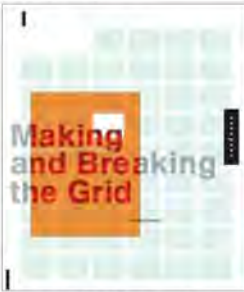


A few helpful books on documentation and graphic design in general:



Making and Breaking the Grid by Timothy Samara



Layout Workbook by Kristin Cullen



Graphic Design That Works by Rockport Publications



Envisioning Information by Edward Tufte

DOCUMENTATION WORKSHOP

48-200 F'12 Gutschow

Although it sometimes seems like a mindless formality, the process of documenting our work is not only a valuable start to compiling images for a portfolio, but also a valuable design exercise. Learning how to arrange images, drawings, and text to communicate our work is an endless investigation in which we, as architects, partake. While every assignment requires compositional consideration, seldom do other assignments emphasize our techniques in layout and graphic design.



Experimentation: Create a range of studies instead of just jumping to one solution. Initial thumbnails or sketches can help to explore ideas about composition, color, and hierarchy on the page.

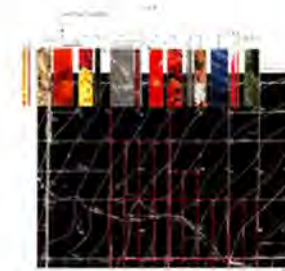
Read: While composition can seem intuitive, engaging expert advice provides helpful tips on composition forged through years of experience; it likewise offers a historical/theoretical context to be engaged for even more sophisticated results.

Drawing inspiration: A lot of layout inspiration comes from the visual world around us. Books, posters, websites, comics, or works of art can all offer insight into compositional strategies. Collect notes, drawings, photos, quotations, and anything else that can inspire a starting point in your design process.

Review in Groups: During the design process, as well as at the end, engage several of your classmates or professors to look at your documentation. Hang it up on the wall and view it from a distance. Are you still able to read the design intentions at 1, 2, 5 feet away? By having onlookers review your work, you gain a fresh perspective and can further develop your design.

2nd Year FRAMEWORK RULES & SUGGESTIONS

- Usually the DASHED GRID LINES should stay to give "structure" and "order" to your page.
- The guides provide WHITE GRID LINES that can provide clarity when separating images
- A WHITE BACKGROUND is suggested, AVOID BLACK or dark backgrounds. Although architects like to wear black, presentations are not nearly as good on black as students often think. In the case of our template, it also creates an awkward relationship to the black square text blocks.
- The BLACK SQUARE in top left should be retained with the identical font for all students. Do not alter the color. The project statement can be adjusted to accommodate varying statement lengths, but must remain bottom right.
- When creating boxes, use INCREMENTS OF THE GRID, and be sure all align exactly.



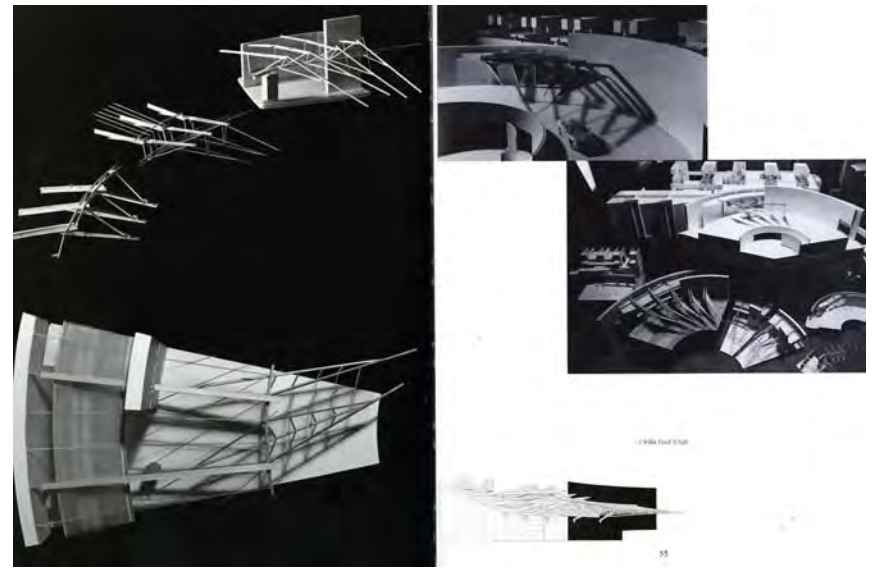
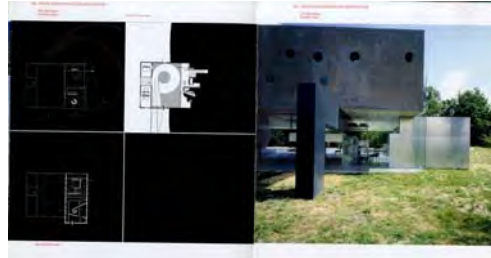
Layout Design Tips

