PRESENTATION BOARD LAYOUT

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

ARCHITECTURAL TECHNOLOGY DEPARTMENT
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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.
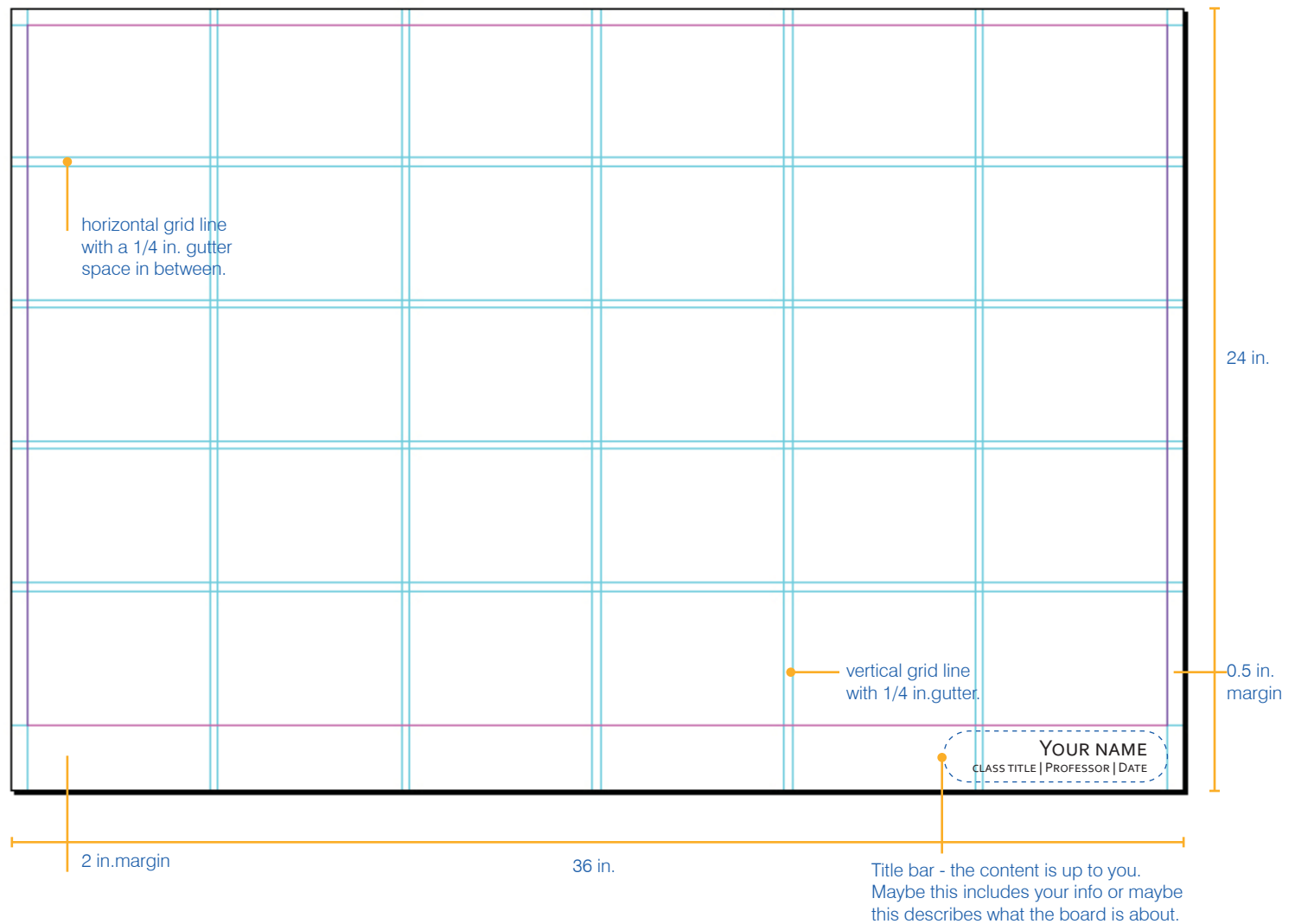
2. LAYOUT ESSENTIALS

• 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.

horizontal grid line with a 1/4 in. gutter space in between.

24 in.

vertical grid line with 1/4 in.gutter.

