

# PRESENTATION BOARD LAYOUT

NEW YORK CITY  
COLLEGE OF TECHNOLOGY  
THE CITY UNIVERSITY OF NEW YORK

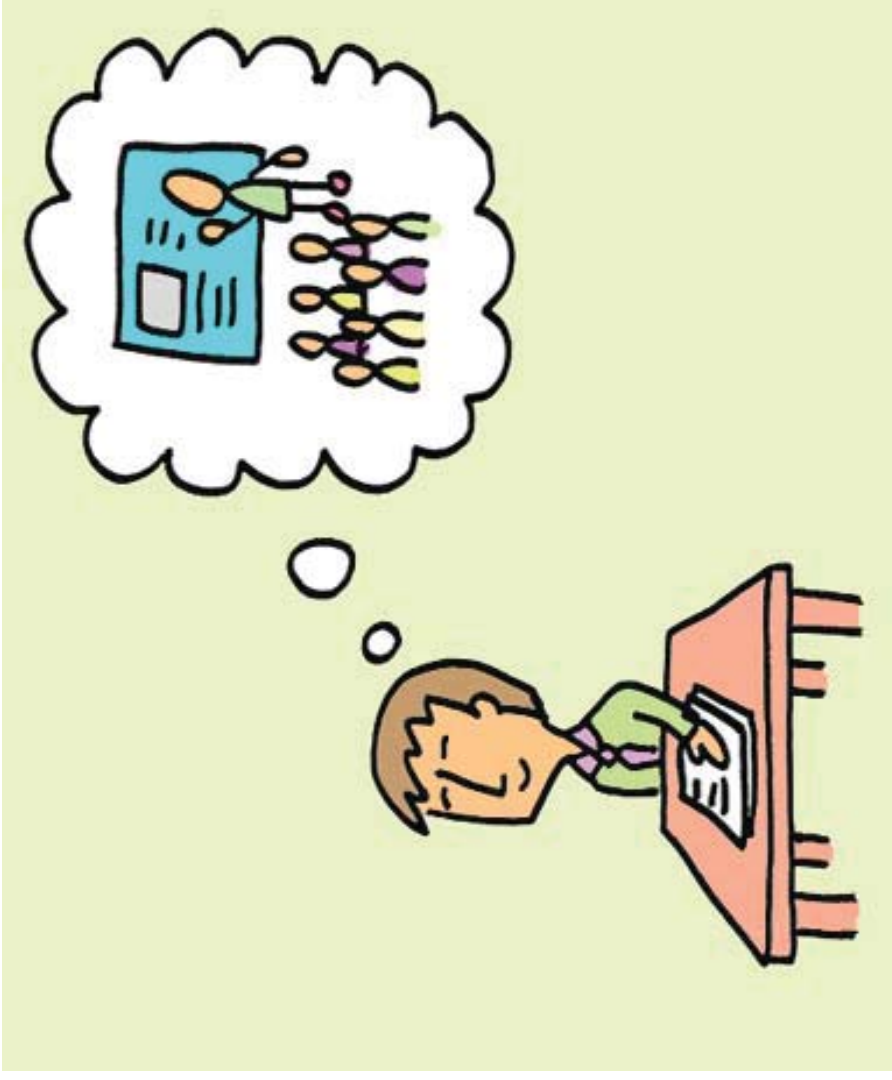
ARCHITECTURAL TECHNOLOGY DEPARTMENT  
written by annie boccella  
spring 2010

## 1. BEFORE YOU BEGIN...

- Organize yourself. What is your argument or what main idea do you want your presentation to convey? What drawings, images, and information (text) best support this argument?

Gather this information and outline the points you will cover. This will help guide how your board should be organized.

You want the content that you select to speak for itself, so choose your best work. This doesn't mean that processes sketches aren't important. Just make sure everything is neat, scanned at a good resolution (approx. 200 dpi), and touched up in Photoshop if needed.



