

# Architecture Studio: 2<sup>nd</sup> Year Fall

Fall 2009, CMU, Arch #48-200, M/W/F 1:30-4:20

Studio Website: [www.andrew.cmu.edu/course/48-200/](http://www.andrew.cmu.edu/course/48-200/)

Coordinator: Kai Gutschow

Email: [gutschow@cmu.edu](mailto:gutschow@cmu.edu)

Off. Hr: M/W 12:30-1:30pm & by appt. in MM202

(9/30/09)

## PROJ. 2 PRESENTATION GUIDELINES & REQUIREMENTS, F'09

### **DUE DATE: Sun. Oct 4, 10:00pm**

- There will be **NO WORK ALLOWED** after the deadline. Out of fairness to your peers, anyone caught working later will risk **FAILURE**.
- 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.
- In the final push, respect your peers, respect your work environment, watch your fingers. Plot EARLY so you avoid the last minute crunch!

### **0) OVERALL PRESENTATION**

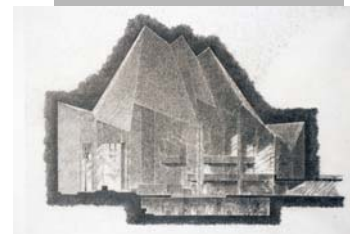
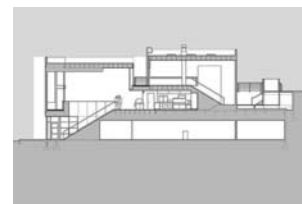
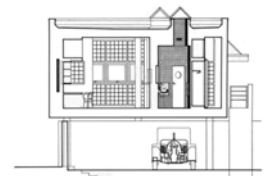
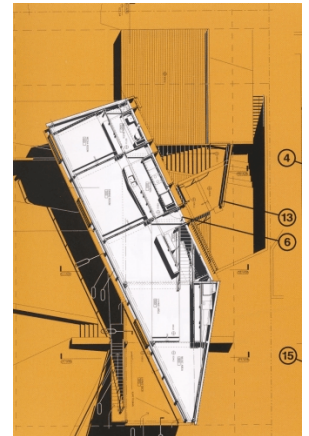
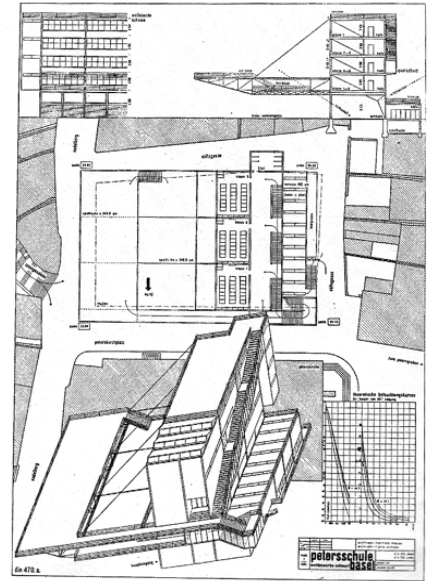
- These are **MINIMUM REQUIREMENTS** for all studios.
- All work should be thought-fully crafted using effective techniques to reinforce the content and communicate the meaning, materiality, and experience of your design without needing much verbal introduction.
- Use any appropriate medium approved by your instructor (B+W strongly recommended for most drawings). Drawings must be **CLEAR, BOLD**, read well from 10-15ft, reproduce well, and distinguish between line weights!
- 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" min. dimension). Drawings can run across "seams" in the paper. Establish relationships of each drawing to the other (i.e. plan-section) for maximum legibility.
- Be sure to layout your board with careful attention to **HIERARCHY**: know and emphasize your most important drawing or artifact that highlights the primary concepts, experiences, and architectural details of your building. Don't make any drawing too small.
- 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.
- Minimize all lettering or text on your drawings; definitely avoid hand lettering.

### **1) PLAN(s) at 1/4" of Entire Site**

- Draft all relevant floor plans at 1/4" scale with accurate & evocative rendering of wall thickness, columns, windows, door swings, built-in furniture, counters, stairs...
- Ground floor plan **MUST** include **ENTIRE SITE**, with all paths and landscaping included.
- Orient with "North" at the top of the page (no exceptions!)
- Clearly distinguish walls that are cut (HEAVY) vs short walls or railings through line weight.
- Indicate important overhead features like skylights, prominent beams, double height spaces, roof overhangs, etc. with dotted lines.
- Draw stairs using established conventions (see handout from Building Construction III'd). Show a cut-line for all stairs on ground floor, but entire stair on second floor plans.
- 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.

