Architecture Studio: 2nd Year Fall

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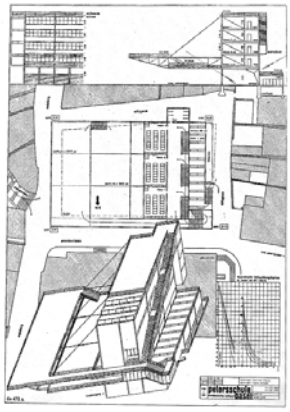
Fall 2007, CMU, Arch #48-200, M/W/F 1:30-4:20 Email: gutschow@cmu.edu
Studio Website: www.andrew.cmu.edu/course/48-200/ Off. Hr: M/W 12:30-1:30pm & by appt. in MM202

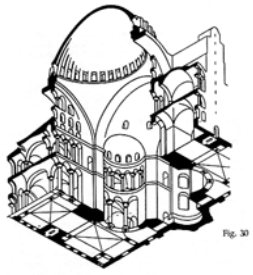
(10/2/07)

PROJ. 2 PRESENTATION GUIDELINES & REQUIREMENTS, F'07



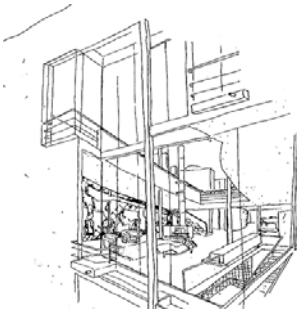
DUE DATE: Sun. Oct 7, 10:00pm
-- There will be NO WORK ALLOWED after the deadline. Anyone caught will risk FAILURE.
-- All work must be *complete* in order to present your project at review. Incomplete work (discretion of your instructor) will NOT be allowed to pin-up, but will be reviewed later.
-- In the final push, respect your peers, respect your work environment, watch your fingers.

Below 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.



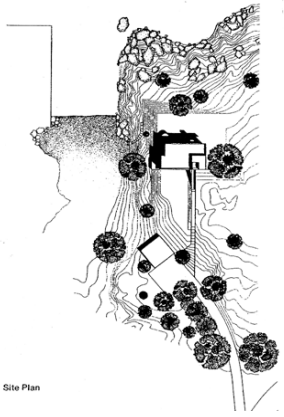
0) PRESENTATION SIZE
-- Carefully compose all your work into an overall presentation on ONE SINGLE PIECE OF PAPER, no larger than a 4'x8' vertical panel. You should hang your work with just 4 pins.
-- You may collage several drawings (paste them onto a larger sheet), but you should avoid compiling too many small sheets of paper and printouts. Work to create a single original.
-- Work to satisfy the requirements below with a minimum number of drawings, combining information into a few powerful, effective, and communicative drawings. Avoid repetition.

1) "MONEY DRAWING"
-- Your presentation should clearly "feature" one large drawing above all others, a carefully selected, fantastically crafted "money drawing" that highlights the primary concepts, experiences, and architectural details of your building.
-- Attempt to combine BOTH "experiential" and "architectural" aspects. Combine information often presented separately in plans/sections/elevations, yielding a 3D drawing that combines axonometric or perspective views with sectional or other more architectural views.
-- Although the scale of this drawing is up to you, the "Money Drawing" must be LARGE, the building at least 24" in one direction.



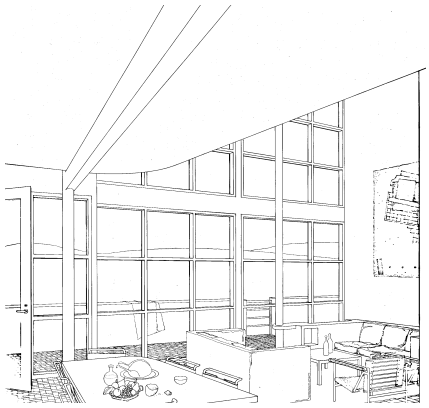
2) SECTION
-- Recognizing the importance of a "Section" for understanding the *space*, *materiality*, and *experience* of your building, and for understanding how a building sits on a slope, your overall presentation drawing must contain at least one well-rendered architectural section, at least 1/2"=1'-0" in scale.
-- If you "Money Drawing" includes a complete section, you are encouraged to create another section, cut in a different direction and location, also at least 1/2"=1'-0" in scale.
– Cut the sections *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 slope, as well as renderings of the context and views behind your section cut, including trees and the horizon line.

3) SITE PLAN
-- All students must create a site plan so that anyone (!) can clearly understand where the building is located on the site, as well as the orientation of the major building parts in relation to the main views, the approach, and the roads and other existing site structures. We should NOT have to ask "where is your building" or "which direction does it face".
-- Orient so that "North" is at the top of the page (the "turn-around" will be at the bottom).
-- Be sure your site plan is not too small (you can see details about your building from 10ft), but also realize that you may not need to represent the entire hillside to communicate clearly where your building is located.
-- Draw the "roof plan"of your building, the wheelchair path that leads to your building, nearby trees, shrubs, existing structures, etc. Be sure to draw both tree-trunks and tree-canopies.



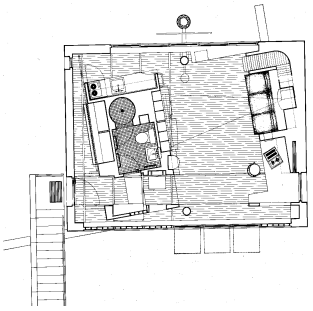
4) "OBSERVATION" FROM INTERIOR

-- All students must present at least one approx. 18"x24" view representing the primary "observation"of your building, seen from the interior, and looking outwards.
-- 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 about the "Seven Senses" described by Pallasmaa)
-- You are encouraged to use the drawing prepared in Doug Cooper's co-requisite "Perspective"drawing course, using Conte or soft pencil, in which case you should carefully tape this drawing to your overall presentation such that it can be submitted to Doug in a future portfolio.



5) MODEL (1/2"=1'-0")

-- Create a well-crafted model at 1/2"=1'-0" (or larger) that clearly communicates how your building sits on the sloped site and in relation to nearby trees, and clearly represents the main exterior features of the building, including all openings and glazing, roof conditions, as well as the seating which is required for the viewing platform part of the program.
-- Your model should come apart in some way (ideally in section, not just the lifting the "top" of your model) to reveal the main interior spaces of your building and allow a viewer to partially experience the nature of the "observations" at the center of your building concept.
-- Your model must include a sufficiently large ground plane as well as nearby trees and other site features to clearly represent your buildings' relation to the ground and the site.
-- Work towards an appropriate level of abstraction and clarity: avoid overly minimalist "tube trees," 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.



6) GENERAL NOTES

-- You may add more drawings to your overall presentation to ensure a more complete representation and understanding of your building, as long as they are part of the overall composition, on a single sheet of paper. However, as mentioned above, you should work to reduce to a minimum the number of separate drawings, editing out superfluous work, and combining information into a few powerful, effective, and communicative drawings.
-- Your 2D presentation may be hand-drawn, computer rendered, or a combination. Use any appropriate medium and paper 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! Check the website (under "Resources") for drafting examples.
-- Layout your drawings so they work together in the most appropriate and effective order and overall composition. Pay particular attention to"hierarchy" so that the most important drawing is most prominently displayed. Overall composition is CRUCIAL!
-- 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.
-- Establish relationships of each drawing to the other (i.e. plan-section).
-- Avoid all lettering or text on your drawings; definitely avoid hand lettering.