0.5 in. margin

YOUR NAME
CLASS TITLE | PROFESSOR | DATE

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.
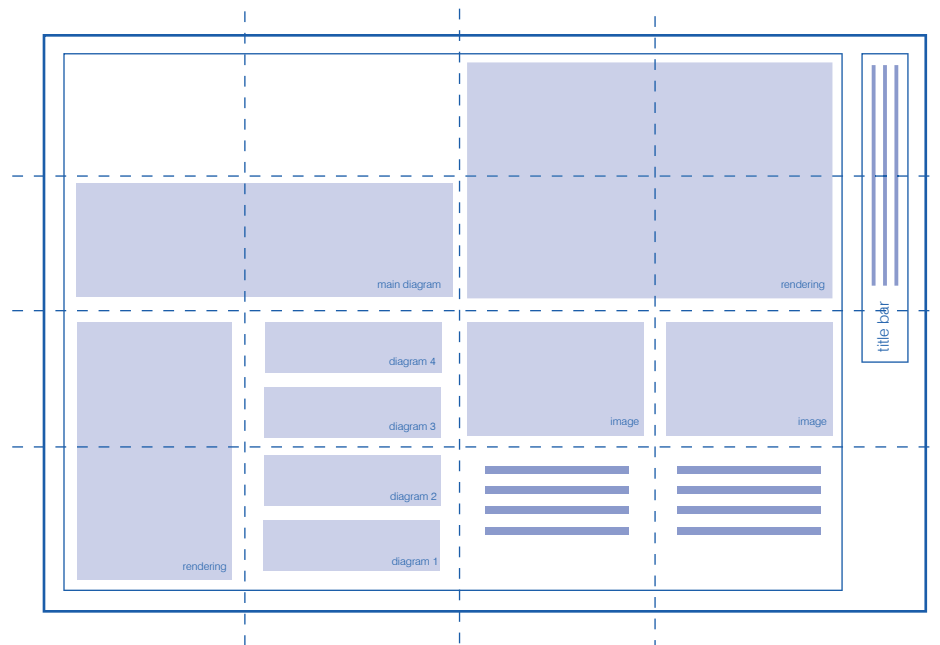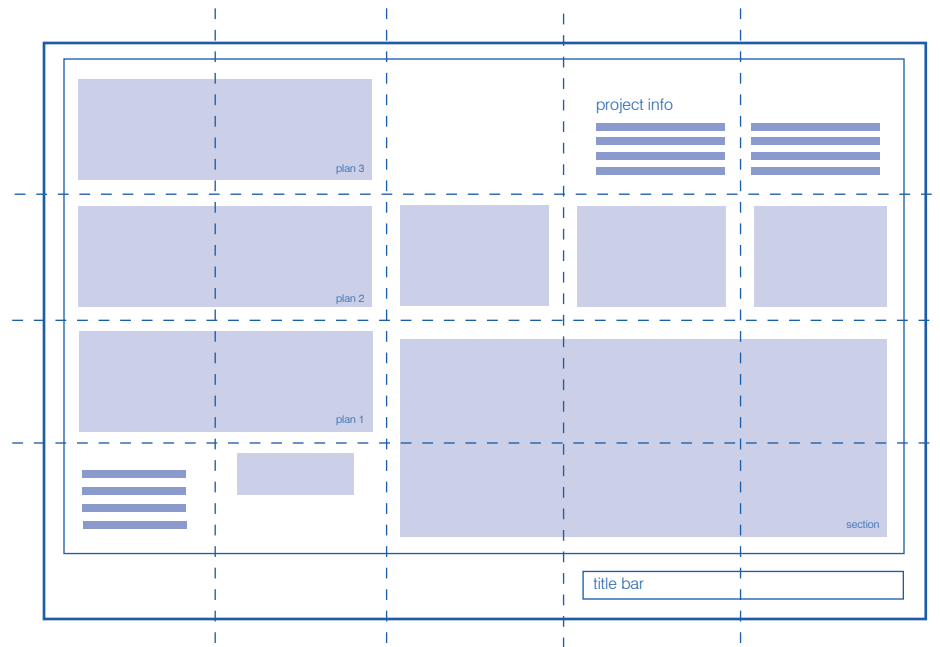
2. LAYOUT ESSENTIALS (CONTINUED)

