

Architecture Studio: 2nd Year Fall

Fall 2009, CMU, Arch #48-200, M/W/F 1:30-4:20
Studio Website: www.andrew.cmu.edu/course/48-200/

Coordinator: Kai Gutschow
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Off. Hr: M/W 12:30-1:30pm & by appt. in MM202
(11/12/09)

PROJ. 4 PRESENTATION GUIDELINES & REQUIREMENTS, F'09

DUE DATE: Tue. Dec. 1, 10:00pm

- There will be **NO WORK ALLOWED** after the deadline. Out of fairness to your peers, anyone caught working later will risk **FAILURE**.
- Incomplete work (discretion of your instructor & coordinator) will **NOT** be allowed to pin-up, but will be reviewed later.
- In the final push, respect your peers & work environment, watch your fingers.
- **Plot EARLY** so you avoid the last minute crunch!

QUANTITATIVE REQUIREMENTS (MINIMUM requirements for all studios)

- 0) fill 2 rolling vertical presentation panels (½ panel must be "analysis & process" work)
- 1) plans of your entire museum (1/8"=1'-0" minimum); ground floor must contain context
- 2) at least one section (one at 1/4"=1'-0"), which must contain context, art, figures
- 3) a 1/8"=1'-0" model that shows context, and comes apart to show all interior spaces
- 4) a 1/16"=1'-0" model to fit in the communal site model
- 5) at least one drawing of the interior experience featuring light conditions
- 6) at least one exterior view, including context
- 7) ½ panel of process / analysis / research work
- 8) other drawings or diagrams required by your own instructor

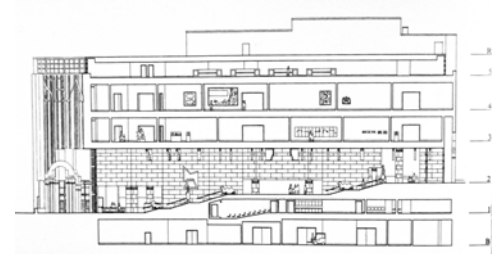
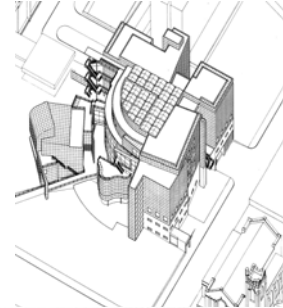
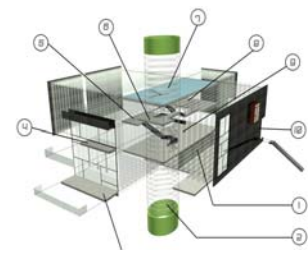
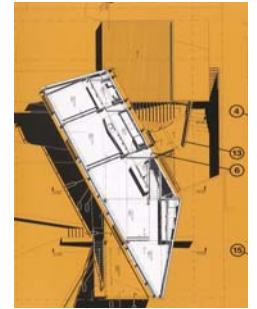
QUALITATIVE GUIDELINES

Presentation Size / Focus

- All work should be thought-fully crafted using effective techniques to reinforce the content and communicate the light, meaning, materiality, and experience of your museum without needing much verbal introduction.
- Use any appropriate medium approved by your instructor. Drawings must be **CLEAR, BOLD**, read well from 20ft, and distinguish between line weights!
- Avoid "solid poche", create a separate line for each side of a wall then poche differently.
- No matter what the medium, work on large sheets of paper (24"x24" minimum), combining multiple drawings on each, using both scanned and original hand work.
- Compose boards with a sense of focus and **HIERARCHY**: highlight 1-2 drawings on which you spent the most time, make them **BIGGER** and center them on panel.
- Avoid lots of small printouts or plots of your 3D computer model: pick only the best views. Be sure the color, lightness, and quality of the printout match what you see on the screen (watch out for overly dark renderings!!).
- Be sure your drawings and verbal presentation focus on the concept of **LIGHT**. Consider including light conditions in all drawings, including shaded plans, light streaming through sections, night views, etc. Be sure each program space has met the lighting requirements, especially "indirect light from above" gallery.

