

FRAMEWORK: A Proposal for Documenting Student Projects

CMU, School of Architecture, Oct. 26, 2005
by Kai Gutschow

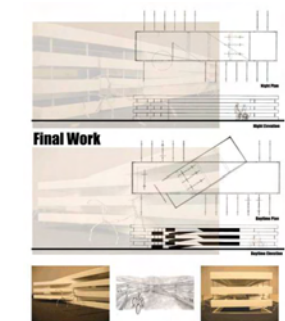
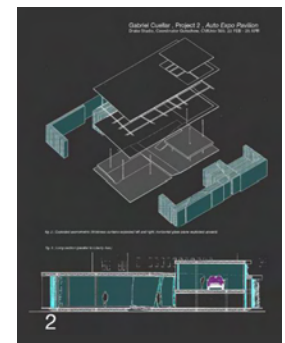
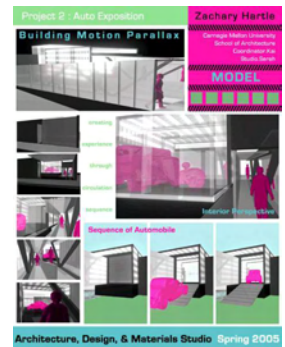
Proposal: All students in CMU's School of Architecture should be required to "document" their work in a school-sanctioned "framework" every semester.

Why document student projects on a department-wide basis?

- CLARIFY COMMUNICATION: Communicating ideas clearly, and documenting work effectively is a crucial part of the design process, and of becoming an architect. Process is all important, but the results help justify the means. Architecture is a "communications art," we communicate ideas to others who execute them.
- PRESENTATION TOOL: Documentation can become a useful tool *before, during, and after* final studio presentations. Often architects present the client with an overview sheet of what they present verbally; or send/publish a summary afterwards.
- CONCISE FORMAT & SYNTHESIS: Reflecting on projects and how to present them in a different, more compact format and medium (computer file rather than printout, small scale rather than large), should help students focus on, and synthesize the central ideas of designs, and present them more provocatively and powerfully.
- ASSESSMENT TOOL: Documentation can inspire reflection about past work, and become an assessment tool for student, instructor, and the school (Review week, Semester Review, and NAAB). It provides a readable overview of students' ideas and development of talents over the course of a semester, year, and career.
- RAISE STANDARDS: Making the student work more accessible to everyone in the school, and the public, and working to assess work more regularly, will help to raise standards and quality of student work and their presentations.
- STUDENT WEBSITE / PORTFOLIO / PRIZES: Project documentation can be used to represent the student and their ideas on student website, in portfolios for employers, and for future prize competitions.
- SCHOOL IDENTITY: Creating strong project documentation is an essential part of establishing and promoting the collective identity of our school, helping to show the outside world the great work done by students at CMU. The documentation can be used: 1) for assembling the studio and School *websites*, 2) for School *newsletters*; 3) for *school publications*, including eventually an annual "CMU Student Work" book; 4) for future exhibits, NAAB reviews; 6) for *alumni* to keep up with developments; 5) for *prospective students* and other visitors to understand what we do; 6) for *prospective employers*; 7) for *prospective donors*; 8) to secure *funding sources*, etc.

The School already "documents" student work after most semesters, and students create their own portfolios. Why an additional, more structured framework?

- CMU IDENTITY: A framework is necessary in order to promote a collective identity effectively and over the long term. Students should be encouraged to establish their own identity through their personalized portfolio or webpage; but their identity will also be established by CMU and the reputation and image it projects.
- STUDENT TIME-SAVER: A framework should be a time-saver. If implemented school-wide, students preparing the documentation will establish patterns and habits starting in the 1st year, hopefully minimizing the "blank-page" or "reinventing the wheel" stuckness and time drain. This is particularly important since we realize this is an EXTRA assignment for students.
- USER TIME-SAVER: A uniform documentation framework would make viewing and understanding the great variety of work easier, especially by the uninitiated.
- COMPREHENSIVE / EFFECTIVE STORAGE: If pared down to a few pages, a



framework could make it possible to store the work of EVERY student, and perhaps EVERY project, each semester, for perpetuity.

- EFFECTIVE ORGANIZATION / RETRIEVAL: A required framework will reduce the difficulty, and confusion of the plethora of media used by our students (charcoal, hand drafting, computer drawings, animations, models, etc.) It should allow for better data organization, perhaps even into a searchable database (e.g. find all theater projects created by students 2005-2010).

Any framework must be carefully designed. It should be flexible, yet also coherent enough to promote a School identity. Things to be worked out, difficulties to be overcome:

- COMPREHENSIVENESS: Should it be for everyone? Or only "High, Middle, Low Pass"?

- SCOPE OF CONTENT: What should the documentation capture? Every discrete project? The entire semester of work? Required views?

- RULES FOR CONTENT: Should there be "rules" for precisely what should be captured in the documentation? Should a "guidebook" or "superlative examples" be published?

- STUDIO SEMESTER / YEAR: Should the format be the same for all years? How should we acknowledge the differences between the many small projects in 1st year, the semester-long projects in the upper years, the vast scope of the urban projects, group work vs. individual work? Should each semester have its own particular framework to correspond to a studio focus/theme?

- STUDENT VARIATIONS: Should the School provide several layouts or frameworks to choose from, perhaps to conform to student identity or portfolio themes? Project type? Original presentation ideas? Year in school?

- CHANGE OVER TIME: Should the framework change every semester or year, to identify each year (2005-06 is "blue" theme)? How can we ensure that a "CMU Identity" is maintained?

- DUE DATE: Is documentation due with every project? Before project review? Before semester review? How do we create more incentive for students to excel?

- GRADES: Should the documentation be factored in as part of grades? Or more voluntary?

- GRAPHIC DESIGN INSTRUCTION: As with all presentations, the project documentation requires some experience in graphic design. Where and how can the School provide instruction to ensure the best results? 1st year? Separate course?

- FORMAT(S): What should the "framework" produce? A large poster? 8.5"x11" printouts? Landscape or portrait? Should it be submitted as a single "pdf"? Also as a "jpeg"? What other requirements will ensure lasting results that can have multiple uses (required dpi and image size? required software packages such as Illustrator)? Ensure longevity of all electronic files.

