

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.

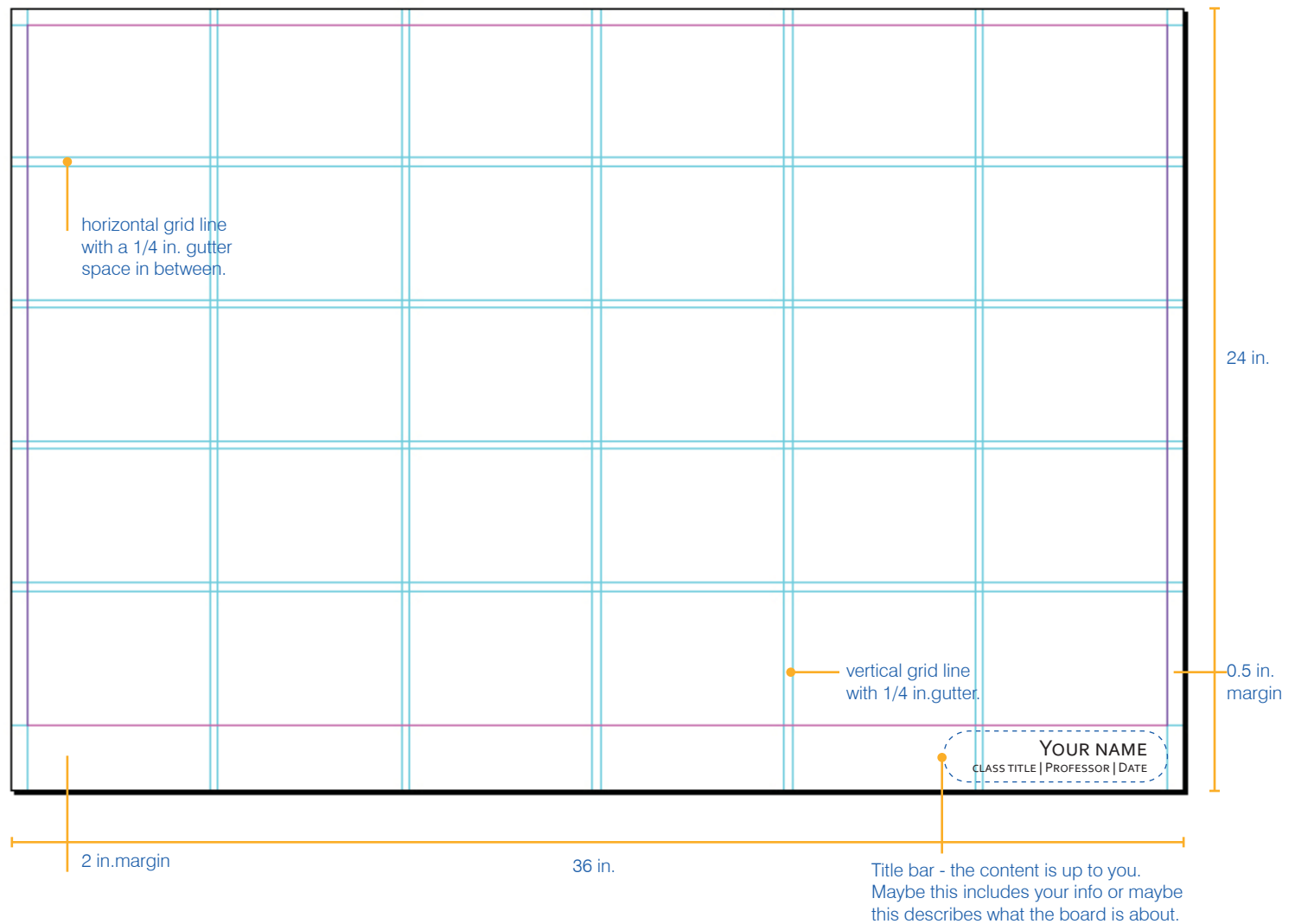


2. LAYOUT ESSENTIALS

- 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.