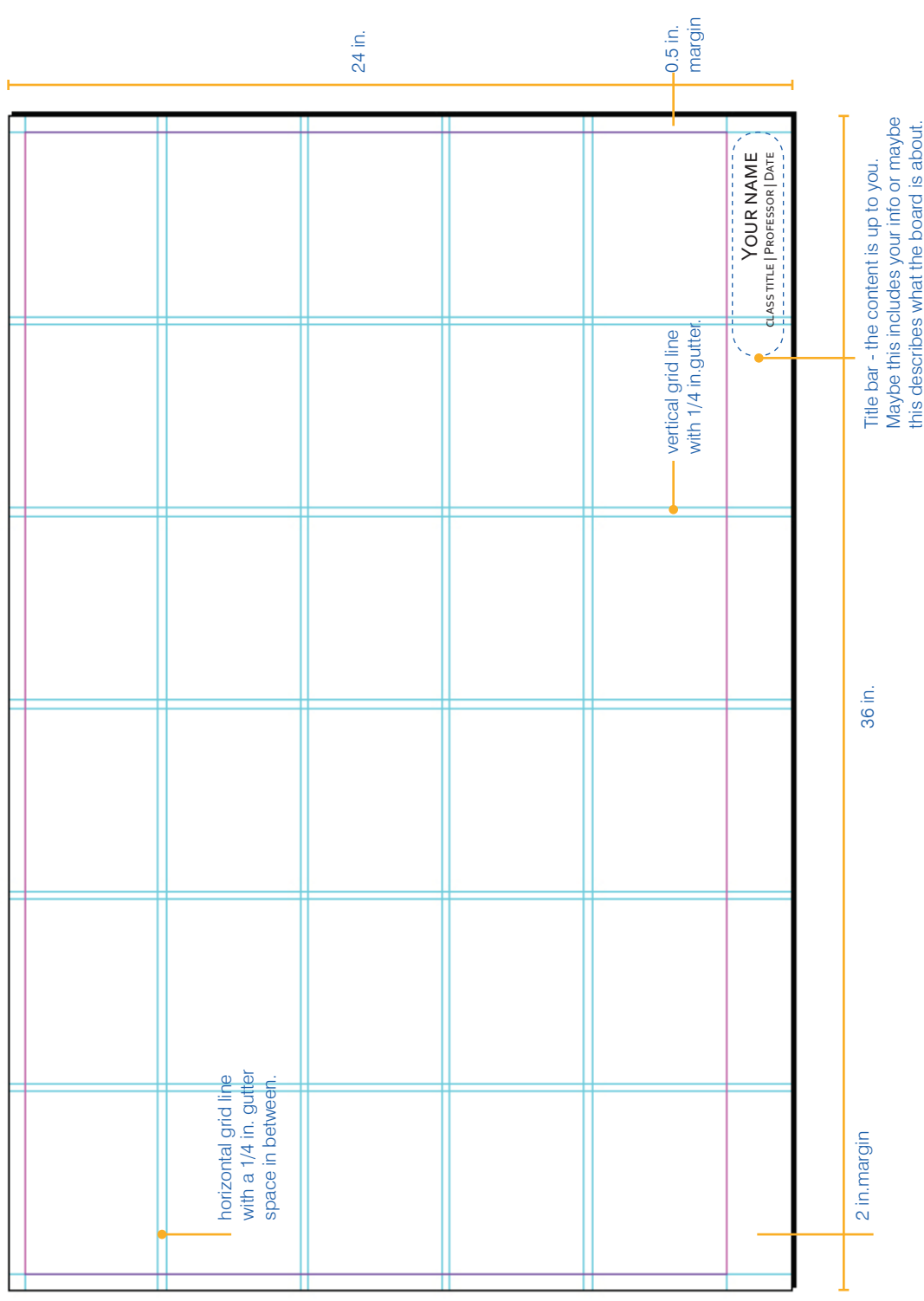
## PRESENTATION BOARD LAYOUT

### 2. LAYOUT ESSENTIALS

- The Grid

A grid helps you organize visual elements on the page. These elements may be drawings, images, diagrams, or text. Grids can range from complex to very neat and straightforward.

Decide on an appropriate page size. Will you have one or more pages? If more, it might make sense to have a repeating title bar with your name and any other pertinent information. This title bar should appear in the same place on each page for consistency throughout your presentation. Creating a master page in InDesign can help achieve such continuity.



2 in. margin

36 in.

Title bar - the content is up to you. Maybe this includes your info or maybe this describes what the board is about.

This 36 x 24 page is organized with a basic grid with 6 columns and 5 rows. The bottom margin is larger than the top and sides, allowing for a title bar that repeats on each page.

## 2. LAYOUT ESSENTIALS (CONTINUED)

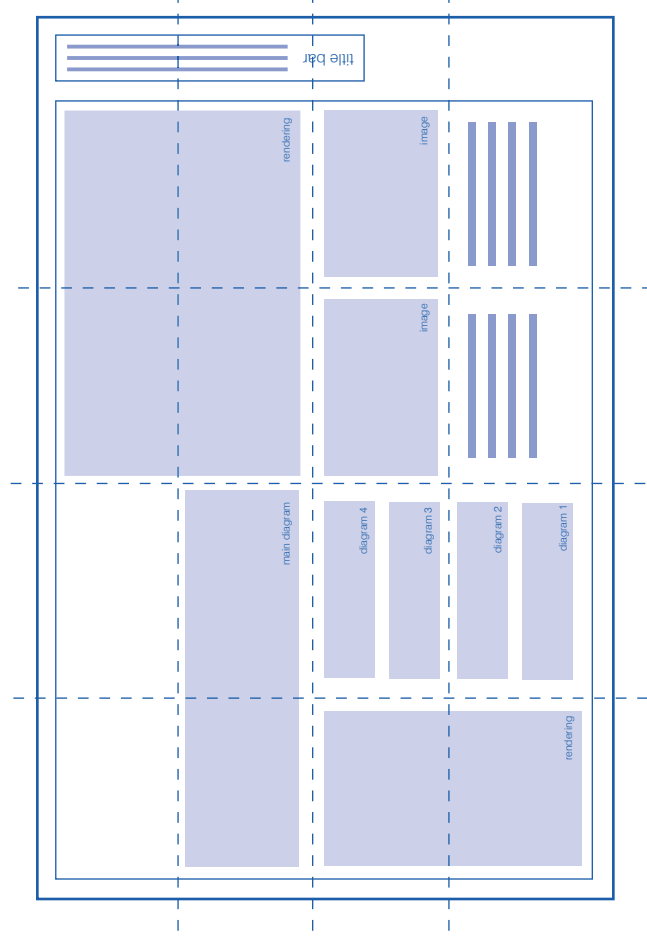
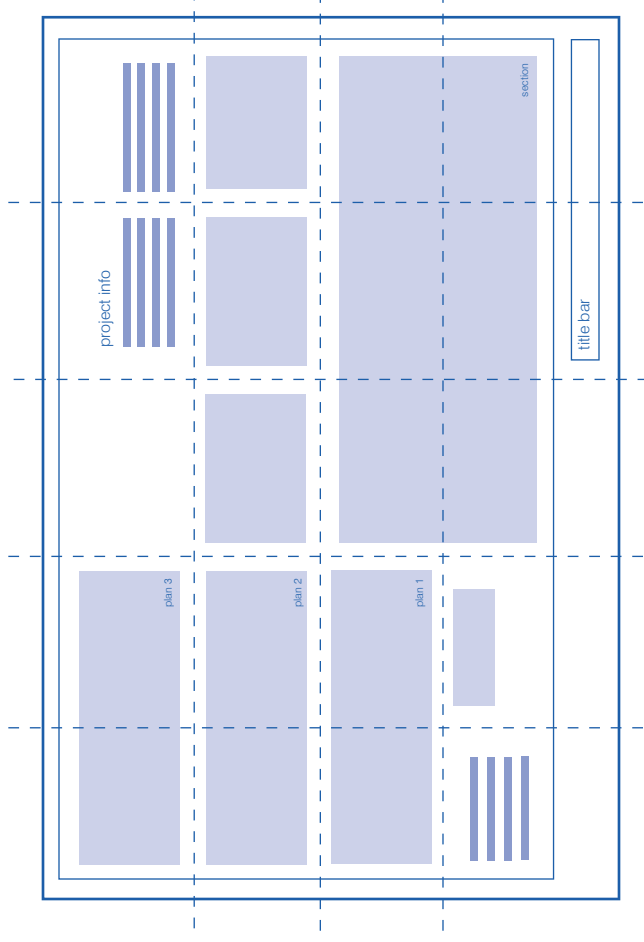
- Visual hierarchy

