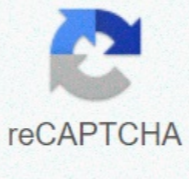




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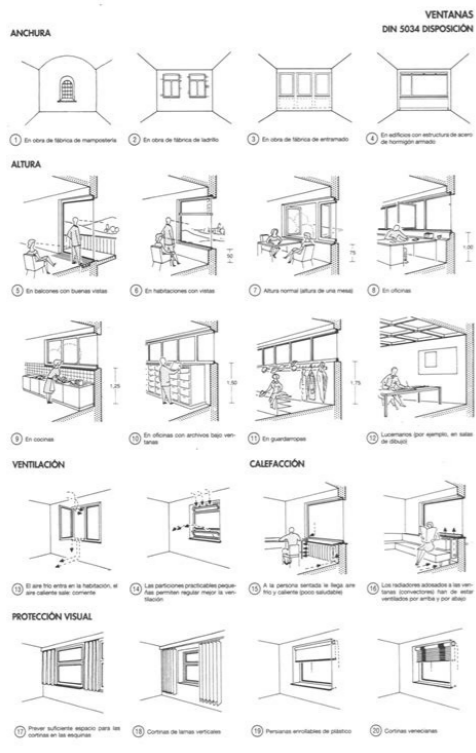


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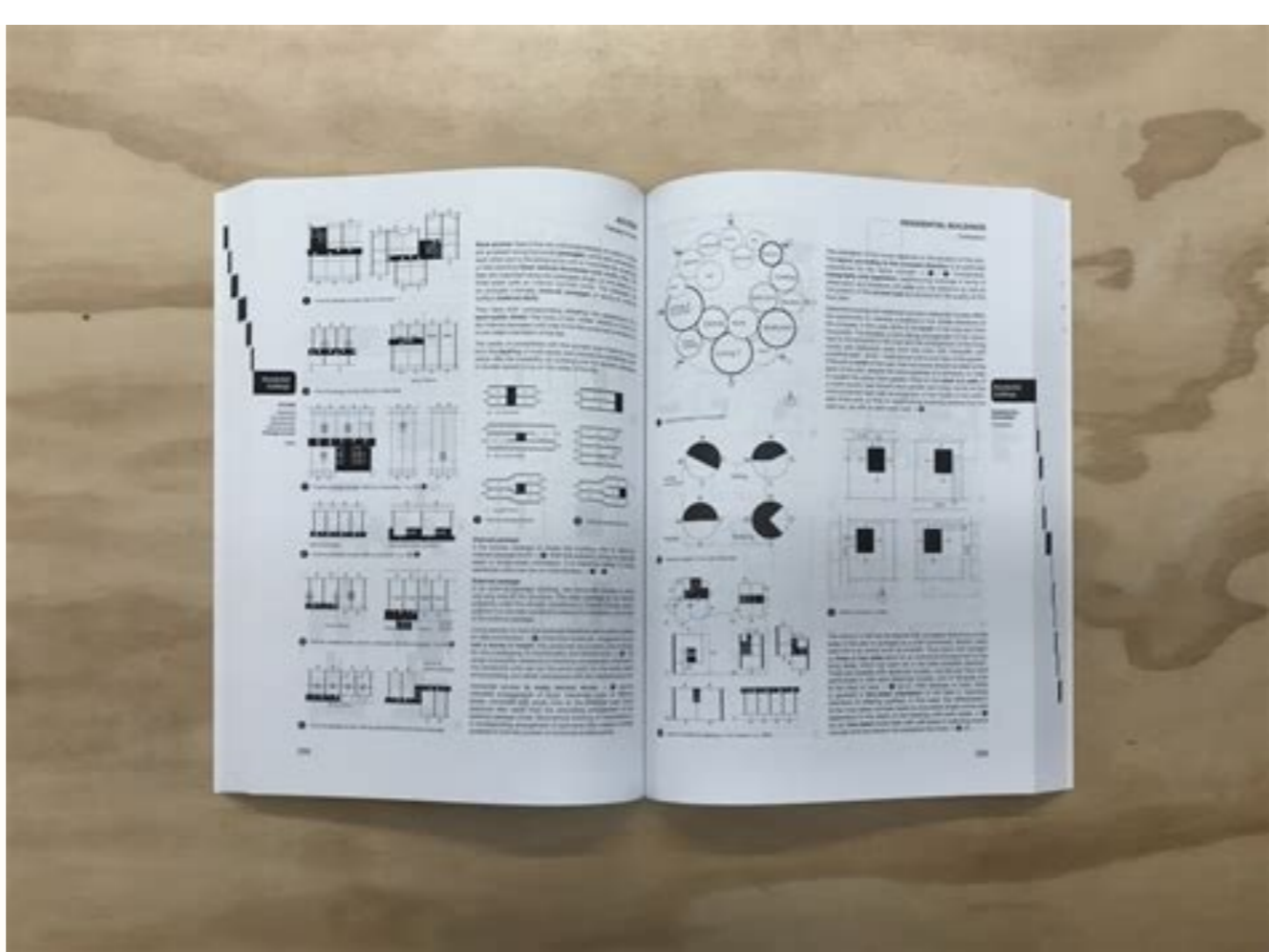