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)

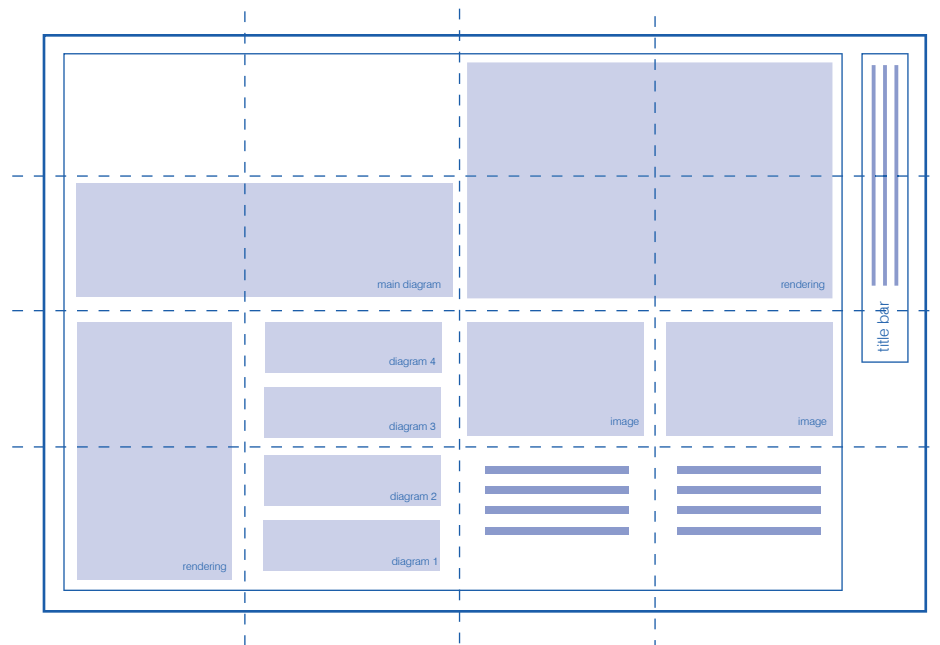
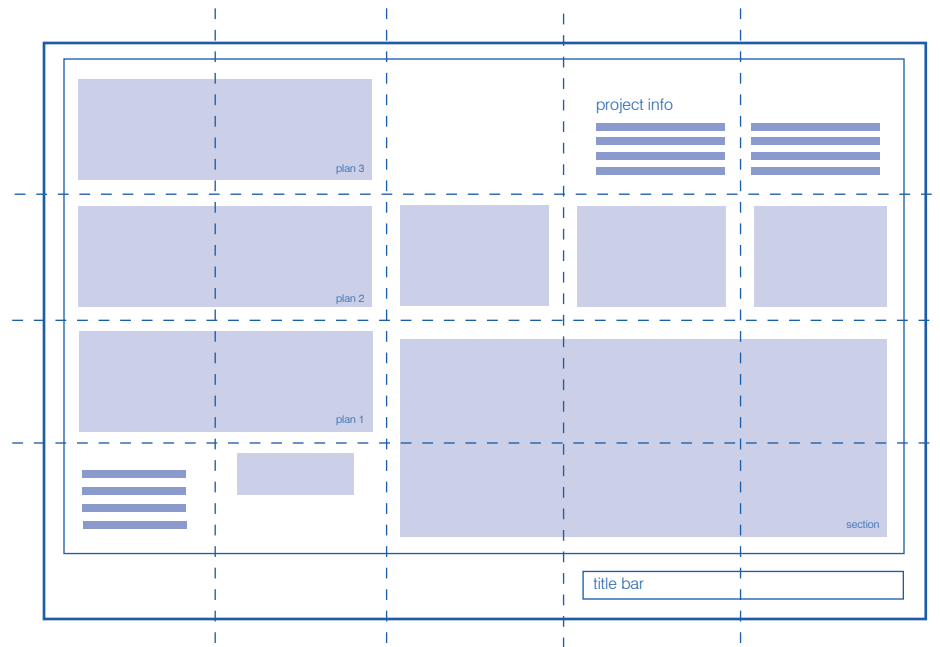
- Visual hierarchy

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.

