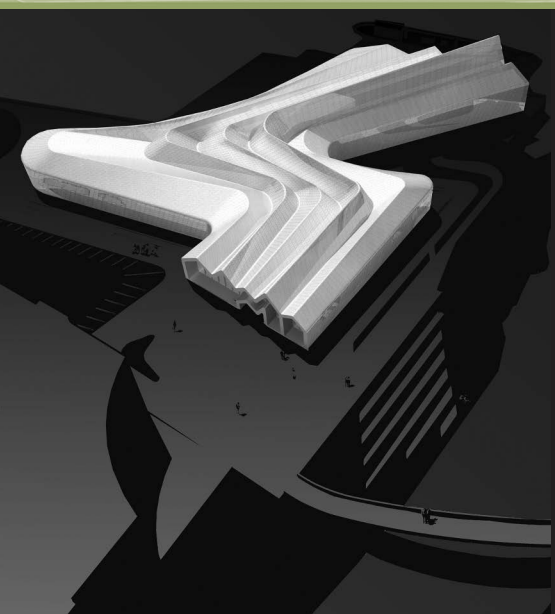
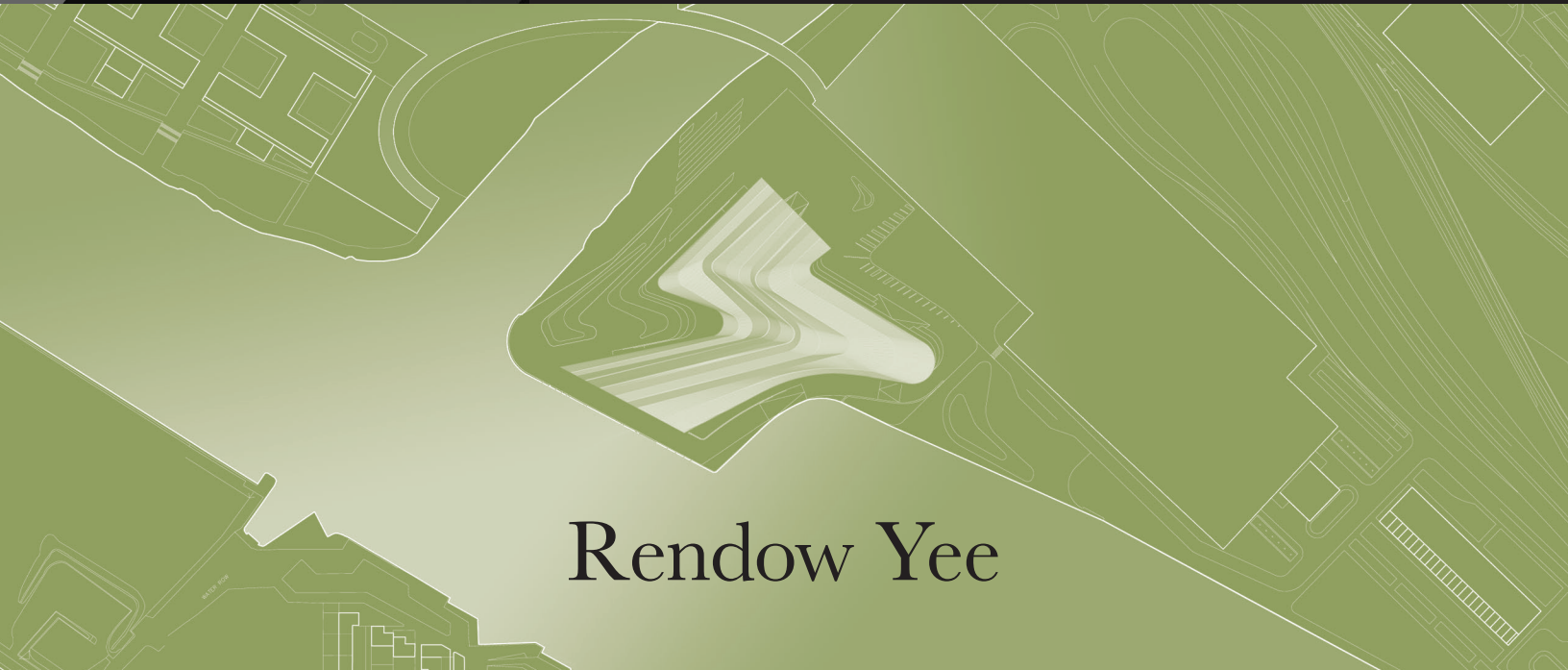