- DESIGNER: Should someone be hired to create a "framework"?

- STORAGE ORGANIZATION: What's the most effective file-naming system?

- OTHER FORMATS: How will the "framework" relate to other information and document formats that should be captured? Should all images from within the documentation (scans of drawings, photos of models, etc.) ALSO be submitted as separate "tiff" files for high quality publication?

- INTEGRATION with other DOCUMENTS: How should the documentation with its framework be integrated with other forms of documentation already gathered, or in the future? How will it relate to school website? Should other types of documentation be gathered and linked with the student project documentation (syllabi, project write-ups, summary assessment/evaluations, snapshots of students working on the projects, or presenting in reviews

- EQUIPMENT/ SPACE: What additional equipment or resources must the School provide to ensure the success of this proposal? Drum scanners? High-quality cameras and flat-bed scanners in each studio? In each building? A dedicated photo studio to shoot models? A designated "documentation" lab? Storage facilities (computer, file-drawer, model racks), both short term at end-of-semester, and longer term (archives)?

- SCHEDULE: How can we avoid further bottlenecks with output equipment?

- ACCESS: Who should have access to the stored files? How?

- OTE GRANT: What specifically can OTE help us with?

Architecture Studio: 2nd Year

Fall 2007, CMU, Arch #48-200, M/W/F 1:30-4:20
Class Website: www.andrew.cmu.edu/course/48-200

Coordinator: Kai Gutschow
Email: gutschow@cmu.edu
Off. Hr: M/W 12:30-1:30pm & by appt. in MM202

(9/16/07)

DOCUMENTATION WORKSHOP

As architecture students, it is often easy to get so wrapped up in your project that by the end, when the documentation of that project is due, you throw something together just to fill up a page and complete the assignment. However, the documentation is in and of itself a design problem that needs to be well composed and thoroughly developed. The presentation of your work not only has the ability to showcase your actual project, but is also reveals to viewers your skills as a designer. You are the craftsmen of the visual messages within your project, allowing you to determine how the information is presented and received.

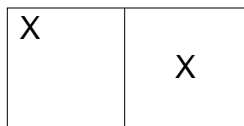
In general, after completing the documentation of your project, ask yourself the following questions:

- does this documentation... illustrate and inform?
- clarify?
- provide navigation?
- display and exhibit?
- feature and showcase?

The following are just a few tips when documenting your work:

- 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. Elements to consider include, but are not limited to, contrast, orientation, scale, position, color and white space. By creating numerous options, you can then use comparative factors to draw out the successes of each layout, which can then help to inform your final documentation.

- Grid System: Although provided with an initial grid system, it is up to you as a designer to determine the arrangement of visual elements within that grid. You can use, adapt, or break the grid, as long as you are always conscience about the interaction of the parts. Visual elements should be arranged in a way to interact rather than conflict, creating a clear sense of movement and hierarchy throughout the page. Keep in mind, in general when one looks at a 2-page spread, their eyes almost always go to the following areas:

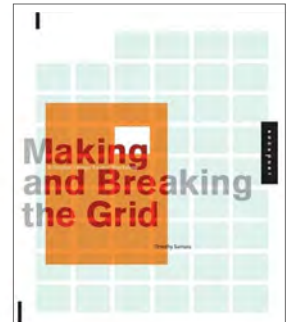


Upper left and center right

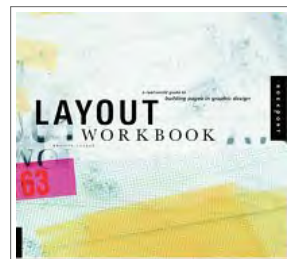
- Seeking Advice: During the design process, as well as at the end, engage several of your classmates or professors to look at your documentation. Hang it up on the wall and view it from a distance. Are you still able to read the design intentions at 1, 2, 5 feet away? By having onlookers review your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

- Drawing inspiration: A lot of layout inspiration comes from the visual world around us. Whether it be a magazine cover or particular page in a book, we are often intrigued by graphic design. Developing a collection of notes, drawings, photos, quotations, and anything else that inspires you (in your sketchbook, binder, or other form), can help you get started in the future on your own layouts and documentation.

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



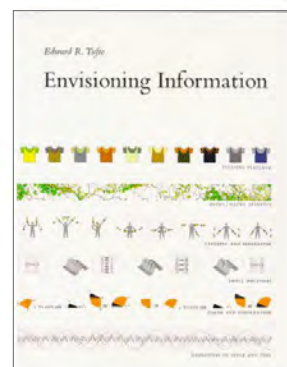
Making and Breaking the Grid by Timothy Samara



Layout Workbook by Kristin Cullen



Graphic Design That Works by Rockport Publications



Envisioning Information by Edward Tufte

2nd Year FRAMEWORK RULES & SUGGESTIONS

Provided is a more extensive list of rules & suggestions on how to achieve strong, compelling compositions using the 2nd year Documentation Template:

OVERALL COMPOSITION & GRID

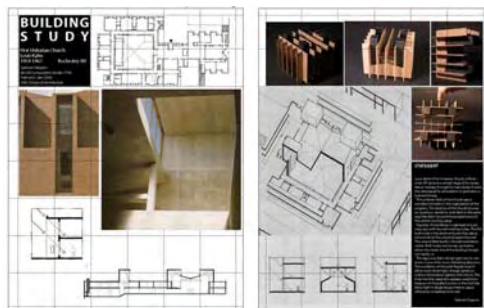
- When designing, think of the entire 2-PAGE spread, think holistically. Be sure your composition works with pages across from each other (a book-like "spread") but also one page at a time (back to back)
- Use the grid to UNIFY 2 vertical 8.5"x11" pages.
- Usually the DASHED GRID LINES should stay to give "structure" and "order" to your page.
- Usually the WHITE GRID LINES should stay when it crosses many images
- Retain the ½" MARGINS of the templates; they are useful for printing and for binding the pages.
- 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.
- Avoid "FULL-BLEED" printing, avoid CROPPING your pages: anyone should be able to print your work
- Include enough "WHITE SPACE" or empty space to allow the eye to rest and to not "crowd" the work.
- Anticipate variable PRINTERS, the problem of "bleeding", color variations, etc. Minimize overly large swaths of a single color, or overly subtle shades of a single color next to each other. Avoid micro-fonts
- Be sure your NAME is on every page (in the title box, and at the end of the concept statement).