<p>Exhibition</p> <p>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.</p>	<p>Typography</p> <p>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.</p>		
A	B	A	B

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1000	1100	1200	1300	1400	1500	1600	1700

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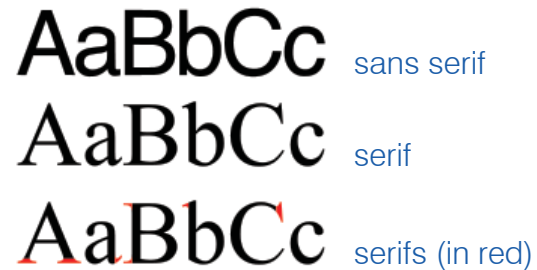
3. THE TRUTH ABOUT TEXT

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?

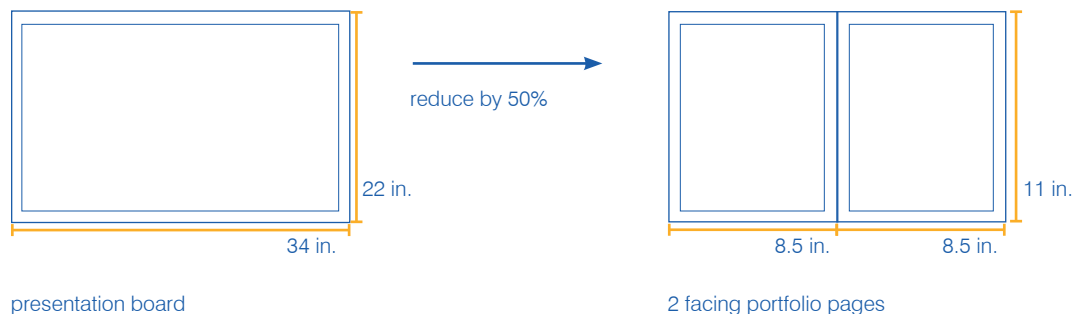
One font is usually sufficient. Two can be used at the most. It is wise to select a typeface that belongs to a larger type family. That way, you can consistently use the regular version and use the bold version when emphasis is needed. However, if you do select more than one font, the font matrix to 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 sanserif, Roman with script, heavy with light, thick with thin, simple with ornamental.



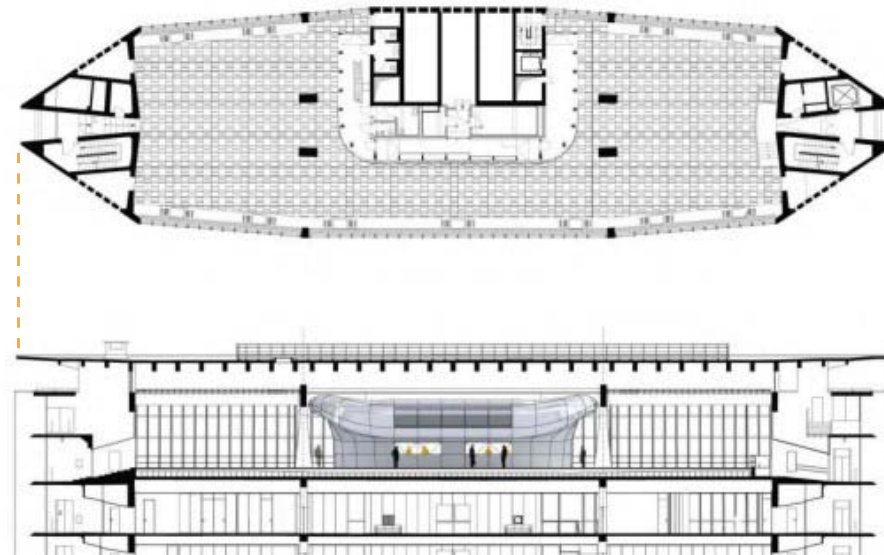
Quick tip: If you design your presentation board at 34 x 22, you can reduce it by 50% to achieve two 8.5 x 11 pages for your portfolio. This is also a way to gauge your font size.