Plans

- Be sure the **COMPLETE SPATIAL ORGANIZATION**, the arrangement of all program spaces, and the sequences of experiences are clearly communicated in your plans, sections, and 3D drawings. They should be able to stand alone, without model or words.
- The ground floor plan must include the **SITE CONTEXT**, including the curb, the corner, the brick apartment building (for the CMoA North site) and possibly the Carnegie Museum and Greek church. If possible, **ALSO** draw a site plan.
- Add a north arrow. Orient plans with "Project North" UP (Forbes Ave. at bottom of sheet for CMoA; at top for CMoA East)
- Where desirable, some of the plans and/or sections may be incorporated into 3D orthographic drawings (exploded axos of each floor plate, or sectional axos that show the entire floor).
- Plans should contain accurate and evocative rendering of wall thickness (**NO ONE-LINE WALLS**), as well as columns, bathroom fixtures, windows, door swings, built-in furniture, counters, stairs, glass, etc.



- Clearly distinguish walls that are CUT versus short walls or railing through line weight (cut = HEAVY)
- Indicate important overhead features like skylights, clerestories, prominent beams, double height spaces, roof overhangs, etc. with dotted or dashed lines.
- Show CUT line for all STAIRS on lower floors, but entire stair on upper floor plans (see earlier handout)
- Identify all rooms either through furnishings (toilet, desk, art work...) OR a small type-written label.
- Be sure you show double-doors or similar at the main entry, and "light lock" at gallery without light.

Sections

- Cut multiple SECTIONS through your building, especially the important spaces, to communicate the *light, space, materiality, and experience* of your building. At least one should be large, up to 1/4" = 1'-0"
- Your sections should show the SPACE behind your cut, including the LIGHT flowing through the spaces or projected onto the walls, especially through "sectional perspectives" and "cut-away axes."
- Avoid simple Rhino sections; draw true sections.
- Clearly distinguish elements that are cut (HEAVY) vs. things in elevation through line weight. Walls and floors should be shown with accurate thickness (THICK floors and walls).
- All sections must contain a heavy GROUND LINE that extends well out from your building to include the curb, adjacent buildings, and perhaps even the Carnegie across the street, as well as renderings of the CONTEXT, landscape, and views behind your section cut.
- All sections must contain SCALE FIGURES and a sampling of ART WORKS installed in the galleries.

Models

- Show all exterior features of the building, including all openings and glazing, balcony and roof conditions.
- Models should clearly communicate the relationship to large ground plane (esp. for underground spaces)
- All models must include the curb of Forbes Ave., and the adjacent buildings; build the context around your building! If your museum extends to the main building (tunnel or bridge), the model must show this connection
- All 1/8" models must be "spatial" or "sectional" models that "come apart" fully, in a simple way, so that they reveal the COMPLETE INTERIOR sequence of spaces. Anyone (including guests) should be able to put your model together easily. Devise a way to make your model more instructive when it is open, not merely a "jumble" of pieces. Do NOT just "lift the lid" of your building. Avoid merely stacking room-boxes on top of each other. It should be robust, easily handled.
- Make your model look "architectural" and "constructed": 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. Show ALL ramps and stairs. Avoid large sheets of styrene and single-ply chipboard, add mullions to large sheets of glass.
- Include professional looking SCALE FIGURES as well as scale models of ART WORKS in your model.

Experience Drawings

- Exterior views should show the building in CONTEXT, especially views from a distance
- Interior perspectives should show how light, space, and mass create memorable museum experiences for the visitor. Interiors should contain the important architectural elements, as well as details such as railings, mullions.
- Consider views at different times of day/night, and in different seasons
- Avoid just taking photos of your model and photo-shopping them into a context photo

Analysis, Research & Process

- All students must set aside 1/2-panel to show analysis work, research, precedents, and process work. This can include site analysis, artist research, materials research, massing studies, and earlier design process work (including abandoned schemes), both small models and drawings.
- Consider re-drawing or reducing original sketches or diagrams so they communicate clearly and fit
- You are not required to talk about this material, but you must show it and be ready to explain if questioned.

Diagrams and Other Drawings

- Consider creating a SITE PLAN to show the wider urban context, particularly if your museum incorporates views, important approaches, connections or other issues related to context.
- Consider drawing DETAILS or CONSTRUCTION in axo or 3D to reveal both interior and exterior of your building, including the structure-skin relationship, shading devices, construction details, and materiality of your glass.
- Include 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) Sequence of spaces to guide viewer through museum; d) Geometric organization, proportional systems; e) Design vocabulary and language; f) Ideas about light; g) Glass experiences; h) Invent a diagram to match your concepts or process.

Documentation

- A well-composed 11x17 DOCUMENTATION using the 2nd year template will be due soon after the review. Stay tuned for details.