When creating a documentation layout, ask how the arrangement of the images can be:

1. Informative. Can the layout express and represent ideas about the architecture?
2. Clear and hierarchical. Is important information emphasized? (Avoid a homogenous field)
3. More or less dense. The usable area is small. Include the minimum amount of information necessary to explain the project, but fill the page; Use white space, but don't be too sparse.

Contrast an object from a field, chaos from order, intricate from obtuse, or dull from bright to procure emphasis. Black stands out on white and vice-versa.

Relate the geometry of drawings and images to the geometry of the layout. Imply and extend lines from one to the other. This creates a dynamic, layered composition.



Relate architectural ideas to compositional layout ideas. For instance: visual compression, juxtaposition, layering, Intersection, collage, solid/void, repetition, growth, center/periphery, balance, horizontality/verticality...

White Space gives the eye a place to rest. It can create a sense of expansion or compression, adding dynamism and drama to the page.

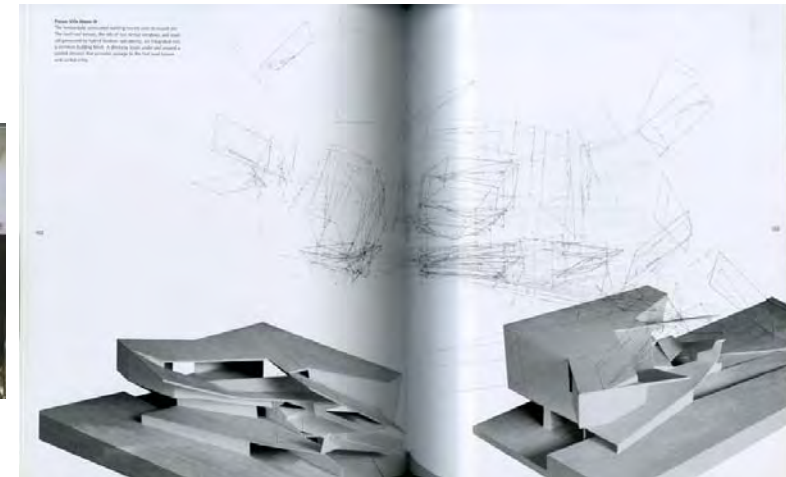
Color Fields and framed images can create a solid/void relationship with white space. Other drawings can float as "objects"

Diversify Media. Use model photos, sketches, diagrams, process work, renderings etc. Avoid repetitive image, unless part of a series.

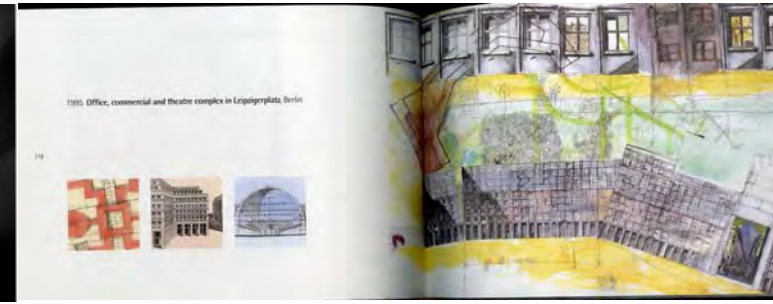
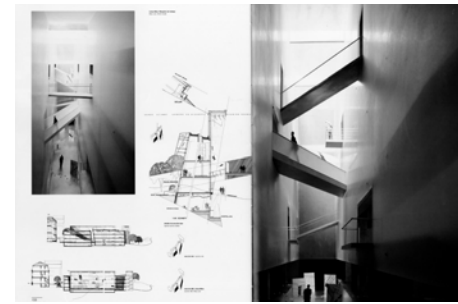
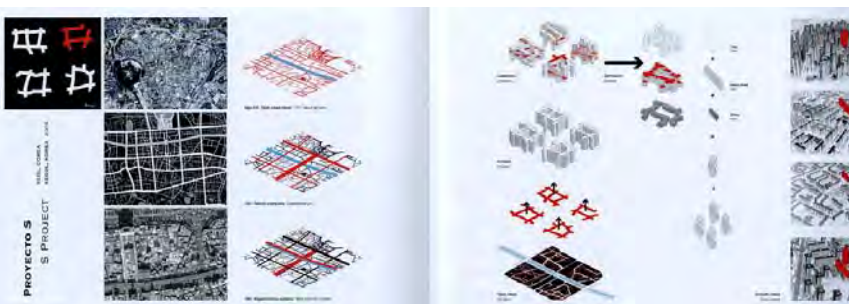
Movement: Consider how the viewer's eye traverses the image: left to right, diagonally, rotationally, labyrinthinely?