RELATIONSHIP OF PARTS

- CONTRAST is always good for impact! Be sure pics and drawings are not too light or dark.
- The BLACK SQUARE in top left should be retained with the identical font and words for all students (except names, etc.), and your concept statement must be at bottom right. Use black: do NOT use blue or other colors for this feature.
- When creating other boxes, use INCREMENTS OF THE GRID, and be sure all align exactly.
- The CONCEPT SQUARE does not need to be 2-large square tall: use other increments that make sense for your text and overall composition
- Use a large BACKGROUND IMAGE that can overlap the "seam" between the pages, and have smaller fields float on or overlap to create visual interest. Be sure the image remains in the background: find a good balance of background, images that are presented without a frame, and small "boxes" with objects, such that they dance on the page.
- If background or images go across the seam, CUT in a logical, well-thought-out place
- Use smaller COLOR FIELDS (the size of the black square or larger) with "reverse" (white on black) plans and drawings for graphic emphasis and clarity.
- Use a "KEY" or "index" to help the reader identify rooms, views, drawings, orientation, etc.
- AVOID REPETITIVE images, and using too many small images: it leads to a fragmented composition
- Pay close attention to the HIERARCHY of the parts, the relative SIZE, SCALE & BOLDNESS of different drawings on the page; make sure that viewers are reading your project correctly.

QUALITY PARTS

- Use only QUALITY IMAGES. Be sure scans of drawings are clear, with good contrast. Be sure to use proper lighting and backgrounds for model photos. Do not use "pixilated" images.
- Be sure to use many DIFFERENT TYPES types of drawings and media (sketches, models, final drawings, etc.): don't use too many model photos. Drawings lend "architectural clarity."
- Be sure to provide OVERVIEW of the entire project, as well as DETAILS, in a good balance
- Be sure to include PROCESS WORK, to explain how you got to your final design
- Work to include REQUIRED DRAWINGS in the final presentation



Studio Documentation Instructions

Each student is required to submit studio documentation of the semester’s work using the provided InDesign template. Replace the placeholder text on the template with your individual information (name, instructor, etc) and place images of your work in the spaces provided. For questions about the template, contact Amy Bickerton in the Architecture Office by calling 412.268.2354. **Please direct questions about content to your year’s studio coordinator.**

Electronic Submission

A PDF of your studio documentation must be dropped into its corresponding folder on the archpcserver:

First-Year	\\archpcserver\Studio Documentation\ First Year Studios\48-105 Spring 2008
Second-Year	\\archpcserver\Studio Documentation\ Second Year Studios\48-205 Spring 2008
Third-Year	\\archpcserver\Studio Documentation\ Third Year Studios\48-305 Spring 2008
Fourth-Year	\\archpcserver\Studio Documentation\ Fourth Year Studios\48-405 Spring 2008
Fifth-Year	\\archpcserver\Studio Documentation\ Fifth Year Studios\48-505 Spring 2008

Each student should only submit one file. Students should try to keep the **PDF file size SMALL (below 4MB total)**. To do this, please select the “Standard” or “Smallest File Size” setting when exporting to PDF from InDesign— whichever option creates the smallest file size without pixelating your images.

File Naming & Deadlines

Include your last name in the file name of your PDF. If your last name is the same as another person in your year, please include the initial of your first name. PDFs must be uploaded to the correct folder on the server by the following deadlines. **Failure to meet the studio documentation requirements and deadlines will result in FAILURE OF THE STUDIO.**

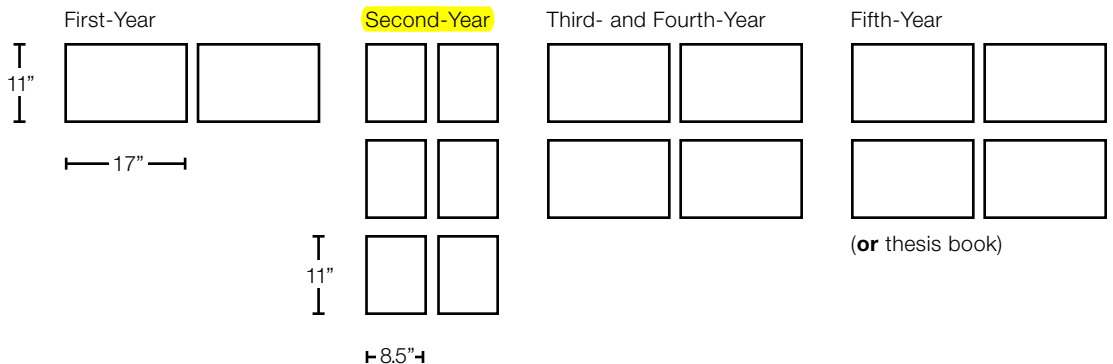
First-Year	48105_S08_lastname.pdf	Saturday, May 3rd by 10pm
Second-Year	48205_S08_lastname.pdf	Sunday, May 4th by 10pm
Third-Year	48305_S08_lastname.pdf	Monday, May 5th by 10pm
Fourth-Year	48405_S08_lastname.pdf	Tuesday, May 6th by 10pm
Fifth-Year	48505_S08_lastname.pdf	Wednesday, May 7th by 10pm

Use of Documentation

As part of the final studio documentation process, your PDF will be printed by School of Architecture staff. Studio Documentation will be used in the studio grades meeting and retained as a permanent record of your work.

Format

First-Year	Two 11x17” pages, landscape orientation. Use template on archpcserver.
Second-Year	Use the template provided on the second-year website. Contact Kai Gutschow with questions.
Third-Year	Four 11x17” pages, landscape orientation. Use template on archpcserver.
Fourth-Year	Four 11x17” pages, landscape orientation. Use template on archpcserver.
Fifth-Year	Four 11x17” pages, landscape orientation or submission of thesis book by deadline.



