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Page 1 Ernst and Peter Neufert Architects' Data Third Edition Edited by Bousmaha Baiche DipArch, MPhil, PhD School of Architecture, Oxford Brookes University b Blackwell Science This book provides architects and designers with a concise source of core information needed to form a framework for the detailed planning of any building project. The objective is to save time for building beigners during their basic invess- tigations. The information includes the principles of the design process, basic information and designers with a concise source of core inder and geographic terms of new projects. The objective is to save time for buildings, as well as illustrations and descriptions and descriptions of the buildings conform to accepted standards and regulations. The externation of the buildings conformed about the requirements for all the constituent parts of new projects in order to ensure that the buildings conform to accepted standards and regulations. The externed contents lists have the buildings assisfy the requirements for a list of related British and inter- national standards (page 589) have been structured in a way that mirrors the organisation of the book to a manageable length, the different subjects are covered only once in full. Readers should therefore refer to several sections to glean all of the information they require. For instance, a designer wanting to prepare a scheme for a college will need to refer to other sections apart from that on colleges, such as - draughting guidelines; multistorey buildings; the various sections on services and environments, libraries; car-parks; disabled access (in the housing and residential section); indoor and outdoor sports facilities; gardens; as well as details on doors, windows, stairs, and the section on construction management, etc. Readers should note that the majority of the material is from European contributors and daylight is for example, climate access (in the road. Again, local is of reseres). A similar situation is to be seen in the section on trace





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The extended contents list shows how the book is orga- nised and the order of the subjects discussed. To help read- ers to identify relevant background information easily, the Bibliography (page 589) and list of related British and inter- national standards (page 595) have been structured in a way that mirrors the organisation of the main sections of the book. To avoid repetition and keep the book to a manageable length, the different subjects are covered only once in full. Readers should therefore refer to several sections to glean all of the information they require. For instance, a designer wanting to prepare a scheme for a college will need to refer to other sections apart from that on colleges, such as - draughting guidelines; multistorey buildings; the various sections on services and environmental control; restaurants for the catering facilities; gardens; as well as details on doors, windows, stairs, and the section on construction management, etc. Reeares should note that the majority of the material is from European contributors and this means that the detail ABOUT THIS BOOK on, for example, climate and dayligh is from European contributors and this clearly will always have to be ascertained from specific information on the locality. A similar situation is to be seen in the section on coads, where the illustrations show traffic driving on the right-hand side of the road. Again, local conditions must be taken into account by readers accus- tomed to American English. These readers will need to be aware that, for example, 'lift' has been used in place of 'elevator' and 'ground floor' is used instead of 'first floor' (and 'first floor' for 'second', etc.). The data and examples included in the text are drawn from a wide range of sources and as a result a combination of conventions is used throughout for dimensions. The mea- sure (e.g. 1.26 5 denotes 1. 2.6 5 denotes 1. 2.6



