 - 0.04128
0.04129 - 0.05120
0.05121 - 0.06708
0 0.5 1 2
Miles


Other race percent
ACS_2013_5YR_BG_36_NEW_YORK_17
SUM_X02_RACE_B02001e7 / SUM_X02_RACE_B02001e1
0.0007201 - 0.01195
0.01196 - 0.02578
0.02579 - 0.05100
0.05101 - 0.09926
0.09927 - 0.2197
0 0.5 1 2
Miles


Hawaiin or Pacific Islander population
ACS_2013_5YR_BG_36_NEW_YORK_17
SUM_X02_RACE_B02001e6 / SUM_X02_RACE_B02001e1
0.000
0.00010000 - 0.0009114
0.0009115 - 0.001085
0.001086 - 0.001203
0.001204 - 0.003363
0 0.5 1 2
Miles


Percent Population That's Black
ACS_2013_5YR_BG_36_NEW_YORK_17
SUM_X02_RACE_B02001e3 / SUM_X02_RACE_B02001e1
0.02194 - 0.07596
0.07597 - 0.2251
0.2252 - 0.3731
0.3732 - 0.6998
0.6999 - 0.9193
0 0.5 1 2
Miles


Asian population percent
ACS_2013_5YR_BG_36_NEW_YORK_17
SUM_X02_RACE_B02001e5 / SUM_X02_RACE_B02001e1
0.001360 - 0.01186
0.01187 - 0.02212
0.02213 - 0.05229
0.05230 - 0.08930
0.08931 - 0.1455
0 0.5 1 2
Miles

Geo-referenced data

Cognitive mapping is crucial for navigating the cultural logic of late capitalism, and its close-up processes of social observation and rich ethnographic description can complement the synoptic GIS maps of an area. “Diagrams are used by both scientists and designers throughout such integrated work to help uncover the relationship between the various disciplines, to communicate complex scientific concepts to lay audiences, and to assist people in making design decisions based on performance rather than aesthetics,” (McGrath, 159). In order to nurture plurality, design the most local contextual counterpoint, and truly allow the diagram to be an emergence of difference, architects need standards to research the city, as it is perceived to those whose identities are constructed by it. Defining,collecting, cataloging, and analyzing artifacts, using archival and secondary data in ethnographic research, and mapping spatial data, can gather information. “Artifacts become cultural when they acquire meaning or significance because of how they relate to history, behavior, practices, and the values and beliefs of the groups that produce and use them,” (LeCompte, 1). Artifacts evoke the identities, concepts, and values to which individuals and members of a culture adhere. Additionally, the purposeful set-up of a map from a community, in this example a tourist map in particular, can “reveal how the map might promote commodification of the local environment and history through critical analysis,” (LaCompte, 18). Below is some of the cognitive mapping and artifact gathering of geo-referenced data that was conducted.