Studio Documentation Photography

Shooting Studio

All students are permitted to use the College of Fine Arts Photography Shooting Studio located in Margaret Morrison, Floor 2B, Room B14. The Shooting Studio is run by the CFA Dean's Office and is available for use by Art, Design and Architecture students. Equipment is provided in the Photography Equipment Office located in MM, Floor 2B, Room B18 (around the corner from the studio).

Sign Up

To use the facility sign up for a time slot (1 hour limit per person). You can reserve a spot up to 2 weeks in advance. Advance reservations are not needed but are highly recommended at this time of year. Postings of the daily reservations are on the Shooting Studio door. Times that are crossed off or blocked indicate classes that occur within the studio; therefore, the studio is not available during these times.

Students are advised to coordinate with one another to sign up in small groups (1 hour limit per person), which will result in efficient use of the studio and minimize necessary set up time. Look at the reservation list on the Shooting Studio door (Room B14), pick preferred times, and sign up for a time slot with Jamie Gruzka in the Photography Equipment Office (Room B18). Students may sign up for time slots during **office hours** (when the Photography Equipment Office is staffed) or **off-hours**. However, those students who have not had a formal orientation to the facility are **highly recommended** to use the studio during office hours.

Office Hours

The Photography Equipment Office is staffed Monday through Friday from 11:30am to 1:30pm and 4:30pm to 6:30pm and Saturday from 11:00am to 3:00pm. Students can use the studio once at no charge while the office is staffed.

Off-Hours

To use the shooting studio during off-hours (when the Photography Equipment Office is not staffed), students need to pay Jamie Gruzka a \$25/student/semester fee (this fee is prorated and is now only \$10 until the end of the semester). Off-hour use requires card key access that is set up through Jamie. Receiving card key access takes 24 business hours; therefore, plan accordingly. Students must also sign a user agreement prior to using the studio.

Equipment

A variety of equipment is available for use in the Shooting Studio including 3 hot lights, a soft box, black and white backdrops, light bulbs, a copy stand and reflectors. A tripod can be signed out from the Photography Equipment Office; however, it is recommended that students bring their own tripod.

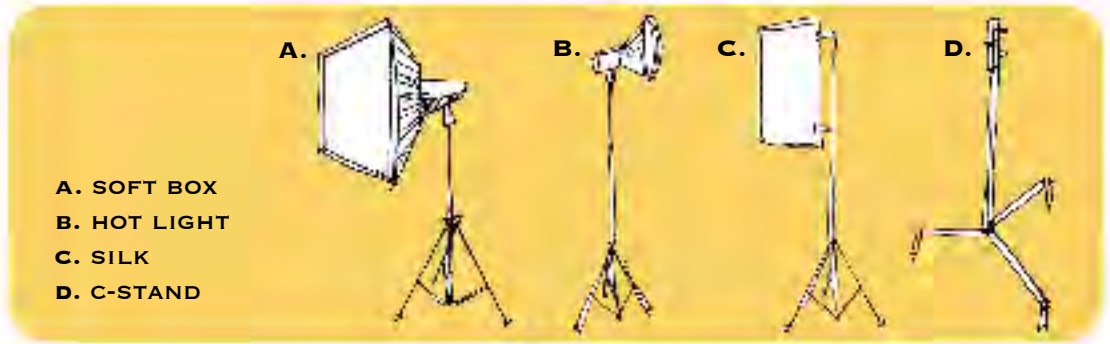
An architecture-owned digital camera is available for use by architecture students if they do not have their own. It can be signed out in the Photography Equipment Office and used only during office hours. Students will need to bring a laptop with them to transfer the photos they take off of the architecture camera. A USB cord is provided with the camera. It is recommended that you view the photographs as you are shooting, to assure resolution and light quality.

Photographing Models

On the following pages is a manual which illustrates how to set up the Shooting Studio in order to successfully photograph architectural models.

HOW TO PHOTOGRAPH YOUR MODEL

(in a photo studio environment)



1. camera settings

1. PUT CAMERA ON MANUAL SETTING

2. TURN OFF FLASH

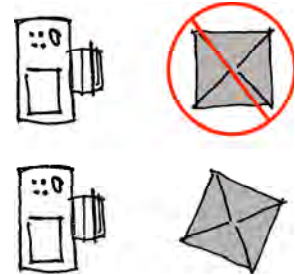
3. SET WHITE BALANCE TO TUNGSTEN SETTING

2. studio set-up

THE SHOOTING STUDIO IS LOCATED IN THE SECOND BASEMENT OF MARGARET MORRISON
CONTACT JAMIE GRUZSKA, MARGARET MORRISON B18, TO RESERVE THE SPACE OR FOR INFORMATION

1. LOCATE AND POSITION BLACK SEAMLESS PAPER BEHIND AND UNDERNEATH THE MODEL
MAKE SURE PAPER IS CLEAN. IF NOT, CUT, REMOVE, AND DISPOSE OF THE DIRTY SECTION