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Clement, Group Property, NatWest Group Mary Heighway and members of staff, Public Relations, Environment Agency Pick Everard, Graham Brown, Andrew Robinson, Pick Ever- ard (Architects, Surveyors, and Consulting Engineers) and J. 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The illustrations on pages 134-7 are reproduced from The Building Regulations Explained and Illustrated (Powell- Smith & Billington), Blackwell Science Ltd. ix Throughout history man has created things to be of service to him using measurements relating to his body. Until relatively recent times, the limbs of humans were the basis for all the units of measurement. Even today many people would have a better understanding of the size of an object if they were told that it was so many men high, so many people would have a better understanding of the size of an object if they were told that it was so many men high. put an end to that way of depicting our world. Using the metric scale, architects have to try to create a mental picture that is as accurate and as vivid as possible. Clients are doing the same when they measure rooms on a plan to envisage the dimensions in reality. Architects should familiarise themselves with the size of rooms and the objects they contain so that they can picture and convey the real size of yet-to-be designed furniture, rooms or buildings in each line they draw and each dimension they measure. We immediately have an accurate idea of the size of an object when we see a man (real or imaginary) next to it. It is a sign of our times that pictures of buildings and rooms presented in our trade and professional journals are too often shown without people present in them. From pictu res alone, we often obtain a false idea of the size of these rooms and buildings to have cohesive relationships with one another is because the designers have based their work on different arbitrary scales and not on the only true scale, namely that of human beings. If this is ever to be changed, architects and designers must be shown how these thoughtlessly accepted measurements have developed and how they can be avoided. They have to understand the relationship between the sizes of human limbs and what space a person requires in various postures and whilst moving around. They must also know the sizes of objects, utensils, clothing etc. in everyday use to be able to determine suitable dimensions for containers and furniture. In addition, architects and designers have to know what space humans need between furniture - both in the home and in the workplace - as well as how the furniture can best be positioned. Without this knowledge, they will be unable to create an environment in which no space is wasted and people can comfortably perform their duties or enjoy relaxation time. Finally, architects and designers must know the dimensions for minimum space requirements for people moving around in, for example, railways and vehicles. unconsciously, other dimensions of spaces are derived. Man is not simply a physical being, who needs room. Emotional response is no less important; the way people feel about any space depends crucially on how it is divided up, painted, lit, entered, and furnished. Starting out from all these considerations, Ernst Neufert began in 1926 to collect methodically the experiences gained in a varied practice and teaching activities. He developed a 'theory of planning' based on the human being and provided a framework for assessing the dimensions of buildings and their constituent parts. The results were embodied in this INTRODUCTION leonardo da Vinci: rules of proportion book. Many questions of principle were examined, developed and weighed against one another for the first time. In the current edition up-to-date technical options are included to the fullest extent and common standards are taken into consideration. Description is kept to the absolute minimum necessary information for design in an orderly, brief, and coherent form, which otherwise they would have to collect together laboriously from many reference sources or obtain by detailed measurement of completed buildings. Importance has been attached to giving only a summary; the fundamental data and experiences are compared with finished buildings only if it is necessary to provide a suitable example. By and large, apart from the requirements of pertinent standards, each project is different and so should be studied, approached and designed afresh by the architect. Only in this way can there be lively progress within the spirit of the times.



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One of the reasons for the failure of buildings to have cohesive relationships with one another is because the designers have based their work on different arbitrary scales and not on the only true scale, namely that of human beings. If this is ever to be changed, architects and designers must be shown how these thoughtlessly accepted measurements have developed and how they can be avoided. They have to understand the relationship between the sizes of human limbs and what space a person requires in various postures and whilst moving around. They must also know the sizes of objects, utensils, clothing etc.