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.



The Belvedere
plan and section
De8 architetti

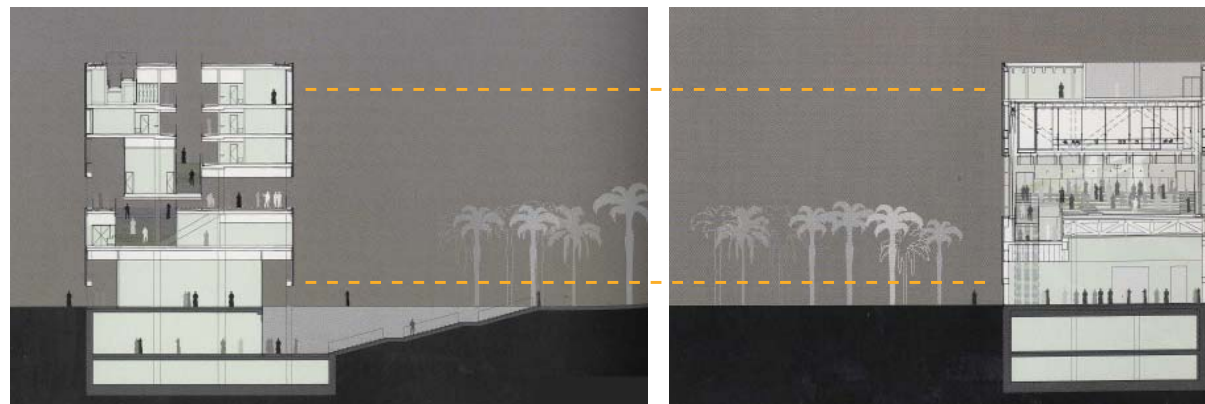
The drawings to the left are vertically aligned and of the same scale so that drawings are able to reference one another accurately.

- 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 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.