• 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.

plan 3

project info

plan 2

plan 1

section

title bar

main diagram

rendering

title bar

diagram 4

diagram 3

image

image

diagram 2

diagram 1

rendering

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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A   B   A   B

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| 1000 | 1100 | 1200 | 1300 | 1400 | 1500 | 1600 | 1700 |

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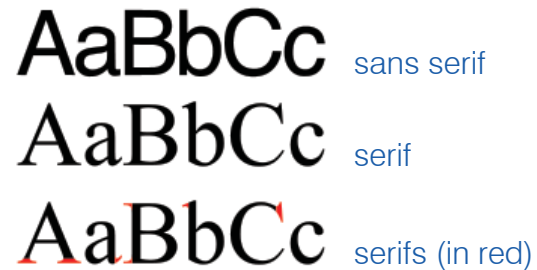A   B   A   B

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 sanserif, Roman with script, heavy with light, thick with thin, simple with ornamental.

reduce by 50%

22 in.

34 in.

presentation board

11 in.

8.5 in.   8.5 in.

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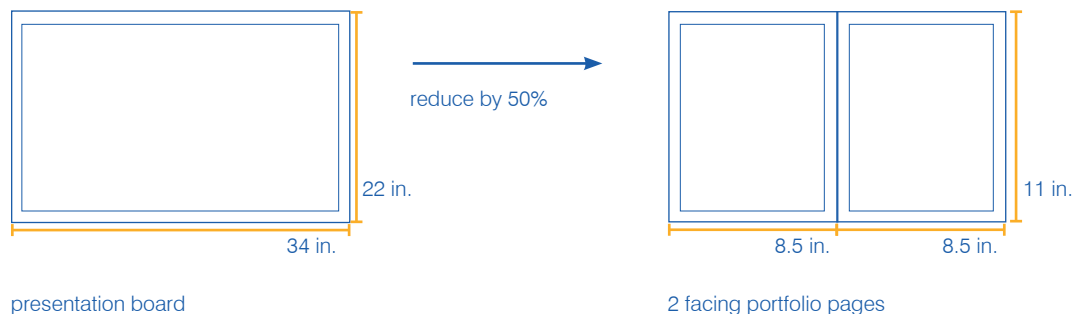
Quick tip: If you design your presentation board at 34 x 22, you can reduce it by 50% to achieve two 8.5 x 11 pages for your portfolio. This is also a way to gauge your font size.

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

The Belvedere plan and section
De8 architetti
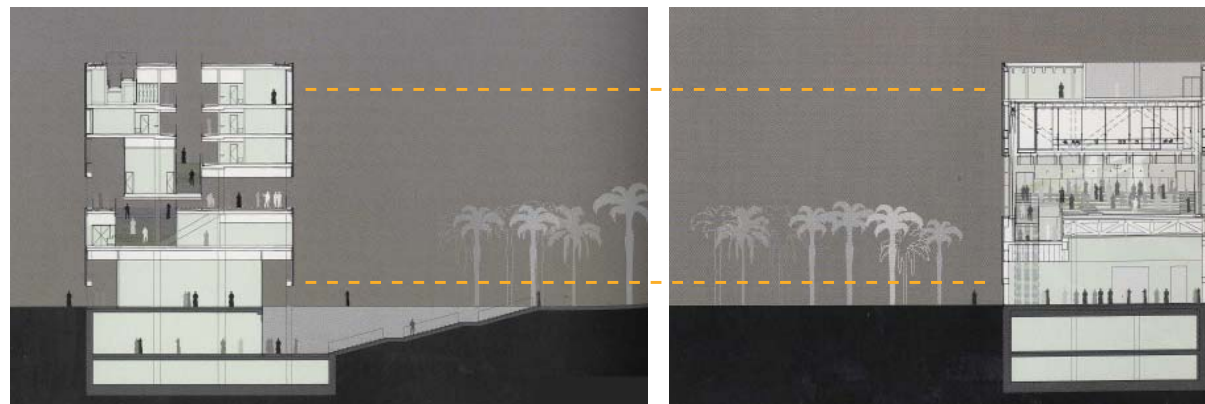
The sections are horizontally aligned and of the same scale. If placed at the bottom of the page, they are grounded by visual gravity.