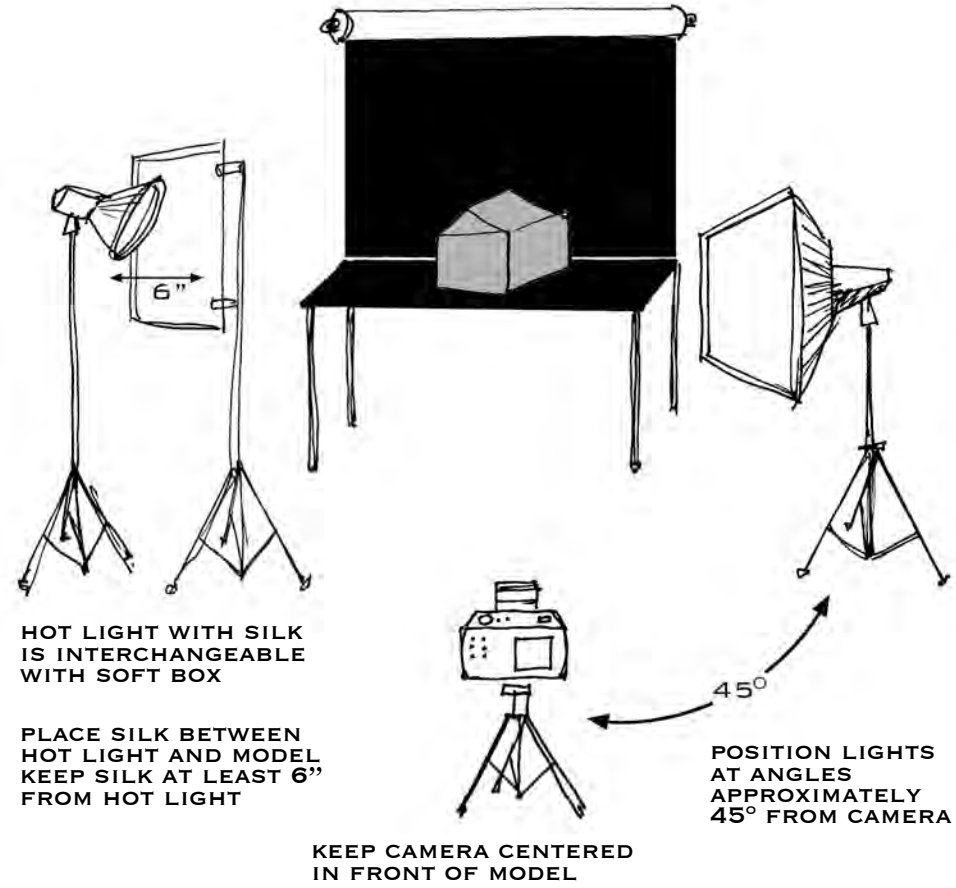
2. DO NOT PHOTOGRAPH THE MODEL STRAIGHT ON



3. POSITION CAMERA ON A TRIPOD

4. SEE DIAGRAM RIGHT FOR SPECIFIC LIGHT PLACEMENT INSTRUCTIONS

5. TURN OFF OVERHEAD FLUORESCENT LIGHTING



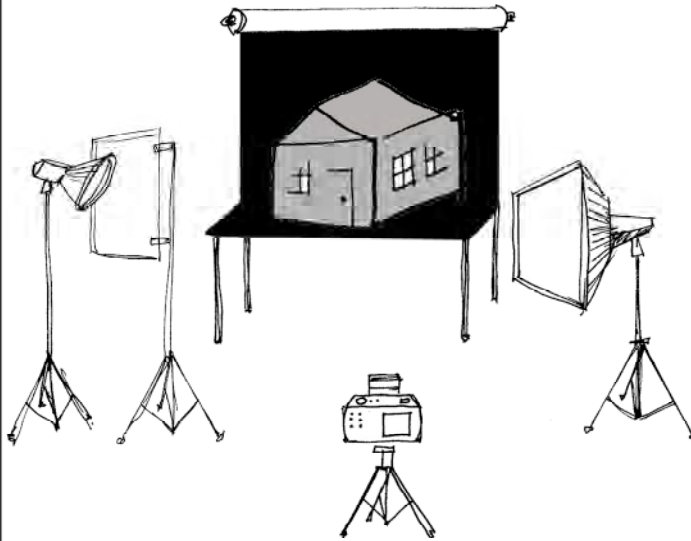
3.

lighting adjustments

CONSIDER HOW YOU WANT TO USE LIGHT TO PORTRAY YOUR MODEL, TIME OF DAY/VARIOUS SHADOW OR SUN EFFECTS OVERALL DEPTH AND DETAIL INTERIOR VIEWS, ETC.

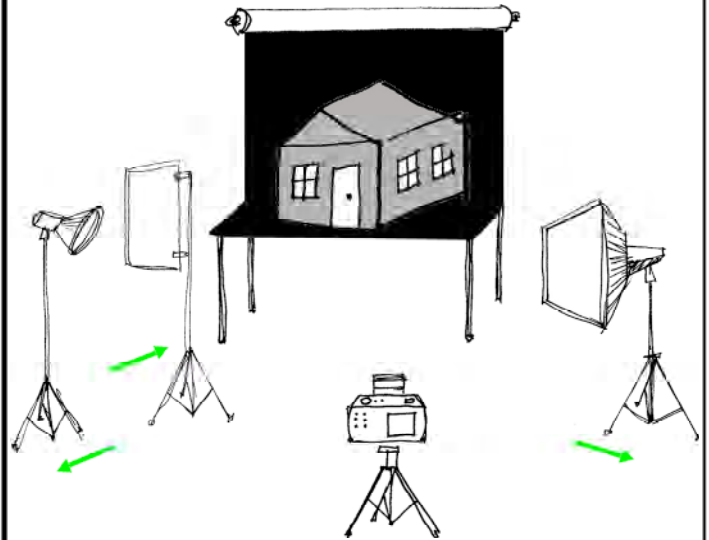
THE GOAL IS TO ATTAIN BEST POSSIBLE PHOTOGRAPHIC RESULTS SO AS TO MINIMIZE PHOTOSHOP REFINING

INSTRUCTIONS AS PER PHOTOGRAPHING MODEL TO SHOW MAXIMUM DEPTH AND DETAIL



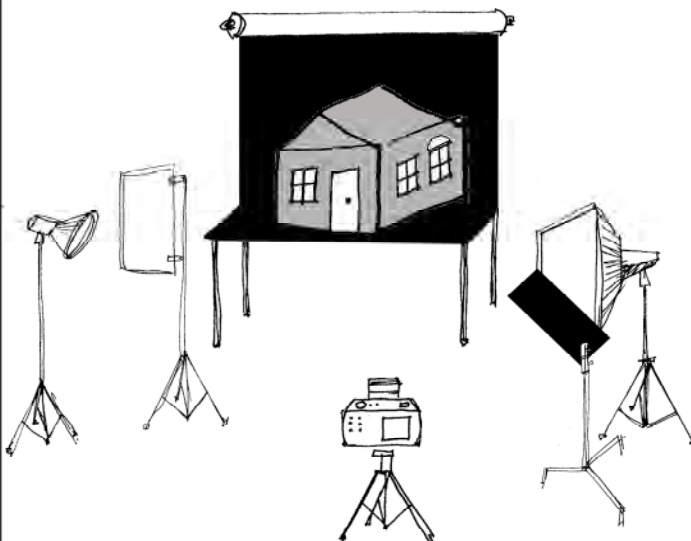
LIGHTING IS TOO HARSH, MODEL IS MISSING DETAIL AND TONALITY VARIATION

TO SOFTEN LIGHTING:
1. PULL HOT LIGHT AND SOFT BOX FURTHER FROM THE MODEL
2. MOVE SILK FARTHER FROM HOT LIGHT



SOME HIGHLIGHTS ARE TOO BRIGHT, SOME TONAL DETAIL STILL MISSING

CLAMP A PIECE OF BLACK FOAM CORE IN THE C-STAND AND POSITION IT AS NEEDED TO BLOCK EXTRA LIGHT ON MODEL



ROTATE THE MODEL AND USE THESE LIGHT SETTINGS TO PHOTOGRAPH DIFFERENT VIEWS

other informative notes:

AS IS THE FUNCTION OF A SOFT BOX, A SILK WILL EVEN OUT HIGHLIGHTS, SOFTEN SHADOWS, ADD TONALITY TO HIGHLIGHTS AND SHADOWS

TO ACHIEVE HARSH SHADOW EFFECTS, USE THE HOT LIGHT WITHOUT A SILK POSITION LIGHTS CLOSER TO MODEL

BRING A LAPTOP FOR DIGITAL IMAGE VIEWING IN THE STUDIO. THIS WILL AID IN DETERMINING THAT THE PICTURES ARE IN FOCUS AND ALSO ACCURATELY PORTRAY SHADOW/HIGHLIGHT DETAILS.



SOME CAMERAS ALSO HAVE SOFTWARE TO ALLOW A DIRECT CAMERA TO LAPTOP CONNECTION IN ORDER TO VIEW EACH IMAGE AS IT IS TAKEN

MOST IMPORTANTLY, TAKE LOTS OF PICTURES!

Neighborhood Library "Design Summary" + Mobile Library "Final Documentation"

Please follow the instructions below to post your work within iWebfolio.
Due: Monday, March 27, 2006, 10:00pm

OUTPUT

PROJECT 2 – NEIGHBORHOOD LIBRARY "DESIGN SUMMARY"

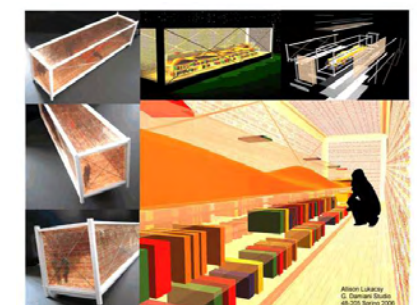
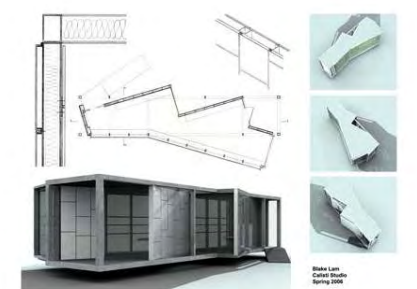
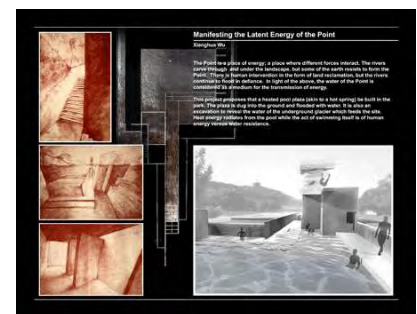
1. Create your "Design Summary" document using any graphics software you prefer. It should have the following characteristics:
 - Landscape Format
 - 2 pages (create more pages only if necessary)
 - Your name should appear on each page
 - Use "Framework" similar to the Proj.1 in 48-200 (see [48205 Website > Resources, Links & Archives](#))
 - Consider how this summary works graphically with the other documents you have already submitted this year
2. Save your "Design Summary" with the following characteristics:
 - **<48205_S06_andrewid_proj2mid.pdf>** (File #1)
 - 300 dpi, single file, inclusive of all pages
3. Also save your design statement (which should appear on your summary document) as a text file. You will copy and paste this text into iWebfolio in a later step.
4. Also save EACH page of your PDF as a JPG image with the following characteristics:
 - **<48205_S06_andrewid_proj2mid_page1.jpg>** (File #2)
 - **<48205_S06_andrewid_proj2mid_page2.jpg>** (File #3)
 - 525 pixels x 406 pixels
 - 72 dpi, Color

Print out your PDF (High Resolution + Color) to hand into Kai.
Set the electronic files aside for uploading to iWebfolio in later step.

PROJECT 1 – MOBILE LIBRARY (if not already completed on 3/20)

1. Select one scan of a process sketch or a photo of a process model and save it as a JPG with the following characteristics:
 - **<48205_S06_andrewid_proj1process1.jpg>** (File #4)
 - 250 pixels x 193 pixels
 - 72 dpi, color or b/w
2. Save your Mobile Library Final Documentation as follows:
 - **<48205_S06_andrewid_proj1.pdf>** (File #5)
 - 300 dpi, color, single file, inclusive of all pages
3. Save EACH page of your PDF as a JPG image as follows:
 - **<48205_S06_andrewid_proj1_page1.jpg>** (File #6)
 - **<48205_S06_andrewid_proj1_page2.jpg>** (File #7)
 - 525 pixels x 406 pixels
 - 72 dpi, Color

You are now ready to upload to iWebfolio (see next page).



UPLOAD, PLACE + LINK into iWEBFOLIO

Uploading, placing and linking files have been demonstrated in the iWebfolio workshop. Additional, step-by-step instructions are available on the 48205 website:

48205 Website > Resources > Documentation + Efolio > Support Documents

iWEBFOLIO

1. Upload all of your files to the iWebfolio "My Files" interface (see www.iwebfolio.com). There are a minimum of 7 files to upload (all are listed above).

PROJECT 2 – NEIGHBORHOOD LIBRARY DESIGN SUMMARY

2. Place your "Design Summary" JPGs in the "Neighborhood Library > Design Summary" section of your portfolio. The "Add Content" instruction sheet on the course website will explain this process step-by-step.
3. Link EACH JPG image to the PDF file of the "Design Summary" you have uploaded to the "My Files section."
4. Delete any extra "Image Placeholders" after you have placed your JPG images.
5. Copy and paste the 100-word Design Statement from your text file into your portfolio in the specified location.