in everyday use to be able to determine suitable dimensions for containers and furniture. In addition, architects and designers have to know what space humans need between furniture - both in the workplace - as well as how the furniture can best be positioned. Without this knowledge, they will be unable to create an environment in which no space is wasted and people can comfortably perform their duties or enjoy relaxation time. Finally, architects and designers must know the dimensions for minimum space requirements for people moving around in, for example, railways and vehicles. unconsciously, other dimensions of spaces are derived. Man is not simply a physical being, who needs room. Emotional response is no less important; the way people feel about any space depends crucially on how it is divided up, painted, lit, entered, and furnished. Starting out from all these considerations, Ernst Neufert began in 1926 to collect methodically the experiences gained in a varied practice and teaching activities. He developed a 'theory of planning' based on the human being and provided a framework for assessing the dimensions of buildings and their constituent parts. The results were embodied in this INTRODUCTION leonardo da Vinci: rules of proportion book. Many questions of principle were examined, developed and weighed against one another for the first time. In the current edition up-to-date technical options are included to the fullest extent and common standards are taken into consideration. Description is kept to the absolute minimum necessary and is augmented or replaced as far as possible by drawings. Creative building designers can thus obtain the necessary information for design in an orderly, brief, and coherent form, which otherwise they would have to collect together laboriously from many reference sources or obtain by detailed measurement of completed buildings. fundamental data and experiences are compared with finished buildings only if it is necessary to provide a suitable example. By and large, apart from the requirements of pertinent standards, each project is different and so should be studied, approached and designed afresh by the architect. spirit of the times. However, executed projects lend themselves too readily to imitation, or establish conventions from which architects are given only constituent parts, as is the intention here, they are compelled to weave the components together into their own imaginative and unified construction. Finally, the component parts presented here have been systematically researched from the literature to provide the data necessary for individual building tasks, checked out on well-known buildings of a similar type and, where necessary for individual buildings of a similar type and the systematically researched from the literature to provide the data necessary for individual buildings of a similar type and the systematically researched from the literature to provide the data necessary for individual buildings of a similar type and the systematically researched from the literature to provide the data necessary for individual buildings of a similar type and the systematically researched from the literature to provide the data necessary for individual buildings of a similar type and the systematically researched from the literature to provide the data necessary for individual buildings of a similar type and the systematically researched from the literature to provide the data necessary for individual buildings of a similar type and the systematically researched from the literature to provide the data necessary for individual buildings of a similar type and the systematically researched from the literature to provide the data necessary for individual buildings of a similar type and the systematical buildi that of saving practising building planners from having to carry out all of these basic investigations, thereby enabling them to devote themselves to the important creative aspects of the task. 
Symbols and units: electromagnetism meaning temperature (note: intervals in Celsius and kelvin are identical) meaning and relationships current potential difference: 1 V = 1 W/A resistance: 1 V = 1 W/A resistance: 1 V = 1 V/A magnetic flux: 1 Wb = 1 Vs/A magnetic flux: (unit) (unit) ! V R o P G F H et> 8 symbol basic unit definition 1 length metre m wavelength of krypton radiation 2 mass kilogram kg international prototype 3 time second duration 5 temperature kelvin K triple point of water 6 luminous candela cd radiation from freezing kg, s intensity platinum 7 quantity of mole mol number of carbon atoms kg matter G) 51 basic units The statutory introduction of SI Units took place in stages between 1974 and 1977. As from 1 January 1978 the International Measurement System became valid using Sl Units (SI = Systeme Internationale d'Unites). c1t (K) (J) temperature differential quantity of heat (also measured in kilowatt hours (kWh)) o Decimal multipliers prefixes and their abbreviations are: T (tera) = 1012 (billion) c (centi) = 1/100 (hundredth) G (giga) = 109 (US billion) m (milli) = 10 3 (thousandth) M (mega) = 106 (million) p (micro) = 10-6 (millionth) k (kilo) = 103 (thousand) n (nano) = 10-9 (US billionth) h (hecto) = 100 P (pico) = 10 12 (billionth) da (deca) = 10 f (femto) = 10-18 (trillionth) no more than one prefix can be used at the same time area velocity acceleration force 1 rn x 1 m = 1 m 2 1 m x 1 s 1 = 1 ms 1 = 1 rn/s 1 m x 1 s 2 = 1 ms? = 1 m/s?