The concept of hierarchy should be considered when laying out your board. That is, certain drawings or images should receive more (or less) visual attention. This emphasis or de-emphasis can help better communicate your idea. When viewing your presentation board, there should be something to discover from a distance, from 6 feet away, and from up close.

When you gather your material, arrange your drawings, images, and text in order of importance.

Sketch out some possible organizations depending on the content that you've selected.

This exercise will focus on creating hierarchy by playing with scale. However, we will discuss other ways to create hierarchy in a layout.



Think about proportion, scale, and balance. The same concepts that you employ when designing architecture are important when laying out your boards.

## 2. LAYOUT ESSENTIALS (CONTINUED)

- Rhythm

Just as a rhythm or pattern can stimulate a work of art or music, visual rhythm can also create order or stimulation. Grids help create the structure for a visual rhythm.

**Exhibition** Exhibition typography is like background music. Most people notice it only when it is noticeably bad. When it's good, typography calls less attention to itself than to the stories it's trying to tell, the mood it hopes to create, the content it seeks to express.

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### 3. THE TRUTH ABOUT TEXT

With so many typeface designs, the task of choosing the right typeface can seem a design challenge in itself.

There are two main classifications of typefaces: Serifs and Sans-serif. Serif typefaces contain semi-structural details called serifs at the end of some of the letter strokes. A typeface without these details is called sans-serif. Within these two categories exist a range of fonts.

- Which one is right for architecture?

Many architects gravitate towards the simplicity and clean lines of Sans-serif fonts. However, selecting your font depends on the nature of the content being presented. The personality of the letters should correspond with your presentation style, while not overpowering the content. Keep it simple!

**AaBbCc** sans serif  
**AaBbCc** serif  
**AaBbCc** serifs (in red)

#### SERIF FACES

Baskerville  
 Garamond  
 Palatino  
 Times New Roman

#### SANS SERIF FACES

Franklin Gothic  
 Gill Sans  
 Helvetica  
 Swis721

### 3. TEXT (CONTINUED)

- How many fonts?

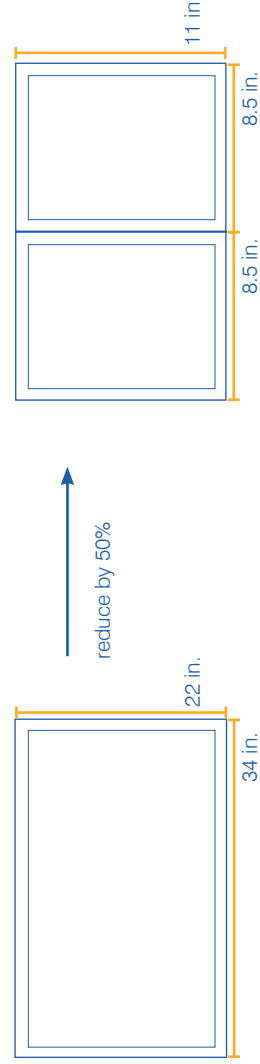
One font is usually sufficient. Two can be used at the most. It is wise to select a typeface that belongs to a larger type family. That way, you can consistently use the regular version and use the bold version when emphasis is needed. However, if you do select more than one font, the font matrix to the right may help.

- What font size is ok?