Office for Metropolitan Architecture

5. EXAMPLES

• Competition entry for the Art Fund Pavilion by 3SixO 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 3SixO Architecture (continued from previous page.)
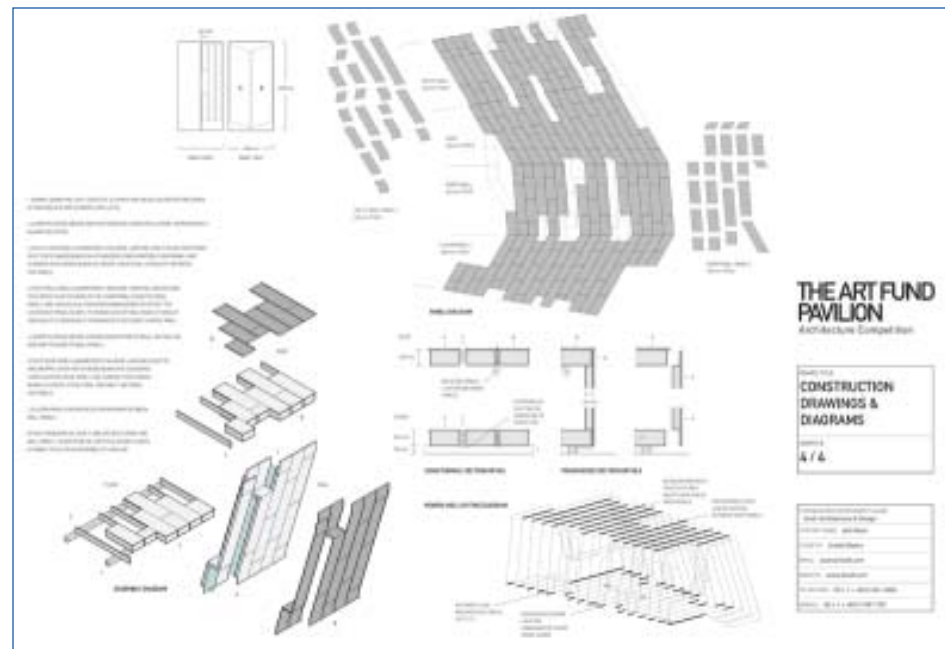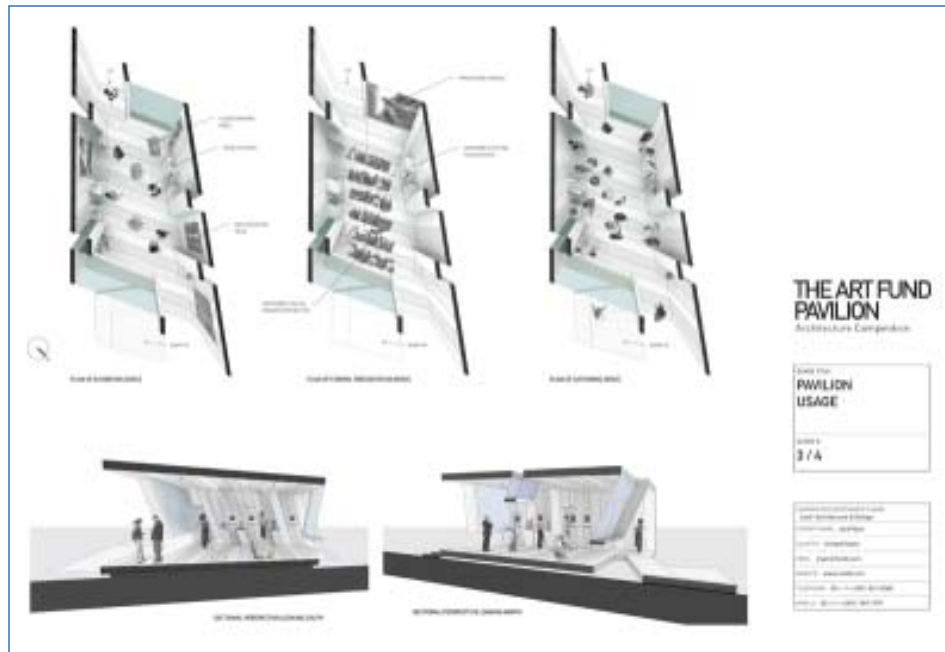
5. EXAMPLES (CONTINUED)