1 kg x 1 m x: 1 s 2 = 1 kg m S2 = 1 kg m S2 = 1 kg m/s-' "A' 1/( 1/k D' S ~ (W/mK) (W/m 2K) (W/m 2K) (m 2K;W) coefficient of heat penetration value of thermal insulation heat transfer resistance (R-value) heat penetration resistance specific heat value coefficient of heat value coefficient of heat resistance specific heat value coefficient of heat diffusion resistance 
 (N = mass, L = length, T = time) area A m 2 L2 volume V m 3 L3 density I) kgm 3 ML3 velocity v ms 1 LT1 acceleration a ms 2 LT 2 momentum p kgms 1 MLT1 moment of inertia !, J kgm 2 ML2 angular momentum L kgm2s 1 ML2T 1 force F newton (N) MLT 2 energy, work E. W joule (J) ML2T 2 power P watt tw) ML 2T 3 pressure, stress p, (T pascal (Pa) ML 1T 2 surface tension y Nm 1 ML1T-2 viscosity '1 kgm 1S1 ML1T1 CD Summary of main derived 51 units (}) Symbols and units: heat and moisture layer factor of atmospheric strata heating cost resistance to water vapour penetration coefficient of water vapour penetration equivalent atmospheric layer thickness (ern) (g/m2hPa) (W/mK) (L,\$/kWh) \0 pd symbol (unit) meaning (m) wavelength (Hz) frequency f l (Hz) R (dB) measurement of airborn noise reduction R' (dB) impact noise level standard (-) degree of sound absorption A (rn-') equivalent noise absorption area (m) radius of reverberation . L (dB) noise level reduction 1 bar = 105 Pa 1 W = 1 J/s 1 Pa = 1 N/m2 1 N = 1 kgrn/s? 1 J = 1 Nm = 1 Ws 1 kca I = 4186 J, 1 kWh = 3.6 MJ relationships 1 kg x 1 m 3 = 1 kg/m3 density 2 UNITS AND SYMBOLS quantity symbols name symbols 2rr rad right angle L 1L = 1/4 pia = (rr/2) rad degrees 1 = 1L/90 = 1 pla/360 = (rr/180) rad minute t: = 1 /60 second 1" = 1'/60 = 1 /3600 gon gon new second cc 1 cc = 10-2) C = 10-4 gon length I metre m micron urn inch in 1 in = 25.4 mm millimetre mm foot ft 1 ft = 30.48 cm centimetre cm fathom 1 fathom = 1.8288 m decimetre dm mile mil 1 mil = 1.609 km kilometre km nautical mile sm 1 sm = 1.852 km area A square m 2 cross metre square foot (= 0.092 rn-): section acre (0.405 hal still in use of land are a 1 a = 102m plots hectare ha 1 ha = 104m volume V cubic metre rnlitre 11 = 1 drm<sup>-</sup> = 10 3 m 3 normal cubic metre Nm 3 1 Nm 3 = 1 m 3 linn contaition volume cubic metre barn that = 1 m a time, t second s time span, minute min 1min = 600 drds ay d 1 d = 24h = 86400s year a. y t = 1 y = 8757 > 107s frequency fiert Hz 1Hz = 1/s for expressing reciprocal frequencies in dimensional equations of duration angular (1) reciprocal 1/s (1)=2, (frequency second angular II) radians per rads (t)=2<sup>m</sup> velocity second mass m kilogram kg weight (as a gram g 1 g = 10 - 3 kg result or to respect the term of the second per g lag 1 g lat = 1 cm/s<sup>2</sup> = 10 2 m/s<sup>2</sup> gravity second mass m kilogram kg weight (as a gram g 1 g = 10 - 3 kg result or to respect to the second per g lag 1 g lat = 1 cm/s<sup>2</sup> = 10 2 m/s<sup>2</sup> gravity second mass m kilogram force kg/f tonne force tf stress () newtons N/m 1 strengt her square per square kiloponds per kg/rm<sup>2</sup> 1 kg/rm<sup>2</sup> = 0.05 kg tonne force tf stress () newtons N/m 1 strengt her square per square kiloponds per kg/rm<sup>2</sup> 1 kg/rm<sup>2</sup> = 0.05 kg tonne force tf stress () newtons N/m 1 strengt her square per square kiloponds per kg/rm<sup>2</sup> 1 kg/rm<sup>2</sup> = 0.05 kg tonne force tf stress () newtons N/m 1 strengt her square per square kiloponds per kg/rm<sup>2</sup> 1 kg/rm<sup>2</sup> = 0.05 kg tonne force tf stress () newtons N/m 1 kg/m = 2 - 0.5 (M hang per hour h.p./h h.p./h = 2.64780° 106 J erg grag 1 erg = 10 - 7 J quantity of Q loule J caloric cal 1 cal = 4.1868 J = 1.163<sup>m</sup> 10 3 m hae torque M newton metre Nm kilopond metre kg/m 1 kg/m = 2 - 0.5 (S term her show he

13). Window and door opening dimensions are shown, as with stairs, along the central axis. The width is shown above, and the internal height below, the line (~ p.

13). Details of floor heights and other heights are measured from the finished floor level of the ground floor (FFL: zero height ± 0.00). Room numbers are written inside a circle and surface area details, in rn-', are displayed in a square or a rectangle ~ @. Section lines in plan views are drawn in chain dot lines and are labelled with capital letters, usually in alphabetical order, to indicate where the section cuts through the building. As well as standard dimensional arrows and extent marks ~ (P + (P)) are commonly used.