Similar to limiting the amount of fonts you choose, you should also limit the size of fonts to two or three different sizes. That is, set a size to be used for titles, text, and captions, for example. Titles should be visible from a distance. Text and captions may require a closer view. There is no foolproof way to predict your font sizes except to practice and print out in advance. Avoid huge font sizes that take away from your content.

|                 | Baskerville            | Bodoni            | Garamond            | Palatino            | Rotis serif            | Serifa            | Times            |
|-----------------|------------------------|-------------------|---------------------|---------------------|------------------------|-------------------|------------------|
| Arbitrary       | Arbitrary Baskerville  | Arbitrary Bodoni  | Arbitrary Garamond  | Arbitrary Palatino  | Arbitrary Rotis serif  | Arbitrary Serifa  | Arbitrary Times  |
| Courier         | Courier Baskerville    | Courier Bodoni    | Courier Garamond    | Courier Palatino    | Courier Rotis serif    | Courier Serifa    | Courier Times    |
| Franklin Gothic | Franklin Baskerville   | Franklin Bodoni   | Franklin Garamond   | Franklin Palatino   | Franklin Rotis serif   | Franklin Serifa   | Franklin Times   |
| Futura          | Futura Baskerville     | Futura Bodoni     | Futura Garamond     | Futura Palatino     | Futura Rotis serif     | Futura Serifa     | Futura Times     |
| Meta            | Meta Baskerville       | Meta Bodoni       | Meta Garamond       | Meta Palatino       | Meta Rotis serif       | Meta Serifa       | Meta Times       |
| Modula          | Modula Baskerville     | Modula Bodoni     | Modula Garamond     | Modula Palatino     | Modula Rotis serif     | Modula Serifa     | Modula Times     |
| Rotis sans      | Rotis sans Baskerville | Rotis sans Bodoni | Rotis sans Garamond | Rotis sans Palatino | Rotis sans Rotis serif | Rotis sans Serifa | Rotis sans Times |
| Univers         | univers Baskerville    | univers Bodoni    | univers Garamond    | univers Palatino    | univers Rotis serif    | univers Serifa    | univers Times    |

This font matrix can help when combining two fonts. The most important consideration is contrast: serif with sans serif, Roman with script, heavy with light, thick with thin, simple with ornamental.



Quick tip: if you design your presentation board at 34 x 22, you can reduce it by 50% to achieve two 8.5 x 11 pages for your portfolio. This is also a way to gauge your font size.

#### 4. ARCHITECTURE SPECIFIC

Presentation boards for architectural drawings need to clearly communicate specific information relative to architecture. It's important to keep the following in mind:

- Drawing Relationships

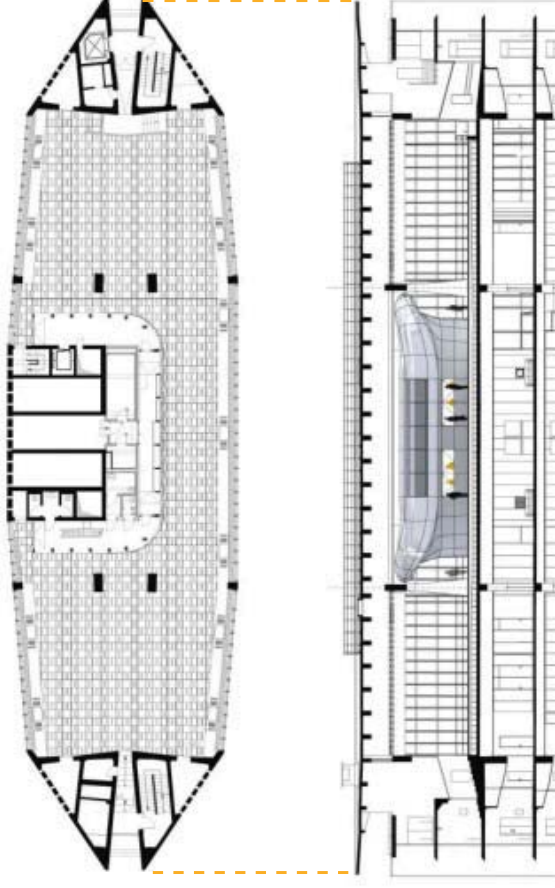
Architectural drawings such as sections and plans should be aligned and coordinated. Plans and sections should be aligned vertically and of the same scale. This should be the case regarding scale unless you want one drawing to receive more/less attention.

- Visual Gravity

Extending the ground of sections at the bottom of the page can offer visual gravity or weight to the layout.

