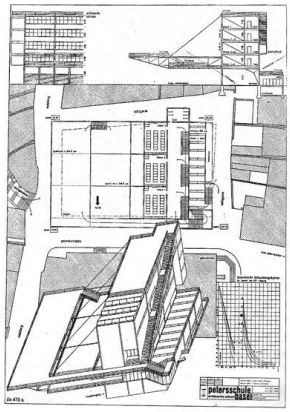
Architecture, Design & Composition Studio

Coordinator: Kai Gutschow
Fall 2006, CMU, Arch #48-200, M/W/F 1:30-4:20 Email: gutschow@cmu.edu
Studio Website: www.andrew.cmu.edu/course/48-200/ Off. Hr: M/W 12:30-1:30pm & by appt. in MM307

(10/8/06)

PROJECT 1 PRESENTATION GUIDELINES & REQUIREMENTS, F06



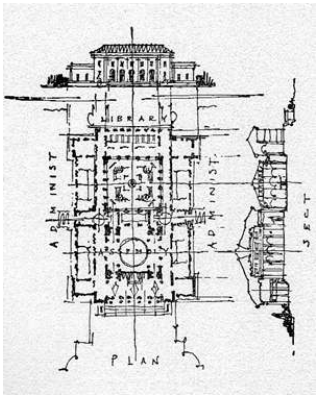
DUE DATE: Sun. Oct 15, 10:00pm

-- All work will be collected and signed in Sunday to the crit space MM317.
-- There will be NO WORK ALLOWED after the deadline. Anyone caught will FAIL.
-- In the final push, respect your peers, respect your work environment, watch your fingers.
-- All work must be complete in order to present your project at review. Incomplete work (discretion of your instructor) will NOT be allowed to pin-up, but will be reviewed later.

Below are MINIMUM REQUIREMENTS for all studios. Be sure your design is FULLY represented in your visual presentation and models! All work should be thought-fully crafted using effective techniques to reinforce the content and communicate the meaning, materiality, and experience of your design without needing much verbal introduction.

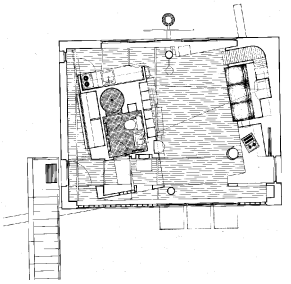
1) GENERAL

-- Use any appropriate medium approved by your instructor (B+W strongly recommended for most drawings). Drawings must be CLEAR, BOLD, read well from 10ft, reproduce well, and distinguish between line weights!
-- Avoid duplicating information on multiple drawings; show very different views or reveal different elements or ideas. Never draw the same thing merely at two different scales.
-- All drawings and work must fit onto a 44"x88" VERTICAL panel. Work to FILL the panel with a nice "composition of drawings. Avoid small paper fragments (22"x22" suggested).
-- Carefully choreograph your overall presentation in advance so all your drawings will work together in the most appropriate and effective order and overall composition.
-- Compose each sheet carefully, with INTENT. Drawings can run across paper seams.
-- Establish relationships of each drawing to the other (i.e. plan-section).
-- Avoid all lettering or text on your drawings; definitely avoid hand lettering.



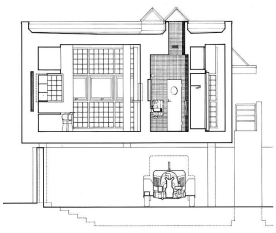
2) FLOOR PLAN(S) (1/8")

-- Draft at least ONE 1/8"=1'-0" floor plan, with accurate & evocative rendering of wall thickness, columns, bath fixtures, windows, door swings, built-in furniture, counters, stairs...
-- Orient with "Project North" UP (Forbes Ave. Should be at the TOP of your page (either horizontal, or slightly slanted (discuss with your instructor)
-- Clearly distinguish walls that are cut (HEAVY) vs short walls or railing through line weight.
-- Indicate important overhead features like skylights, prominent beams, double height spaces, roof overhangs, etc. with dotted lines.
-- Ground floor plan MUST include CONTEXT (a corner of the Carnegie Museum, the Bank, Forbes Avenue, and all paths and planting on the entire site. Avoid "floating" buildings.
-- Draw stairs using established conventions. Show a cut-line for all stairs on ground floor, but entire stair on second floor plans.
-- All plans should SHOW THE ART WORKS in plan, in a clear and easy to read fashion.
-- Avoid labeling rooms; functions should read from the plans & arrangement. Draw only built-in and minimal furnishings! It should be clear from your drafting what's in a room.

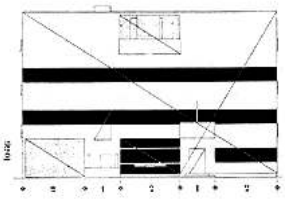


3) TWO SECTIONS (1/8")

-- Draft at least TWO 1/8"=1'-0" sections through important and evocative parts of your building, especially floor or ceiling level changes, stairs, doors, skylights, ramps, etc.
-- Cut sections that are different from the elevations; each drawing reveals different ideas.
-- Clearly distinguish elements that are cut (HEAVY) vs. things in elevation through line weight
-- Contextualize your design. Show planting, buildings, and city as they appear AROUND and BEHIND your design in lighter weight elevation.
-- Show interior and exterior elevations as appropriate in the background of your section
-- Show a HEAVY ground line on either end of your building. Do not show foundations!
-- Pay special attention to floor, ceiling and roof thickness to create realistic looking sections.
-- Make building edges realistic, especially the cornices, parapets, railings, skylights, windows.