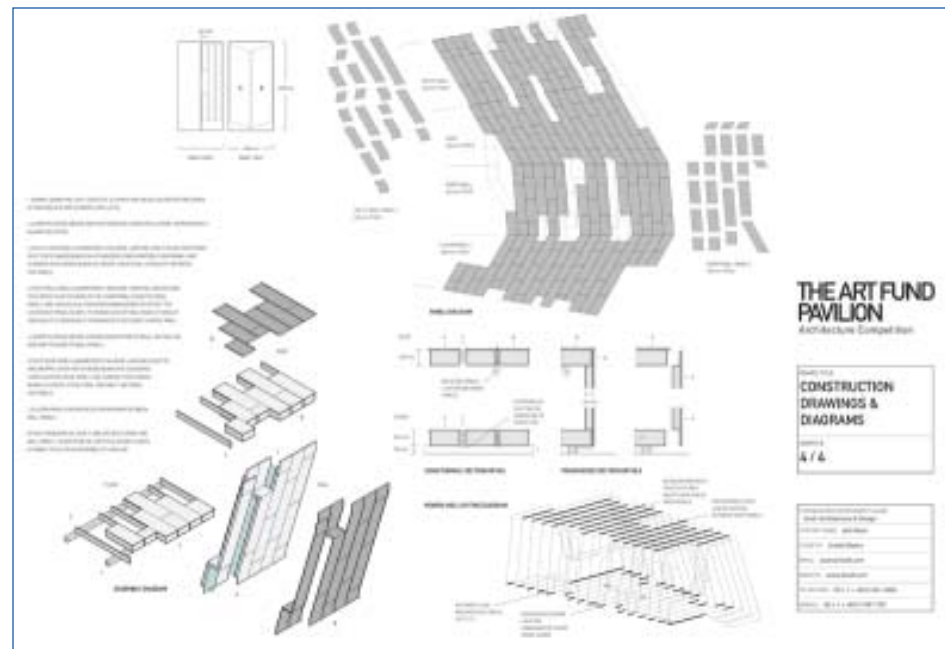
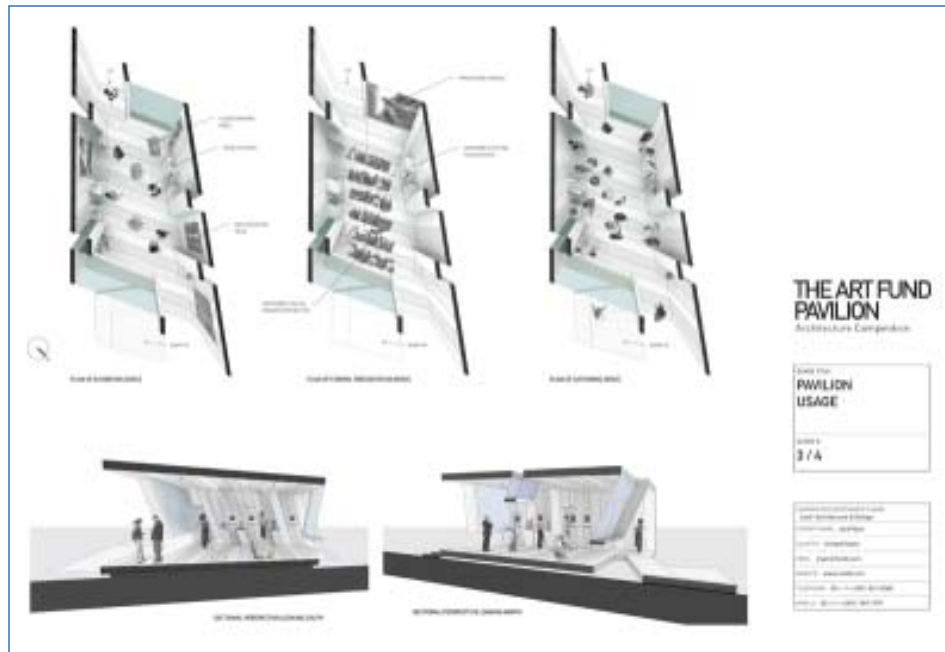
Note how the next four boards are organized as an entire composition. The title bar on the right hand offers a consistent space for information. Images are of various sizes, exhibiting a level of hierarchy to keep the viewer's interest. Sectional drawings, which are clearly aligned, anchor the page at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

c_life

6_impact

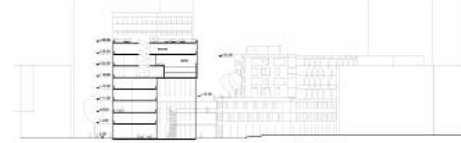


c_life centre

The Centre, Jätkäsaari Park spans between the City and the Sea. At the City end of the block of three the glass section of the c_life Centre like a large lantern through a cold winter evening. This is the beacon that anchors the c_life to the larger public and offers a number of facilities that will enable the community to become public again, take part in the life of the city and a number of spaces that can be shared by the community for a number of occasions as well as a playground and a bar. The c_life Centre is the public space that welcomes everybody when external temperatures are far below zero and daylight is scarce. It also acts as the natural extension to the Central jobseeker path where the most common rights and jobs are sought overnight jobs. It is a service point before commercial provisions such as banks, shops, etc. can be engaged and housed as well as a social hub, where those who want to do meet and work, debate, learn or play. The Centre is an open house that will be run by the community for the community.

sustainability from both ends

If SDG15 stands for systemic change and an institutional approach to the ecological revolution, the c_life Centre stands for the spirit that will be implemented and generated with c_life. As a whole, bottom-up, entrepreneurial and participatory solutions that consist of sharing community to help to create, share, foster the evidence of change can successfully meet. A more quarter of desirable, valued, interesting, engaging and useful spaces will ultimately become the place we have in mind - c_life.