PROJECT 1 – MOBILE LIBRARY

6. Place your Final Documentation JPGs in the "Mobile Library > Final Documentation" section of your portfolio. The "Add Content" instruction sheet on the course website will explain this process step-by-step.
7. Link EACH JPG image to the PDF file of the Documentation you have uploaded to the "My Files section."
8. Delete any extra "Image Placeholders" after you have placed your JPG images.
9. Place your Process JPG in the "Mobile Library > Process Work" section of your portfolio. The "Add Content" instruction sheet on the course website will explain this process step-by-step.

FEEDBACK:

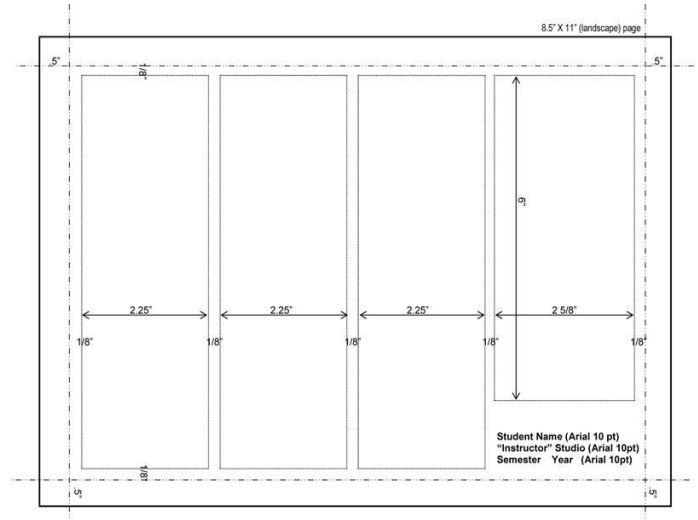
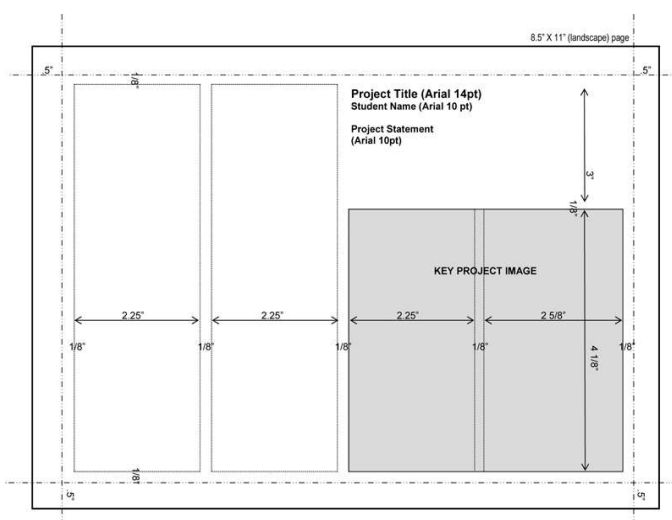
Kai will give individual, written feedback and a grade to each student using the iWebfolio “feedback” page. Instructors will do so at their discretion!

CARTOON OF PRESENTATION:

Remember that an accurate, miniaturized “cartoon” of your final presentation, submitted in a similar manner to iWebfolio, is due at the 2nd Mid-Review, Mon. 4/10.

FINAL DOCUMENTATION:

When creating the final documentation for the “Neighborhood Library” at the end of the semester, you will be required to use a pre-designed “20-Square Grid Framework,” where the location of the title & name, the font, and several other features will be pre-determined to provide an overall studio identity.



iWebfolio Student Login Instructions:

1. www.iwebfolio.com click "sign up now" under Account Signup.

The screenshot shows the iWebfolio homepage. At the top, there are navigation links for "about nuventive" and "iWebfolio overview". Below this is a large banner with a woman's face and the text "For education. For reflection. For advancement. iWebfolio harnesses the power of information. For life." To the right of the banner is an "ACCOUNT LOGIN" section with fields for "Username:" and "Password:", a "login" button, and a link for "Forgot Username or Password?". Below the login section is the "ACCOUNT SIGNUP" section, which is circled in red. It contains the text: "A flexible, Web-based personalized portfolio stored securely in a hosted environment, iWebfolio gives you the power to store and present a lifetime's worth of experience." and a "sign up now!" button. At the bottom of the page, there is a copyright notice: "Copyright © 2005 Nuventive, LLC" and links for "Privacy Policy", "Terms of Use", and "Security".

2. Click "next". (Do NOT enter anything for "Affiliation Code".)

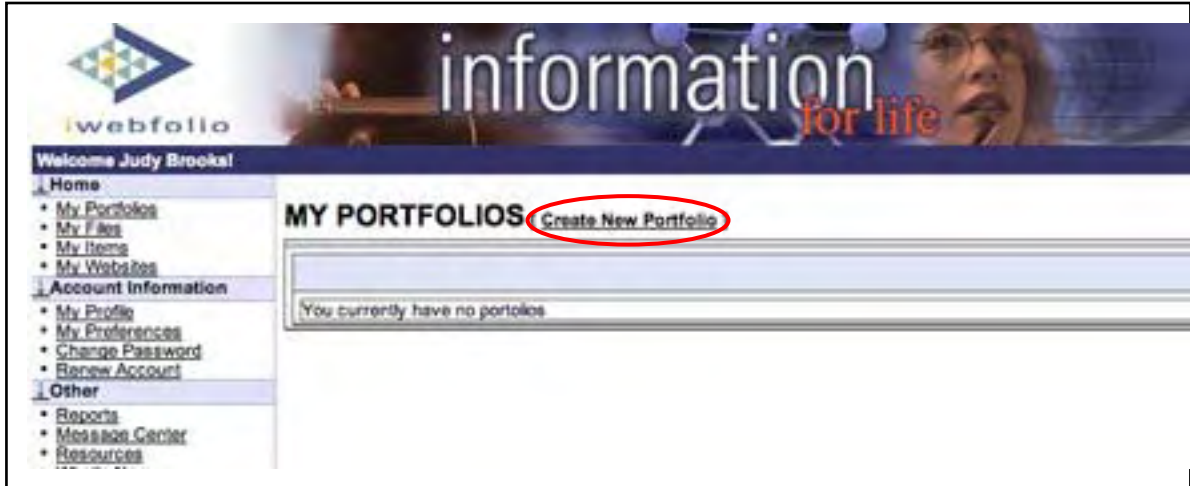
The screenshot shows the "CREATE NEW ACCOUNT" page. It starts with a thank you message and a list of benefits: "The ability to create as many Portfolios as you want and to selectively share your Portfolio(s) with as many people as you would like including Faculty and potential Employers.", "500 Megabytes of Online Storage.", "Technical Support via email.", and "Online Help and quick start guides." Below this is the "AFFILIATION" section, which asks for an "Affiliation Code (optional)". There are two buttons: "cancel" and "next", with the "next" button circled in red. At the bottom, there is a copyright notice: "Copyright © 2005 Nuventive, LLC" and links for "Privacy Policy", "Terms of Use", and "Security".