The position of the dimensional figures must be such that the viewer, standing in front of the drawing, can read the dimensions as easily as possible, without having to turn the drawing round, and they must be printed in the same direction as the dimension lines. .....#i::¥;....b - 25 o Heights as shown in sections and elevations (a read the dimensions as easily as possible, without having to turn the drawing round, and they must be printed in the same direction as the dimension lines. .....#i::¥;....b - 25 o Heights as shown in sections and elevations (a read the dimensions as easily as possible, without having to turn the drawing round, and they must be printed in the same direction as the dimension lines. .....#i::¥;....b - 25 o Heights as shown in sections and elevations (a read the dimensions as easily as possible, without having to turn the drawing round, and they must be printed in the same direction as the dimension lines. .....#i::¥;....b - 25 o Heights as shown in sections and elevations (a read the dimensions as easily as possible, without having to turn the drawing round, and they must be printed in the same direction as the dimension lines. .....#i::¥;....b - 25 o Heights as shown in sections and elevations (a read the dimensions as easily as possible, without having to turn the drawing round, and they must be printed in the same direction as the dimensional lines. .....#i::¥;....b - 25 o Heights as shown in sections and elevations (b read read be completed in formation in a factual, unambiguous and geometric form that can be understood anywhere in the world. With good drawing skills it is simpler for designers to explain their proposals and also give clients a convincing picture of how the finished project will look. Unlike painting, construction drawings and illustrations from artistic works. Sketch pads with graph paper having a.5cm squares are ideal for freehand sketches to scale ----) CD. For more accurate sketches, millimetre graph paper should be used. This has thick rules for centimetre div

4), for this lifts the T-square a little during drawing and prevents the drawing being smudged by the T-square itself. (For the same reason, draw from top to bottom.) The drawing can be fixed with drafting tape rather than tacks ----) @ if a plastic underlay backing is used. The T-square has tradit- ionally been the basic tool of the designer, with special T-squares used to draw lines at varying angles.