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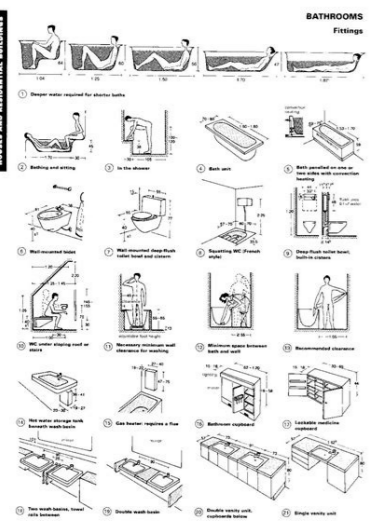
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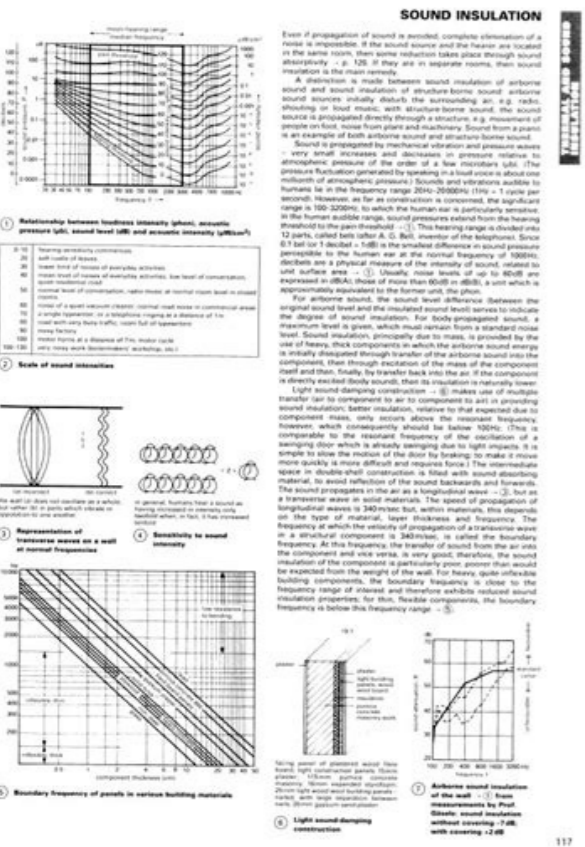
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Architects should familiarise themselves with the size of rooms and the objects they contain so that they can picture and convey the real size of yet-to-be designed furniture, rooms or buildings in each line they draw and each dimension they measure. 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 pictures alone, we often obtain a false idea of the size of these rooms and buildings and are surprised how different they appear in reality - frequently, they seem much smaller than expected. 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 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. These minimum space requirements produce strongly fixed impressions from which, often 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 and perceptions, 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. 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.