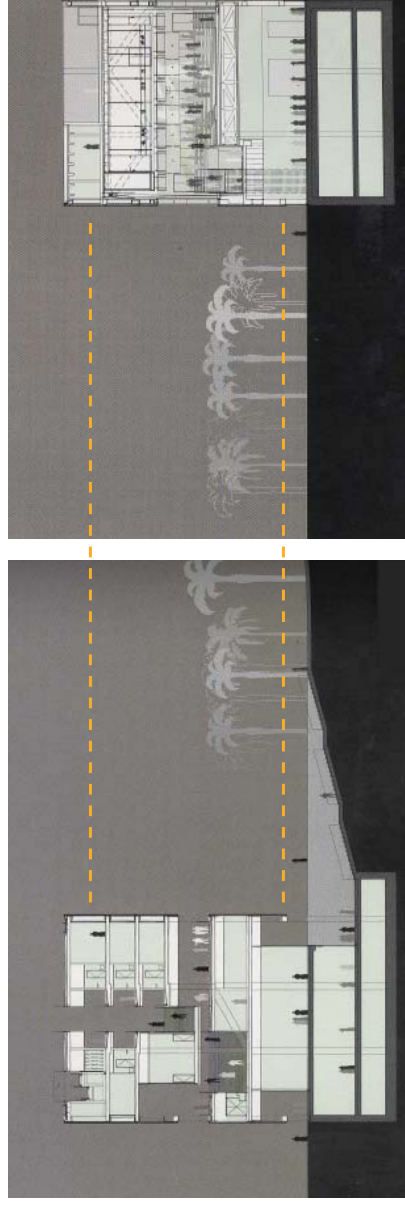
- Symbols

Symbols such as the North arrow, a scale indicator, and arrows/leaders should be included to clarify drawings.



The Belvedere  
plan and section  
De8 architetti

The drawings to the left are vertically aligned and of the same scale so that drawings are able to reference one another accurately.



The sections are horizontally aligned and of the same scale. If placed at the bottom of the page, they are grounded by visual gravity.



# PRESENTATION BOARD LAYOUT

## 5. EXAMPLES

- Competition entry for the Art Fund Pavilion by 3Six0 Architecture.



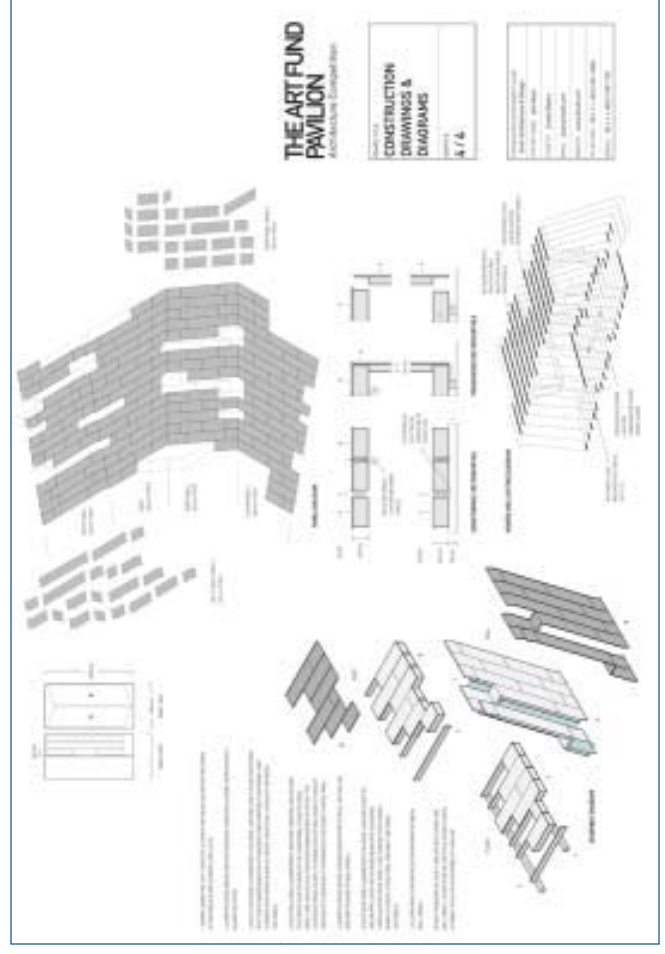
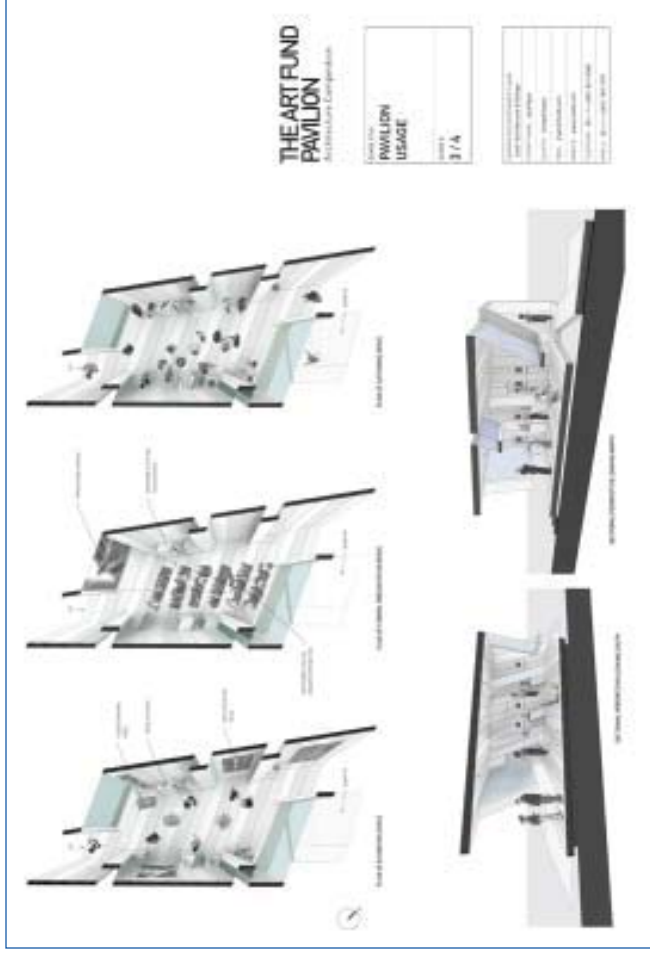
Note how the next four boards are organized as an entire composition. The title bar on the right hand offers a consistent space for information. Images are of various sizes, exhibiting a level of hierarchy to keep the viewer's interest. Sectional drawings, which are clearly aligned, anchor the page at the bottom.