indicators of impact

c_life indicators of sustainable performance						c_life benefits to people living there				c_life impact on Finland
40%	37%	24%	2021	2037	50%	in 2021	€ 2,700	€ 1,200	50%	5.4 million metric tons of CO ₂ saved if the population growth of Finland between low-rise buildings with c_life standards in the next 20 years
reduction of energy demand from buildings	reduction of personal carbon footprint compared to a person living alone here (i.e. related to building and transport emissions only)	reduction of full personal carbon footprint (related to building, transport, food, consumer goods and services, embodied energy of materials, air travel and municipal services)	is the year in which c_life becomes carbon negative on a yearly basis	is the year in which c_life will offset 50% of the cumulative carbon emissions	of green vegetables for family produced in-house at a positive green-house reducing carbon emissions associated with food by 10%	your full personal carbon footprint will be negative due to the carbon offset of building energy efficiency due to c_life	savings in your annual green mortgage payment due to c_life building standard	savings in your annual car costs due to c_life	reduction on your weekly grocery bill due to c_life	
45%	30%	14 days	€ 76	9.14%	€ 1.4M	33%	14%	1,200m²	14 days	
reduction on embodied energy from buildings compared to typical building	of residential units as affordable - rent supplied	a year saved due to shorter construction times	in the capital cost to build a new building in the Climate Neutral District	internal rate of return for the district from investments in Climate Neutral District	saved on construction costs as baseline for car parking is not needed	reduction in embodied energy from buildings compared to SEU	of residential units are affordable - rent controlled	of commercial gardens for residents of c_life	a new saved day for shorter commuting times	

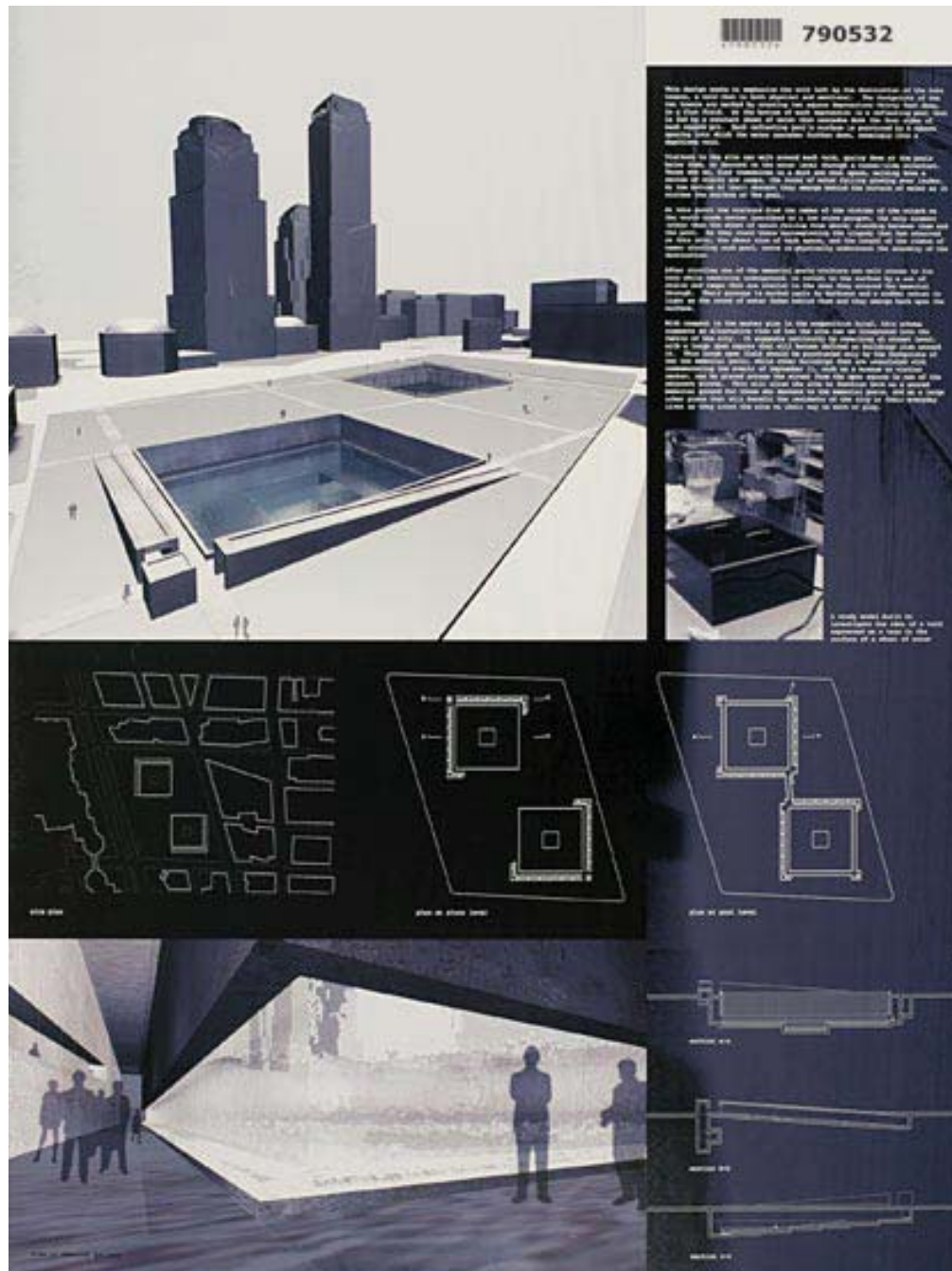
5. EXAMPLES
(CONTINUED)