3. Enter your information in the required fields. (Do NOT enter anything for "Affiliation Code".)

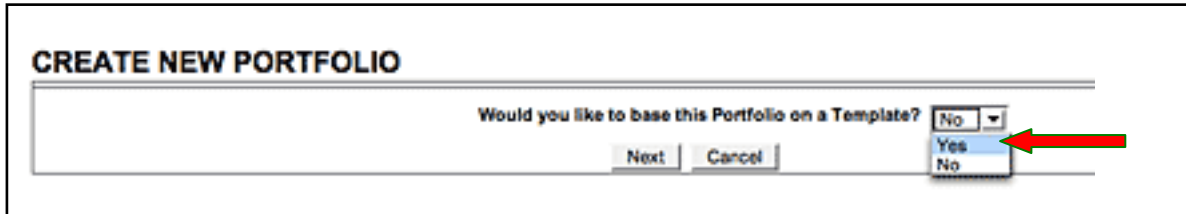
The screenshot shows the "CREATE NEW ACCOUNT" page with the "IWEBFOLIO ACCOUNT INFORMATION" form. The form fields are: "First Name:", "Last Name:", "E-mail Address:", "Confirm E-mail Address:", "Username:", "Password:", "Confirm Password:", "Security Question:", "Security Answer:", and "Affiliation Code (optional)". The "next" button is circled in red. There are also instructions for the Username and Password fields: "Username should be between 5-20 characters." and "Password should be between 5-20 characters and is case sensitive." At the bottom, there is a note: "Note: Your password will be sent to the above e-mail address when you have completed your transaction." and buttons for "cancel", "previous", and "next", with the "next" button circled in red. At the bottom, there is a copyright notice: "Copyright © 2005 Nuventive, LLC" and links for "Privacy Policy", "Terms of Use", and "Security".

iWebfolio Instructions: CREATE PORTFOLIO

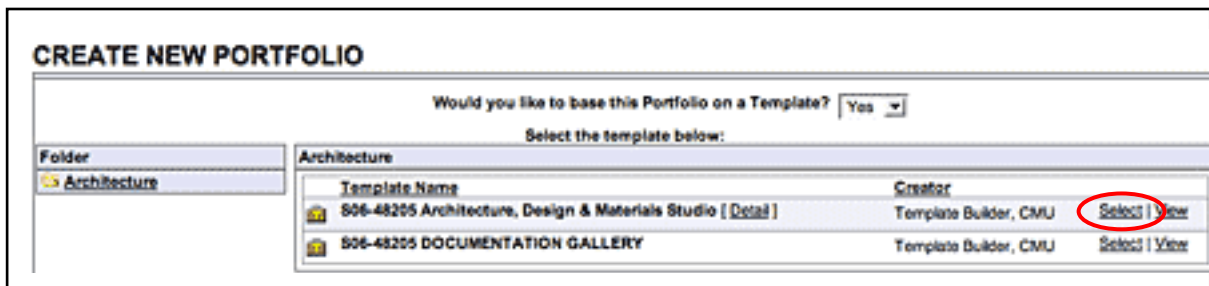
1. After login, the “My Portfolios” screen will appear. To create a portfolio, click the “CREATE NEW PORTFOLIO” link.



2. Click “YES” from the dropdown menu to create a portfolio using the course portfolio template.



3. Click “SELECT” to choose the course template.



Continued on next page with final steps to create a portfolio...

iWebfolio Instructions: CREATE PORTFOLIO

- Listed is the “Current Default Permissions”. Listed are individuals who, by default, have permission to review this course portfolio.
 - **DO NOT REMOVE** the individuals who have default access.
 - Click “NEXT” to continue creating the portfolio.

CREATE NEW PORTFOLIO

Template selected: S06-48205 Architecture, Design & Materials Studio

Current Default Permissions (5)

Name	Title	Node	Remove
Gutschow, Kai	Assistant Professor	Carnegie Mellon University	Remove
Caruso, Andrew		Carnegie Mellon University	Remove
Fay, Anne		Carnegie Mellon University	Remove
Smith, Joel		Carnegie Mellon University	Remove
Brooks, Judy		Carnegie Mellon University	Remove

Back **Next** Cancel

- Click “SAVE” to continue. For this portfolio, please **DO NOT CHANGE** THE “Portfolio Name”.

CREATE NEW PORTFOLIO

First Name: * Judy

Last Name: * Brooks

Portfolio Name: * S06-48205 Architecture, Design & Materials Studio

Portfolio Description: My portfolo created while writing instructions for a demo for architecture students.

Back **Save** Cancel

- The portfolio is created and the screen displayed is the course portfolio in the edit view: “EDIT PORTFOLIO: S06-48205 Architecture, Design & Materials Studio”. The “CONTENTS” Tab is highlighted.

EDIT PORTFOLIO: S06-48205 Architecture, Design & Materials Studio

GENERAL **CONTENTS** PRESENTATION FEEDBACK PERMISSIONS

Home

Image Placeholder
Size: 200px x 155px
Replace this image with one of your own.

Contact Information: emailaddress@andrew.cmu.edu