--) @. a .....; jIJ b CONSTRUCTION DRAWINGS )! iSt <: 1... guided by little finger on the edge ® Set squares ® Specialist drawing board ~ .~ o Cutting paper to size @ Drawing movements @ Correct way of holding a pencil '\$15 wrong shape (drawing pin) folding over prevents tearing Sketching: construction engineering grid set of kales " II N ~ ~ 0 .,. ... l 0 "N A. T 250 -~ 250 "::~ 1125 750 ~ J.. '1 1111 0 " " N IITnl "II I IJI cone shape: correct ® Drawing equipment CD ® Drawing table @ French curves @ Aid for hatching G) Paper for sketching ISO A4 CD Taping edges (]) T-square @ Drawing aids @ Drawing aids 7 To maintain accuracy in construction drawings req- uires practice. For instance, it is essential to hold the T- square properly and use pencils and pens in the correct manner. Another important factor in elirnin- ating inaccuracy is keeping a sharp pencils, for example, are suitable for leads with diameters of 2 rnrn or more and propell ing pencils are useful for thinner leads. Lead hardnesses fr orn 68 to 9H are available. Many models of drafting pens are available, both refillable and disposable, and offer a wide range of line thicknesses. For rubbing out ink use rnech- anical erasers, erasing knives or razor blades whereas non- smear rubbers should be used for erasing pencil. For drawings with tightly packed lines use eraser templates • <11- Write text preferably without aids. On technical drawings use lettering (Letraset etc.) is also commonly used. The international standard for lettering ISO 3098/1 To make the designer's intentions clear, d iag rarns should be drawn to con- vincingly portray the finished building. lsornetry can be used to replace a bird's eye view if drawn to the scale of 1:500 • Q3) and perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspective grids at standard angles are suitable for showing internal views '~6\@ Perspectiv perspective drawing Reilesch's perspective apparatus -f-- @ ® Typewriter for lettering @ o Rotary pencil sharpener CD Drafting pens &L ABeL- ABCDF...-- A ISCDEE......-- Circular drawing instrument Isometry Self-adhesive or letraset lettering stillrper)lr)~l with il sCill Pt~ I - - - - ~ ')- ~ :!~~~~ f1\ Erasers, eraser template, V eraser blades, etc. @ 8 CONSTRUCTION DRAWINGS line types (weight) primary application scale of drawings 1:1 1:20 1:100 1:5 1:25 1:200 1:10 1:50 line thickness (mm) solid line boundaries of buildings in section 1.0 0.7 0.5 (heavy) solid line visible edges of components; boundaries of narrow 0.5 0.35 0.35 (medium) or smaller areas of building parts in section solid line dimension lines; d indication of section planes 1.0 0.7 0.5 (heavy) . . . chain dot line axes 0.35 0.35 0.35 0.35 (medium) . \_ . \_ . dotted line') parts lying behind the observer 0.35 0.35 (fine) 'I dashed line - - - - - dashes longer than the distance between them dotted line dots (or dashes) shorter than the distance between them "I 0.35 mm if reduction from 1:50 to 1:100 is necessary In some European countries the measurement unit used in connection with the scale must be given in the written notes box (e.g. 1:50 ern). In the UK, dimensions are given only either in metres or millimetres so no indication of units is required. 3.450) to avoid all ambiguity. 1 2 3 4 unit dimensions under 1 m e.g. e.g. 1 m 0.05 0.24 0.88 3.76 2 cm 5 24 885 3.76 4 mm 50 240 885 3.76 2 cm 5 24 885 3.76 4 mm 50 240 885 3.7 --- - I I I I I 1 0208 I I I 01 C( < w ~ ''It ~ C U CD - c 0 - co C I 0 CD 0 axis field '1] (J) ] .~ (B Axis-field grid 000 426 188.S ---#-#-----24 Dimensions given around the drawing (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions given by coordinates (drawn at 1:50cm, m; units = cm and m) Dimensions (drawn at 1:50cm, m; units = cm and  $t_{1}$ .  $t_{2}$ . t-674-885 usually means either computer-aided design or computer-aided design is a highly valued technique because it not only enables a substantial increase in productivity but also helps to achieve neater and clearer drawings than those produced using the conventional manual drafting techniques described in the preceding pages. Standard symbols or building elements can be compiled as a library of items, stored and used to create new designs. There is also a possibility of minimising the repetition of tasks by linking CAD data directly with other computer systems, i.e. scheduling databases, bills of quantities etc. Another advantage of CAD is that it minimises the need for storage and retrieval of graphic and data features clearly requires a fraction of the space needed for a paper-based system. Drawings that are not immediately required may be archived in high-capacity electronic storage media, such as magnetic tapes or compact disks. A drawback relating to the software packages, many of which would only be run on large, costly computer systems. However, various cheap, though still relatively powerful, packages are now available and these will run on a wide range of low-cost personal computers. CAD software A CAD software package consists of the CAD program, which contains the program files and an extensive reference manual. In the past, the program files were stored on either 51/4 11 or 31/i l floppy disks. The low storage capacity of the 51/4 11 floppy disks and their susceptibility to damage has rendered them obsolete.

Besides their higher storage density, 31/i l disks are stronger and easier to handle. Nowadays, the program files are usually stored on compact discs (CD-ROM) because of their high capacity and the ever increasing size of programs; they are even capable of storing several programs. When installing a CAD program onto the computer system, the program files must be copied onto the hard disk of the computer. In the past, CAD was run on microcomputers using the MS-DOS operating system only. New versions of the CAD programs are run using MS-DOS and/or Microsoft Windows operating systems.

laser printer CD CAD workstation: examples of hardware elements CONSTRUCTION DRAWINGS: CAD Hardware requirements Once the desired CAD software has been selected, it is important to ensu re that the appropriate hardware (equipment) needed to run the program is in place. A typical computer system usually includes the following hardware: Visual Display Unit (VDU): Also called a screen or monitor, these are now always full-colour displays. The level of resolution will dictate how clear and neat the design work it is better to use a large, high-resolution screen. The prices of such graphic screens have fallen substantially in recent years making them affordable to a wide range of businesses and they are hence becoming commonplace.