Color: As a general rule colors with similar saturation values work well; or stick to a limited family. Too many colors and hues can be distracting.

Coordinate **Plans and Sections** to be quickly understood.

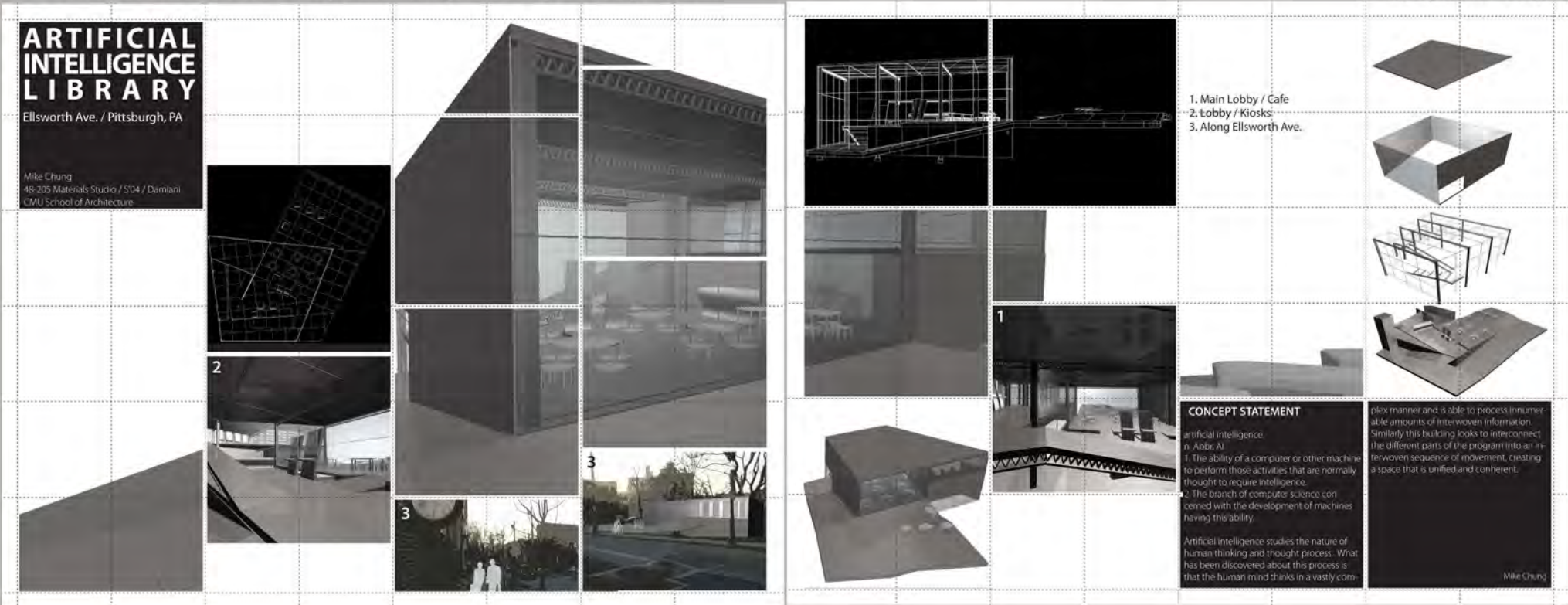


Superimposing and overlapping small "objects" and fields on a larger frameless **background image** can create visual interest, **depth**, and **emphasis**. Compose intersections and overlays so that lines and edges relate.