Note the nice use of white space - images are sparsely arranged so that the page is not "choked" with visual information. However, key information is always present, such as the site map with its corresponding North arrow.

5. EXAMPLES  
(CONTINUED)

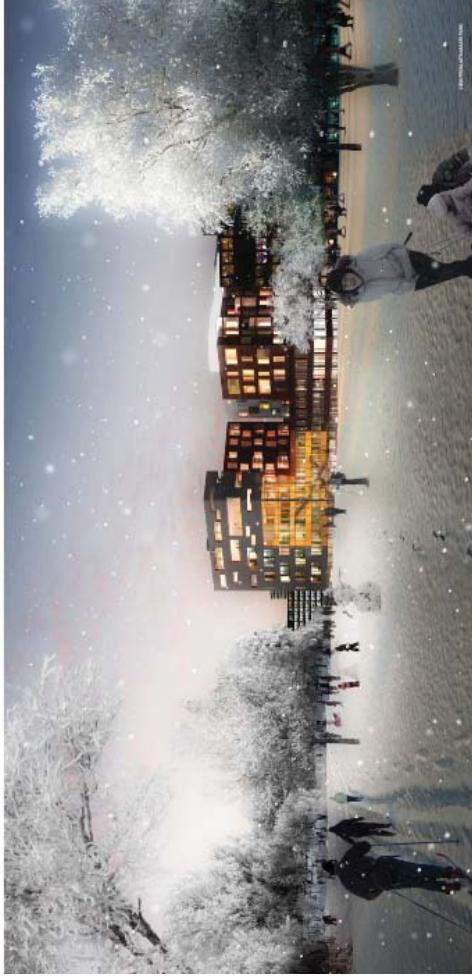
- Competition entry for the Art Fund Pavilion by 3Six0 Architecture (continued from previous page.)



# 5. EXAMPLES (CONTINUED)

- Professional competition board by Arup for the Low2No competition in Helsinki.

## c\_life



## 6\_impact

**c\_life centre**  
The Centre, Juhlakatu 1, has a space between the City and the Sea. At the heart of the city, it is a place where people meet and work together. The high urban density is a challenge, but it is also an opportunity. The building is designed to be a hub for the community, providing a space for people to meet and work together. It is a place where people can find a sense of belonging and community.

**sustainability from both ends**  
In both the design and construction phases, the building was designed to be sustainable. This was achieved through a combination of measures, including the use of high-quality materials, energy-efficient systems, and a focus on creating a healthy and comfortable indoor environment. The building is designed to be a model of sustainable living, providing a space for people to live and work in a way that is both healthy and sustainable.

**indicators of impact**

|                                 |                              |                                |  |  |   |
|---------------------------------|------------------------------|--------------------------------|--|--|---|
| 40%                             | 37%                          | 24%                            | 2021   | 2037   | 50%   |
| reduction of energy consumption | reduction of CO2 emissions   | reduction of water consumption | in the year in which the building is completed | in the year in which the building is completed | of energy consumption                       |
| 45%                             | 30%                          | 14 days                        | €76  | €1.4M  | €5.4 million                                |
| reduction of embodied carbon    | reduction of embodied energy | reduction of embodied water    | extra added costs in the construction phase    | extra added costs in the construction phase    | extra added costs in the construction phase |