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

5. EXAMPLES (CONTINUED)

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

5. EXAMPLES
(CONTINUED)

• Competition board from the 9/11 memorial designs.
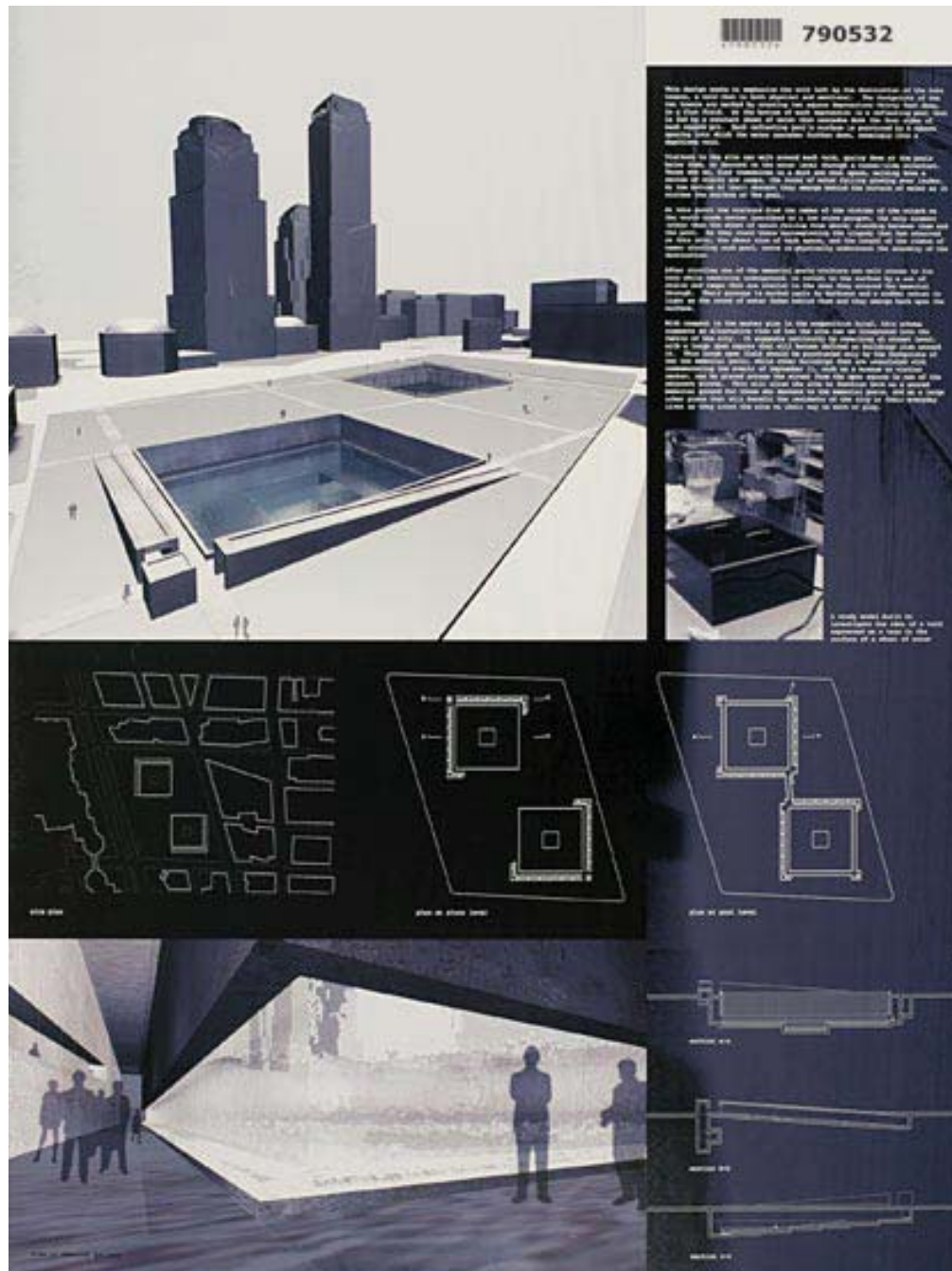
5. EXAMPLES
(CONTINUED)

• Student competition entry

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