48-200 Documentation Template - Original Graphic Inspiration

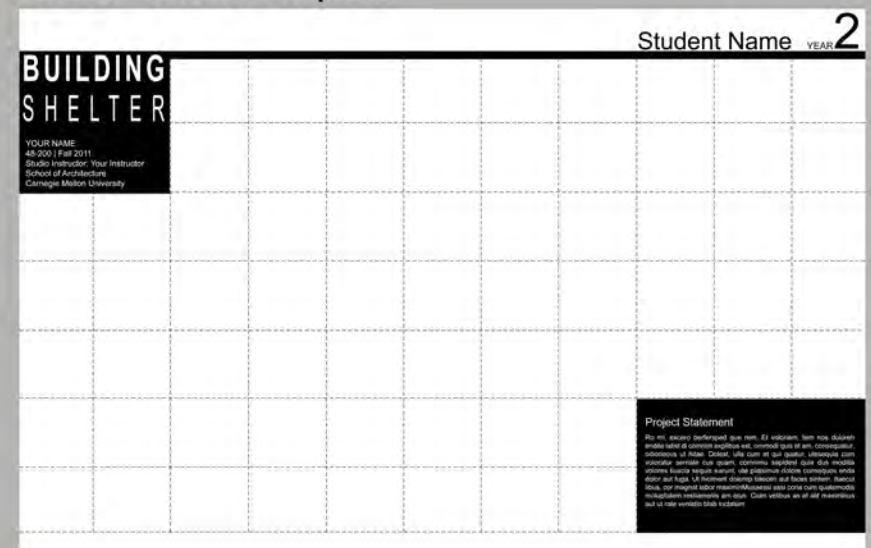
Designed by 48-200 student Mike Chung, 2006



GRAPHIC GUIDELINES

- Maintain the underlying template structure and graphic elements, including the black square (it must remain black, and square), the thick top line, the grid, the font, the wording of the title, etc. These help unify the classes' work, and fit within the SoArch's overarching template guidelines. Respect the group rules!
- Use the grid as a "structure" and ordering the device. Consider carefully if your images are behind or in front of the dashed-line grid and the white line grid. Use the grid to separate images and break down background images
- Allow enough "white space" to enable the eye to rest and to see the hierarchy of parts and the whole. Don't crowd your material; consider editing out repetitive images, or reducing the size of large images.
- "Cut out" some of your images, so that (non-rectangular) shape and contour can add power to your ideas; avoid all rectangular images, which gets repetitive. Stagger some rectangles so they don't all line up.
- Work to create hierarchy among the images, "overlap" some images, put a large image in the background, and smaller images up front. Change opacity of some image, or change color to B&W
- Use a balance of drawings and rendering or photos; use a variety of media. Avoid too much of the same.
- For drawings, use both black-on-white line work and (inverse) white-on-black for contrast.
- Use a "key" and numbering system to identify important elements of the design, including room names, etc.

48-200 Current Template



Documentation of 4 projects from 48-200, Fall 2010 using common "template" or framework

Phillip Denny YEAR 2

REFUGE STRUCTURE

Phillip Denny
48-200 | Fall 2010
Studio Instructor: Mary-Lou Arscott
Carnegie Mellon University

Project Statement
This project identifies the user's awareness of being between spaces. The project reconfigures the elevator as a refuge by means of subtractive operations on the car, shaft, and the CFA building Opening as the elevator fall into and out of alignment with cuts through the building as the car moves vertically through the shaft. The occupant becomes aware of spaces outside of the traditionally encapsulated elevator car as surfaces open and close. The space of the elevator expands and collapses as it moves toward a stop between the third and fourth levels. A large opening in the car aligns with one in the roof, finally transforming the elevator space into a courtyard refuge.

Phillip Denny YEAR 2

LIBRARY ANALYSIS

Phillip Denny
48-200 | Fall 2010
Studio Instructor: Mary-Lou Arscott
School of Architecture
Carnegie Mellon University

C.V. Starr East Asian Library
Tsien + Williams | Berkeley, California
The C.V. Starr East Asian Library on the campus of UC Berkeley contains the University's Asian rare book collection, and character language texts. The library's exterior presents itself as a solid mass facing a university quad. In contrast, the experience on the interior is characterized by plentiful light and expansive spaces. The building is organized around a central stair atrium that brings diffuse natural light in through a long, north facing skylight. Cast bronze screens on the south facade reflect the building's Asian identity while serving as a brise soleil to protect the library's rare volumes from direct sun.

Delft University Library
Mecanoo | Delft, Netherlands
The Delft University Library is the University's main campus library. The building is conceived of as a contrast to a localist administration building situated adjacent. Instead of placing a great mass on the site, the architects intended to lift the ground plane, maintaining an inhabitable green space above, and a library below.