## indicators of impact

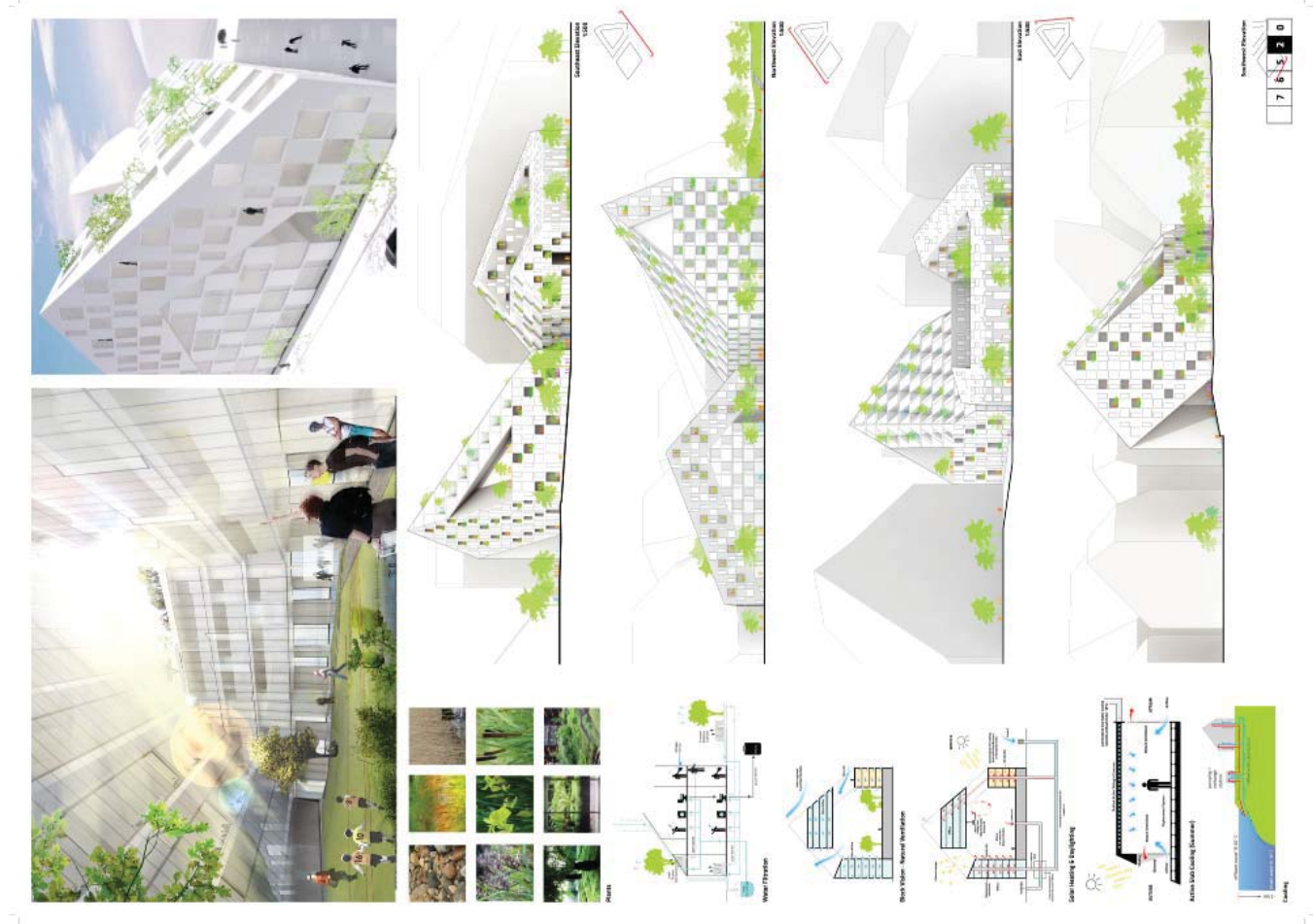
| c_life indicators of sustainable performance |                              |                                |  |  |   |
|--|------------------------------|--------------------------------|--|--|---|
| <b>40%</b>                                   | <b>37%</b>                   | <b>24%</b>                     | <b>2021</b>                                    | <b>2037</b>                                    | <b>50%</b>                                  |
| reduction of energy consumption              | reduction of CO2 emissions   | reduction of water consumption | in the year in which the building is completed | in the year in which the building is completed | of energy consumption                       |
| <b>45%</b>                                   | <b>30%</b>                   | <b>14 days</b>                 | <b>€76</b>                                     | <b>€1.4M</b>                                   | <b>€5.4 million</b>                         |
| reduction of embodied carbon                 | reduction of embodied energy | reduction of embodied water    | extra added costs in the construction phase    | extra added costs in the construction phase    | extra added costs in the construction phase |

| c_life benefits to people living there |                                   |                                  |                                      |                                   |                                   |
|--|-----------------------------------|----------------------------------|--------------------------------------|-----------------------------------|-----------------------------------|
| <b>2021</b>                            | <b>€ 2,700</b>                    | <b>€ 1,200</b>                   | <b>50%</b>                           | <b>14 days</b>                    | <b>5.4 million</b>                |
| reduction in your energy bills         | reduction in your CO2 emissions   | reduction in your water bills    | reduction in your energy consumption | reduction in your embodied carbon | reduction in your embodied energy |
| <b>33%</b>                             | <b>14%</b>                        | <b>1,200 kWh</b>                 | <b>14 days</b>                       | <b>14 days</b>                    | <b>5.4 million</b>                |
| reduction in your embodied carbon      | reduction in your embodied energy | reduction in your embodied water | reduction in your embodied carbon    | reduction in your embodied energy | reduction in your embodied energy |