- 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

PROJECTION NEW PERSPECTIVES OF CULTURE AND CITY

Focusing on the distribution of minority film, culture, and stories, one word drives our project and informs the formal and spatial character of our proposal: **PROJECTION**. Projection involves a symbiotic relationship between a subject and an object. The old film culture of Jacksonville has been lost along with the life and character of the downtown. Thus, the subject of minority film and culture ultimately acquired an object to project unto. **The urban context is the object of our projection.**

Projection creates a conceptually and spatially dynamic relationship between the subject and the object. The wall, as a projector of minority culture and film, reveals to the city and its inhabitants 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 reminiscent of the wall. Through the placement of public programmatic elements at street level, the inhabitants of the city approach the school, where the stories and culture generated in the film school are further disseminated. Historic information about minority film culture is included in the wall in the Richard Norman Archive. Richard Norman established Jacksonville as the base for his films. Norman was one of the first filmmakers to include African American culture into his films as well as devote most of his career to **revealing to the public unknown aspects of minorities.**

The symbiotic relationship between the subject and the object is developed further by the idea of projection, even unto the realm of possibility. It is through the creation of **public space** and the **dissemination of culture** that the problem of the dead downtown is confronted. Our design becomes a catalyst for new life in the urban context through the attraction of people to the main public space and through the powerful relationship between business, the city, and the culture produced through spatial projection and programmatic placement. The realm of the city will in turn affect the development of the school and, most importantly, the minority filmmaker. Projection begins to affect the **subject-object relationship** in a manner that creates a renewed urban condition and aids minorities in achieving higher levels of film production as a medium to distribute culture and stories.

The presentation board includes the following elements:

- Programmatic Diagrams:** Three diagrams labeled 'Programmatic Integration', 'Urban Section', and 'Space / Ground' showing the building's footprint and internal layout.
- Sections:** 'North/South Section', 'Southwest Section', and 'Tower / Wall Section' showing vertical and horizontal slices of the building.
- 3D Models:** A large perspective view of the building at the bottom left, and smaller 3D models of the building's facade and interior spaces.
- Interior Views:** Three photographs showing the interior of the building, including a large open space and a smaller room.
- Programmatic Legend:** A color-coded legend on the right side of the board, listing various programmatic elements: Educational, Performance, Production, Music, Community, Administrative, Service, and Public.
- Architectural Details:** A 'South Elevation Perspective' drawing on the left and a 'Tower / Wall Section' drawing at the bottom.

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