In the past, using CAD required two screens, one for text and the other for graphics. This is not necessary now because some of the latest CAD programs have a 'flip screen' facility that allows the user to alternate between the graphics. This is not necessary now because some of the latest CAD programs have a 'flip screen' facility that allows the user to alternate between the graphics. be viewed in parallel with the graphics display. Disk drives and disks: The most usual combination of disk drives for desktop CAD systems initially was one hard drives to capacities measured in gigabytes (GB) by the end of the decade. The storage capability of floppy disks is now generally far too restrictive and this has led to the universal addition of compact disc drives in new PCs. These can hold up to 650MB. This storage limitation has also led to the universal addition of compact disc drives in new PCs. saved easily. Keyboard: Virtually every computer is supplied with a standard alphanumeric keyboard. This is a very common input device in CAD but it has an intrinsic drawback: it is a relatively slow method of moving the cursor around the screen and selecting draughting options. For maximum flexibility and speed, therefore, the support of other input devices is required. Mouse: The advantage of the mouse over the keyboard as an input device in CAD is in speeding up the movement of the cursor around the screen. The mouse is fitted with a button which allows point locations on the screen. There are several types of mouse, but nowadays a standard CAD mouse has two buttons: one used for PICKing and the other for RETURNing. processor Graphic tablet, digitiser): A digitiser): A digitiser consists of a flat plate with a clear area in the centre, representing the screen area, the rest divided into small squares providing menu options. An electric pen (stylus) or puck is used to insert points on the screen and to pick commands from menus. The selection of a command is made by touching a command is made by touching a command is made by touching a command is carried out. Data can be read from an overlay menu or a document map or chart. The document should first be placed on the surface of the digitiser and its boundaries marked with the stylus or puck. The position of the puck on the digitiser may be directly related to the position of the cursor on the screen. Most pucks have four buttons: they all have a PICK button for selecting the screen cursor position and a RETURN button for completing commands. Printers: Hard-copy drawings from CAD software can be produced by using an appropriately configured printer. Printers are usually simple and fast to operate, and may also be used for producing hard copies from other programs installed in the computer. There are several types of printers. The graphic output of dot-matrix printers is not of an acceptable standard, particularly when handling lines that diverge from the horizontal or vertical axes. Inkjet and laser printers are fast and quiet and allow the production of high-quality monochrome and coloured ECSC MegaProject 5 demonstration building at Oxford Brookes University, designed using customised CAD software (courtesy of British Steel Strip Products) CONSTRUCTION DRAWINGS: CAD graphic diagrams up to A3 size. Colour prints are also no longer a problem since there is now a wide range of printers; Unlike printers, conventional plotters draw by using small ink pens of different colours and widths. Most pen plotters have up to eight pens or more. Usually the CAD software is programmed to enable the nomination of the pen for each element in the drawing. Flat-bed plotters hold the drawing. Flat-bed plotters hold the drawing paper tightly on a bed, and the pens move over the surface to create the desired drawing. Although they are slow, their availability in small sizes (some with a single pen, for instance) means that a good-quality output device can be installed at low cost. Rotary (drum) plotters operate by rolling the drawing surface over a rotating cylinder, with the pens moving perpendicu larly back and forth across the direction of the flow. They can achieve high plotting speeds. With large- format drafting plotters, it is possible to produce drawings on paper up to AD size. Depending on the plotter model, cut-size sheets or continuous rolls of paper can be used. Modern printer technology has been used to develop electrostatic plotters. These are more efficient and reliable, and produce higher line quality than pen plotters. As well as drawing plans and line diagrams, they can also be used to create large colour plots of shaded and rendered 3D images that are close to photographic quality. 11 GL= goods lift PL = hydraulic lift ventilation and extraction shaft cookers/hobs fuelled by gas cookers/hobs fuelled by solid fuels top cupboard ironing board cupboard/ base unit central heating radiator ® oil fired boiler @ gas fired boiler @ @ laundry chute @ refuse chute @ boiler (stainless) ® cooker @ dishwasher @ electric cooker/hob @ @ @ @ freezer @ refrigerator Other symbols -"-.x:n?~.~ J.....L Jitn ......L Jitn ....... r r :/.... fi :?....~... I i :?....~... I i :?.....