Fourth Edition



Architectural Drawing

A Visual Compendium of Types and Methods



Rendow Yee

ARCHITECTURAL DRAWING

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A Visual Compendium of
Types and Methods

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Rendow Yee

WILEY

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Published by John Wiley & Sons, Inc., Hoboken, New Jersey

Published simultaneously in Canada

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Library of Congress Cataloging-in-Publication Data:

Yee, Rendow.

Architectural drawing : a visual compendium of types and methods / Rendow Yee. —

Fourth edition.

pages cm

Includes bibliographical references and index.

ISBN 978-1-118-01287-1 (paper/ws); 978-1-118-31040-3 (ebk); 978-1-118-31041-0 (ebk); 978-1-118-31044-1 (ebk); 978-1-118-29994-4 (ebk); 978-1-118-29995-1 (ebk)

1. Architectural drawing—Technique. I. Title.

NA2708.Y439 2012

720.28'4—dc23

2011049849

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

*Dedicated to each student studying this book
past and present —
Always a source of insightful and innovative ideas.*

*To my parents —
Always a source for inspiration.*

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Preface to the Fourth Edition

The fourth edition adds two important chapters, “Introduction to the Digital/Manual Interface” and “Introduction to Portfolio Building.” The first new chapter is critical for a student’s understanding of how manual drawing and digital modeling play off of each other as partners in design thinking. This partnership is increasingly important, as the simultaneous use of both modes seems to be the most efficacious approach to design drawing. The second new chapter addresses the need for students to formulate portfolios for their work and future careers.

I am deeply grateful for the superlative work of the contributing author for the digital/manual chapter, Professor William W. P. Chan of Morgan State University’s architecture department. He also worked with me as a consultant, shedding light on many other issues in the book. I would also like to express my deep gratitude for the three reviews I received for the portfolio chapter from Professor Mark A. Pearson of the College of DuPage, Professor Hiro Hata of SUNY at Buffalo, and Professor Chan. Special appreciation goes to Guobin Yu, who assisted with the transferring of countless images to CDs. A special thanks to Wiley assistant editor Lauren Poplawski and editorial assistant Danielle Giordano, both of whom patiently worked with me on numerous issues and problems. Finally, I would like to acknowledge the outstanding student projects submitted for inclusion in the book by the schools listed below.

Acknowledgments

Professor William W. P. Chan, Morgan State University (Maryland)
Professor Paul Chiu, Glendale Community College (California)
Professor Paul Walker Clarke, Morgan State University (Maryland)
Professor Kim de Freitas, New Jersey Institute of Technology
Professor Michael D. Hagge, University of Memphis
Professor Bob Hansman, Washington University in St. Louis (Missouri)
Professor Hiro Hata, State University of New York at Buffalo
Professor Weiling He, Texas A&M University
Professor Meg Jackson, Texas A&M University
Professor Julie Ju-Youn Kim, The Catholic University of America (Washington, DC)
Professor Andreas Luescher, Bowling Green State University (Ohio)
Professor Lauren Karwoski Magee, Drexel University (Pennsylvania)
Professor Jane Ostergaard, College of DuPage (Illinois)
Professor Mark A. Pearson, College of DuPage (Illinois)
Professor Julia S. Rogers, Texas A&M University
Professor Stephen Temple, University of Texas at San Antonio
Professor Marissa Tirone, Syracuse University (New York)
Professor Jon Thompson, University of Texas at San Antonio
Dr. M. Saleh Uddin, Southern Polytechnic University (Georgia)

Preface to the Third Edition

The third edition introduces hierarchy to make the book easier to use and its information more accessible. The hierarchical table of contents, for example, allows readers to reference the most salient topics quickly. Structural hierarchy within each chapter is based on two stages: BASICS and BASICS APPLIED. BASICS incorporates fundamental elements such as theory, definitions, principles, and concepts. BASICS APPLIED provides step-by-step how-to applications, along with student and professional examples.