Phillip Denny YEAR 2

FILMMAKER'S LIVE-WORK

Phillip Denny
48-200 | Fall 2010
Studio Instructor: Mary-Lou Arscott
School of Architecture
Carnegie Mellon University

SCREENING **EDIT**

LIVING

This project utilizes perspectival spaces and interventions with the site to create lateral and implied visual and spatial connections between programmatic spaces. A responsive sloped subsection connects the site with the Marshall building, and creates a central circulation axis, connecting the work, screening, and living spaces with Mellon Park. Movement through the site activates a sense of ambiguous and changing scale. The occupant's parallax activating the architecture, causing spaces to seem to expand and contract. As the user enters the workspace, they enter into a space enclosed in translucent polycarbonate and along a ramp toward the editing and screening rooms. The user is made acutely aware of their changing relationship to the ground plane. The screening room, which requires total darkness, is a concrete volume offering the user no reference to the ground plane from within. The sleep space is sunken into the earth to allow patrons of Mellon Park to view films projected onto the outdoor screening space. The sleep space is open to light from the West and East.

Phillip Denny YEAR 2

FILM ARCHIVE

Phillip Denny
48-200 | Fall 2010
Studio Instructor: Mary-Lou Arscott
School of Architecture
Carnegie Mellon University

The film archive gives form to the geometry of the site, taking cues from Forbes Ave and Craig St to create a place that engages the public, as well as the larger urban context. The building is lifted from the ground, creating a space for the bus stop, and a fluid connection from sidewalk to museum plaza. The archive utilizes its robust geometry to connect the structure to the Scaife gallery. The building projects its use outward by concentrating glazed surfaces around the active, library, and circulation spaces. The circulation ramp emerges from the site, joining the sidewalk to the entry space. Contrasting on the ramp moves between interior and exterior, tracing a shifting relationship between the main building mass, ramp, and archive. The path acts as a lens into and out of the archive, allowing views both in and out. The occupant's movement along the path generated interaction with, and perspectives across various program spaces, leading to a richer understanding of both film and archive.

Documentation of 4 projects from 48-200, Fall 2010 using common "template" or framework

Will Crowover YEAR 2

REFUGE STRUCTURE

Will Crowover
48-200 | Fall 2010
Studio Instructor: Kent Surhbir
School of Architecture
Carnegie Mellon University

Project Statement
Refuge by my definition is, not complete removal from the world but observance and contemplation of the existing life. While looking for a site for the refuge I decided to work with the arches in the main hall of CFA to create unique accessibility and enhance the current light quality of the space. The formal process was to respect the elegance of the vaulting and create a space which does not distract students and faculty in the building. The entire design uses only frosted glass as a veil for the occupant of the refuge but still allow light transfer across the spaces.

Will Crowover YEAR 2

LIBRARY ANALYSIS

Will Crowover
48-200 | Fall 2010
Studio Instructor: Kent Surhbir
School of Architecture
Carnegie Mellon University

Project Statement
The design of the Jaume Fuster Library created by Josep Llinas Carmona focuses on the issue of context and site. The rhombic plan is derived from the existing buildings that surround the structure. These facades work with the library to give it backing and support. The entrance facade of the building then enhances the plaza space between the road and the forested canopy which is the main datum of the design. The interior space and views outward are also controlled by the overhanging structure which gives the exhibitors a reference point.

Jaume Fuster Library
Josep Llinas Carmona
Barcelona | Spain (2005)

Will Crowover YEAR 2

FILMMAKER'S LIVE-WORK

Will Crowover
48-200 | Fall 2010
Studio Instructor: Kent Surhbir
School of Architecture
Carnegie Mellon University

Project Statement
The design of the filmmaker's live-work space is based around Semper's four elements of architecture. A shifting foundation of cast concrete provides the separation between live work and live spaces. Structure is created with aluminum beams that define a rectangular volume similar to the frame of a camera lens. The walls of the design are built up with brushed aluminum panels that shift as a gradient of density to the heart. In this space the heart is the focal point supporting a viewing area for film. The process to create this design was an exploration of how to contain the essential program within the same volume by use of combining Semper's architectural elements.

Will Crowover YEAR 2

FILM ARCHIVE

Will Crowover
48-200 | Fall 2010
Studio Instructor: Kent Surhbir
School of Architecture
Carnegie Mellon University

Project Statement
The Film Archive is cold, artificially lit, nearly inaccessible and devoid of life. The Archive needs to be reimagined and reinvigorated to the world. What the archive can do for society is provide a foundation for knowledge and interaction in the realm of film. This is achieved by warming the space with natural light, human interaction, and sounds of activity while educating the visitor. The harshness of the archive becomes dispersed with these elements and a blending of the senses evolves as one cradles through the program. The public's first connection to the archive is the relationship of the private viewing spaces to the street where original films are projected from the archive storage up through the plaza void to the facade of the structure. In this way an initial intrigue is generated, people mix with the films, and the process of learning from the archive can begin.