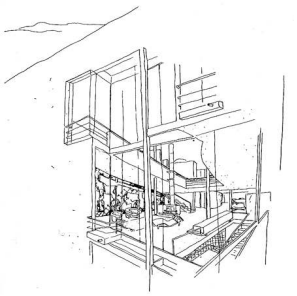


4) FORBES AVENUE ELEVATION (1/8") or CONTEXT COLLAGE-PERSPECTIVE



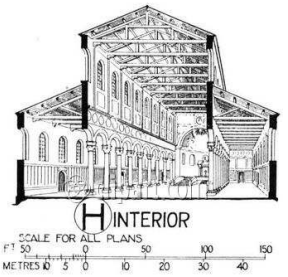
-- Draw EITHER a 1/8"=1'-0" elevation of important exterior features OR create a rendering of the Forbes Avenue elevation of your building IN CONTEXT.
-- Contextualize building. Avoid "floating" elevations on white paper.
-- Render materials only if you have time and it will improve your presentation.
-- Do NOT just take a photo of your model and "stick it" in a photo of the site!!!! "Render" and integrate your work so that it becomes a seamless whole.

5) INTERIOR PERSPECTIVE (aka DOUG COOPER DRAWING)

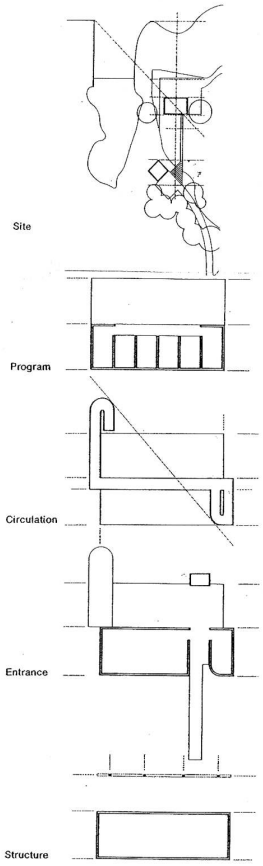


-- Create at least ONE interior perspective showing the QUALITY of an important interior space. Attempt to relay the EXPERIENCE of being in the space, including the light, materials, textures, temperatures, and the physical sense of space (E.g. compressed, tall, expansive, directed, reflective, orderly, soft... Think "Seven Senses")
-- You will work on, submit, and be graded on this interior perspective in BOTH the studio AND Doug Cooper's perspective drawing class.

6) MODEL (1/8") – Must fit in Damiain/Minnerly 1/8" Site Model!

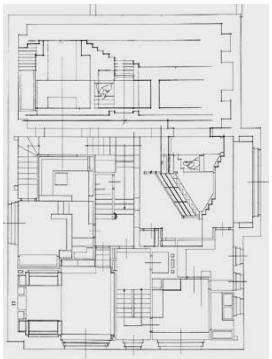


-- Create at least one physical model at 1/8" scale, representing interior & exterior spaces.
-- Supplementary computer models are encouraged, especially for non-orthogonal designs, and should be printed out so that the full 3D experience is adequately represented.
-- Models should be carefully crafted, with attention to details to reveal the meaning, physicality, materiality & experience of your spaces and design intentions!
-- Show the space and spatial relationships outside and inside.
-- Show actual wall thickness and true size of structural members. Avoid "sticks & planes"
-- Avoid imitative materials or colors. Models are "re-presentations", NOT imitations of reality
-- Be sure the model clearly engages the ground around the building. Avoid "floating" models.



SUGGESTED / OPTIONAL ADDITIONAL DRAWINGS

Drawings listed above are the minimum necessary for ALL students. Instructors may assign additional drawings or work to relay studio-specific design process.
7) PROCESS WORK. Show models or sketches that help reveal the INTENT of your design, as well as the design process that got you to the solution shown
8) SITE PLAN: Draft a site plan to orient your building in the context and city (North arrow UP). Show the roof plan of your building on the site plan. Show as much context as possible, including extent of all other structures, tree canopies and other site fixtures lightly.
9) SITE SECTION: If your design engages the slope, or the height of the context, consider a site section to reveal relation of design to hill, city, etc.
10) EXTERIOR PERSPECTIVES or 3D REPRESENTATIONS: to reveal quality of exterior forms and materials in context, and as experienced upon approach.
11) MORE INTERIOR PERSPECTIVES to reveal movement through space
12) DIAGRAMS or other conceptual drawings to allow for a greater and quicker understanding of the intent. Choose from: a) Concept, parti and design development models/drawings; b) Program distribution / dynamics and circulation; c) Geometric organization, proportional systems; d) Design vocabulary and language; e) your own type of diagram to relay concept, meaning, etc.



INTRO REMARKS

Prepare a 1-1.5 minute introduction of the MAJOR concepts of your design. Stick to the essentials. Don't wander. Don't walk us laboriously through every room. Do NOT read your intro. Leave time for the critics to react. Unless asked, avoid interrupting the critics to explain your design. If the critics can't understand it, your drawings are not completel. Listen, seek to understand criticism, and be ready with a good question if opportunity arises. "Less is more."

PROJECT DOCUMENTATION

Every student will be required to prepare an electronic "Project Documentation" of their Project 1, including many of the drawings listed above. As you are creating the drawings and models, be sure to consider how best to record them electronically (scans, photos, etc.).