The third edition has also expanded the content in the companion website. In addition to the initial second-edition website chapter titled “Conventional and Computerized Representation in Color,” two new chapters—and an appendix—have been added. The chapters are titled “Interfacing Manual with Digital: Professional Office Example” and “Interfacing Manual with Digital: Academic Studio Examples.” The interfacing chapters show projects that integrate manual with digital methods. The appendix offers a brief review of geometric definitions and some important principles of descriptive geometry.

I would especially like to thank Professor William Chan of Morgan State University, who was so gracious in donating his time to review most of the chapters as well as the companion website in the second edition. I also appreciate the comments on specific pages by Professors Dick Davison of Texas A&M and Arpad Daniel Ronaszegi of the Savannah College of Art and Design. Finally, I would like to acknowledge the assistance of Tina Chau, Chalina Chen, and Susan Wu.

Acknowledgments

Professor William W. P. Chan, Morgan State University (Baltimore, Maryland)

Professor Mariana Donoso, University of Chile (Santiago)

Yu Jordy Fu, architecture graduate, Royal Academy of Art (London)

Professor Michael D. Hagge, University of Memphis (Tennessee)

Susan Hedges, CAS, Support Manager, University of Auckland (New Zealand)

Professor Andreas Luescher, Bowling Green State University (Ohio)

Dr. Yasser Mahgoub, Kuwait University

Professor LaRaine Papa Montgomery, Savannah College of Art and Design (Georgia)

Professor Marcela Pizzi, University of Chile (Santiago)

Professor Arpad Daniel Ronaszegi, Savannah College of Art and Design (Georgia)

Professor Richard H. Shiga, Portland State University (Oregon)

Professor Andrew Tripp, The Cooper Union (New York City)

Professor Joan Waltemath, The Cooper Union

Preface to the Second Edition

There are two important new features in the second edition. The first feature is the addition of a drawing and drafting exercises section at the end of the book. This will allow professors of architectural graphics and design communications to glean ideas for formulating fundamental drawing/drafting exercises to suit their own classes.

The second feature is a supplementary website chapter, “Conventional and Computerized Representation in Color,” which can be found at www.wiley.com/go/yee. This overview chapter covers traditional color media such as watercolor, gouache, pastels, colored pencil, markers, airbrush, and mixed media. Various aspects of the potential of digital media are also discussed. In addition, typical student and professional solutions for the many drawing exercises in the textbook are shown on the website. These solutions are available to course instructors upon request at www.wiley.com/go/yee or by contacting your local Wiley college representative for details.

Finally, the topics of diagramming and conceptual sketching have been condensed into a single chapter with more explanatory text, and the chapter on presentation formats has been expanded to include professional competition drawings from notable offices.

Acknowledgments

I am very grateful for three insightful critiques of the first edition. All chapters were reviewed by Professors Dick Davison and Stephen Temple; and Professor Owen Cappleman reviewed the chapter on diagramming and conceptual sketching, as well as the website chapter. I would also like to express my gratitude to all of the office professionals who contributed work in a very timely manner. In addition, I am deeply indebted to the strong support team from educational institutions that supplied me with exceptional examples of drawing exercises. A warm thanks to the following architecture schools and professors who contributed projects:

Dr. Samer Akkach, Adelaide University (South Australia)
Professor Jonathan Brandt, Texas A&M University
Professor Owen Cappleman, University of Texas at Austin
Professor Rich Correa, Yuba College (California)
Professor Dick Davison, Texas A&M University
Professors Hank Dunlop and Mark Jensen, California College of Arts and Crafts
Professor Jane Grealy, Queensland University of Technology (Australia)
Professor Bob Hansman, Washington University in St. Louis (Missouri)
Professor Patrick Houlihan, California College of Arts and Crafts
Professor Chang-Shan Huang, Texas A&M University
Professor Karen Kensek, University of Southern California
Professor George S. Loli, University of Louisiana–Lafayette
Professor Fernando Magallanes, North Carolina State University