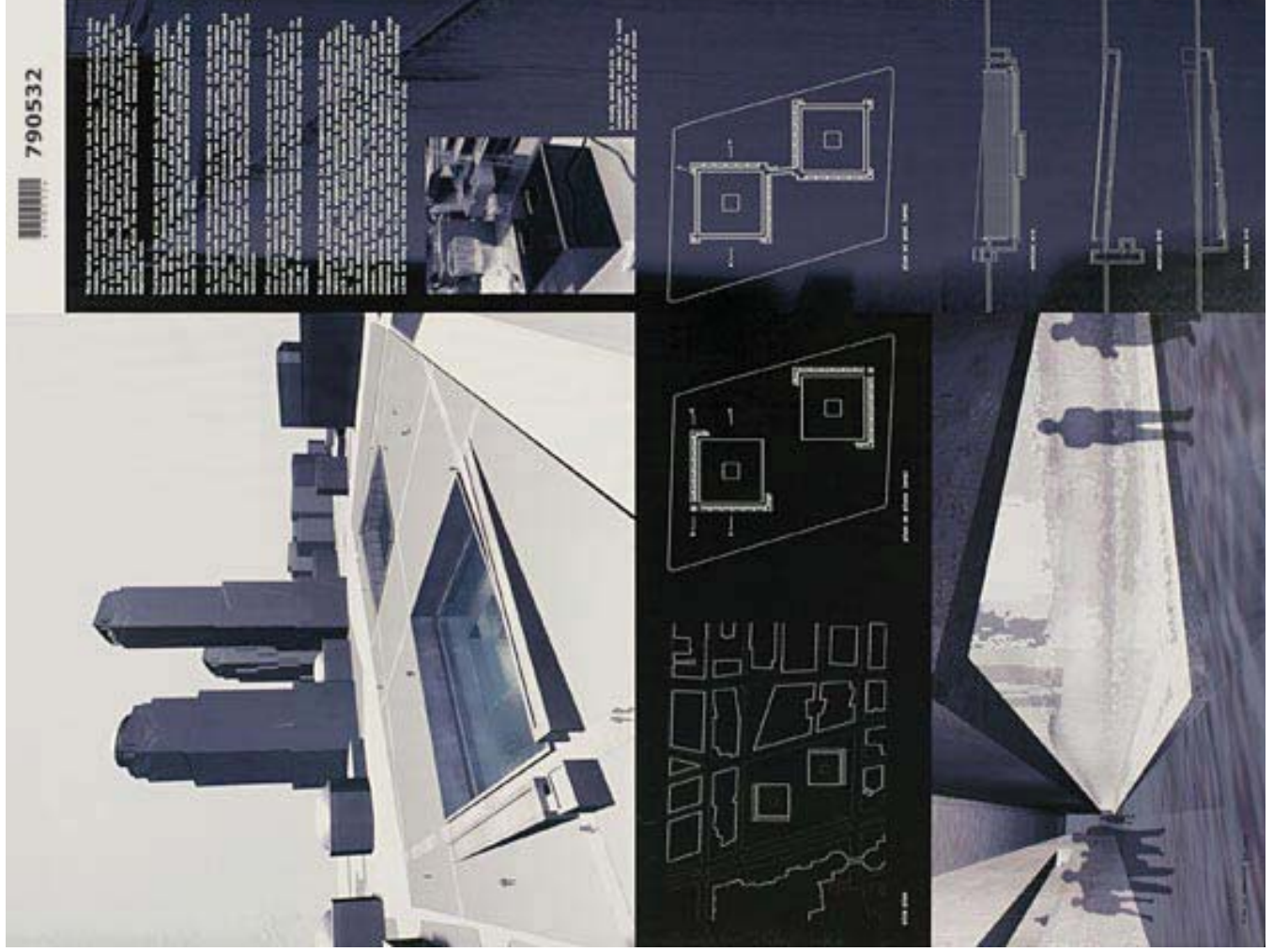
## 5. EXAMPLES (CONTINUED)

- Competition entry for the Art Fund Pavilion by 3Six0 Architecture (continued from previous page.)



5. EXAMPLES  
(CONTINUED)

- Competition board from the 9/11 memorial designs.



# 5. EXAMPLES (CONTINUED)

- Student competition entry

## PROJECTION NEW PERSPECTIVES OF CULTURE AND CITY

Focusing on the distribution of minority film, culture, and ideas, one word drives our project and informs the formal and spatial character of our proposal: **PROJECTION**. Projection involves a symbolic relationship between the subject and the object. Thus, the subject of minority film and culture ultimately articulated an object for projection into. **The urban context is the object of our projection.** Projection creates a conceptually and spatially dynamic relationship between the subject and the object, and the process and product of the activities performed within the program. It is a beacon to inform the city.

The creation of public space which projects into the street is pivotal and emblematic of this well-known city approach. The school, where the stories and culture generated in the film school are shared, is a public space. In the spirit of the film school, we propose a public space for the film school in the Richard Norman Archive. Richard Norman established Jacksonville as the home for the film. Norman was one of the first filmmakers to include African American culture into his films as well as diverse races of the country in filmmaking. **Higher levels of the production are a requirement to articulate culture and context.**

The symbiotic relationship between the subject and the object is developed further by the idea of projection, even into the room itself. Our design becomes a catalyst for renewal in the urban context through the attraction of people to the main public space. The design is a catalyst for renewal in the urban context through the attraction of people to the main public space. The design is a catalyst for renewal in the urban context through the attraction of people to the main public space. The design is a catalyst for renewal in the urban context through the attraction of people to the main public space.

The presentation board is a comprehensive architectural layout. At the top left, a large wireframe model of a building is shown, with a legend below it identifying various levels: Education, Performance, Production, Music, Commerce, Administration, Housing, and Public. To the right of the wireframe are three 3D block diagrams showing different spatial configurations. Below these are three interior renderings labeled 'Production Entry', 'Production Office', and 'Production Store'. The middle section contains two floor plans: 'Production Office' and 'Production Store'. To the right of the floor plans are two elevations: 'Production Office' and 'Production Store'. At the bottom left, there are three more wireframe models labeled 'Production Office', 'Production Store', and 'Production Office'. To the right of these are three more 3D block diagrams. At the bottom right, there are three more interior renderings labeled 'Production Office', 'Production Store', and 'Production Office'. The entire board is framed by a dark border.

Student Competition Presentation

## 6. RESOURCES

- *Layout Essentials: 100 Design Principles for Using Grids* by Beth Tondreau
- *Making and Breaking the Grid: A Graphic Design Layout Workshop* by Timothy Samara