### **2) SECTION at 1/4" min. of Entire Site**

- Recognizing the importance of a "Section" and "Cutting" through the construction of your pavilion for understanding the *space*, *materiality*, and *sequential experience* of your building, and for understanding how a building meets the ground, draw at least one well-chosen, detailed, well-rendered section at minimum 1/4" scale through the entire site.
- Cut the section *through important and evocative parts* of your building, especially floor or ceiling level changes, stairs, doors, skylights, ramps, etc. Clearly distinguish elements that are cut (HEAVY) vs. things in elevation through line weight.
- All sections must contain well-drawn *scale figures*, a heavy ground line that extends out from your building to define the landscape, as well as renderings of the context and views behind your section cut, including trees and the horizon line.
- Include the entire site in your section, including approach, landscaping, etc.



### 3) ADDITIONAL SECTION or CUT AWAY AXO or EXPLODED AXO

-- Draw a 2<sup>nd</sup> section in a different direction (cross section vs. long section; looking the other way) OR through a different part of your building OR instead draw a "cut-away axo" or "exploded axo" or "sectional perspective" of part or all of your pavilion that will highlight both space and the materials and/or construction of your building.



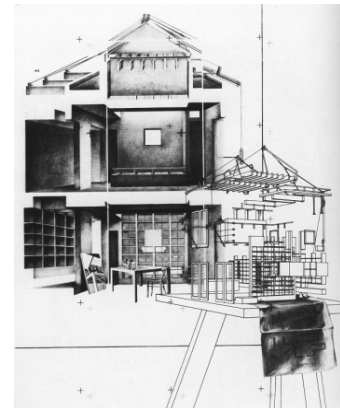
### 4) MODEL at 1/4"

-- Create a high quality presentation model at 1/4" of your entire site: avoid flimsy or thin bases (either wood, or several layers of heavy cardboard), cover the edges of all cardboard and foam-core, consider using wood or other more monolithic materials.  
-- Avoid all hot glue (no glue should be visible on a final model).  
-- Be sure your model does more than represent the exterior of your pavilion; consider ways to highlight the interior experiences of your model in some way. If it involves lifting the roof off of your model, be sure your ceiling-roof has accurate thickness (not just a thin cardboard lid).  
-- Work towards an appropriate level of abstraction and clarity: avoid "tube trees" (since canopies matter) or "astro-turf lawns" or other unprofessional model components.  
-- Show actual wall thickness and true size of all walls, roofs, ceilings, and structural members needed to hold up cantilevers, large sheets of glass, etc. Avoid "sticks & planes"  
-- Include a professional looking "scale figure" in your model.



### 5) INTERIOR EXPERIENCE

-- Create at least one drawing of the EXPERIENCE of being INSIDE your pavilion, including the light, materials, textures, temperatures, and the physical sense of space (E.g. compressed, tall, expansive, directed, reflective, orderly, soft...)  
-- Emphasize the sequence of spaces and experiences, the transitions between spaces, the contrast of light and dark, the display of glass, etc.  
-- You are encouraged to use the drawing prepared in Cooper's "Perspective" course.



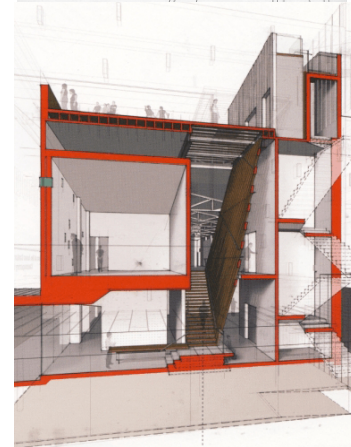
### 6) EXTERIOR EXPERIENCE

-- Create at least one drawing of the EXPERIENCE of the EXTERIOR of your pavilion, including the landscaping, the choreographed approach, the materiality of the facades, the lighting at night, the change of seasons, the changing light over a day, etc.

### 7) SUGGESTED / OPTIONAL ADDITIONAL DRAWINGS

In addition to these minimum requirements, and the requirements of your instructor, all students should consider doing/showing ADDITIONAL drawings/models, including:

-- PROCESS WORK. Show select models or sketches that help reveal the INTENT of your design, as well as the design process that got you to the solution shown  
-- DETAILS / CONSTRUCTION drawings in axo or 3D that reveal both interior and exterior of your building, including the structure-skin relationship, construction details, and materiality of your glass.  
-- 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) ideas about light; f) ideas about glass; f) your own type of diagram to relay concept, meaning, etc.



### 8) INTRO REMARKS

Prepare a 1 to 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 complete. Listen, seek to understand criticism, and be ready with a good question if opportunity arises. "Less is more."

### 9) DOCUMENTATION

A well-composed 11x17 documentation using the 2<sup>nd</sup> year template will be due soon after the review. Stay tuned for details.

