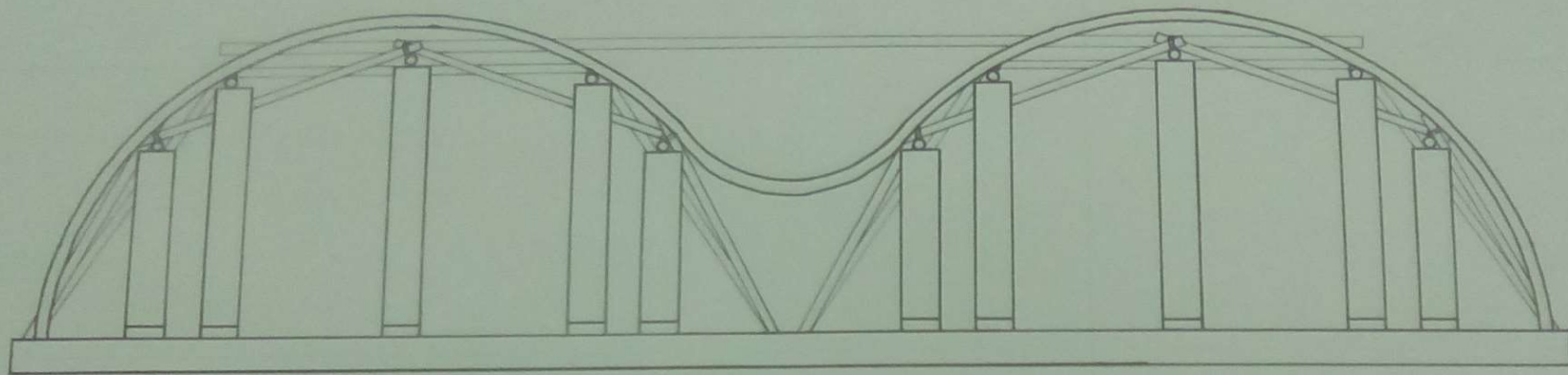


STRUCTURE

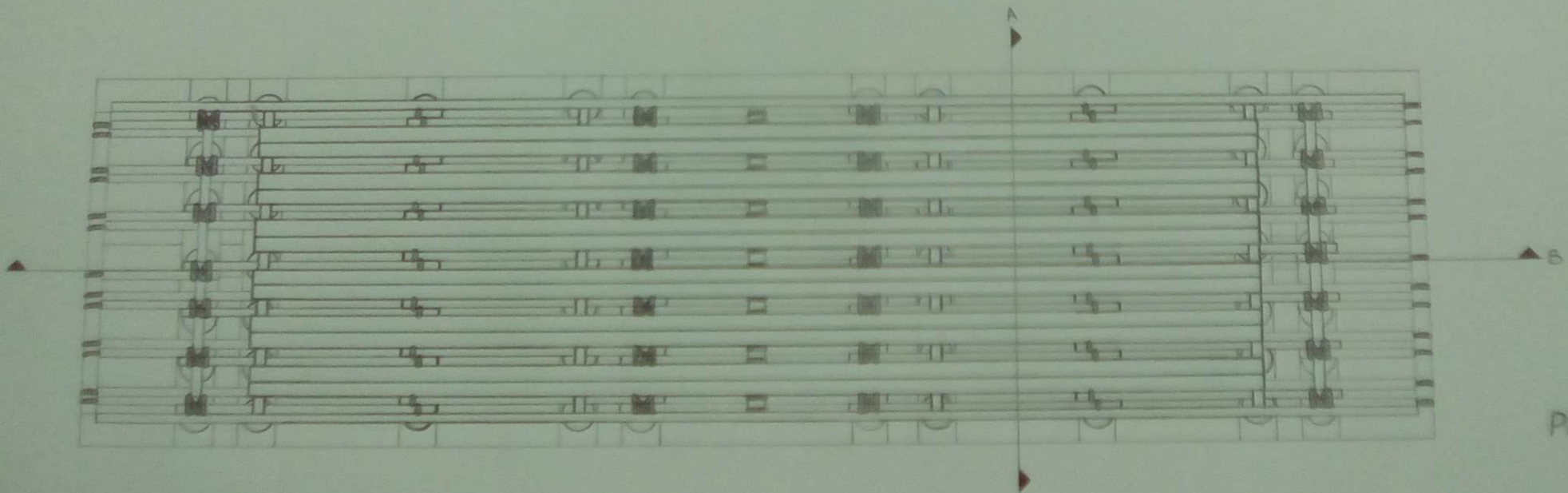
drawing details and materiality

Design Studio One

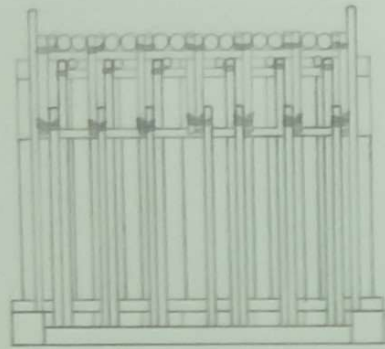
ARCH5112: School of Architecture: 2020



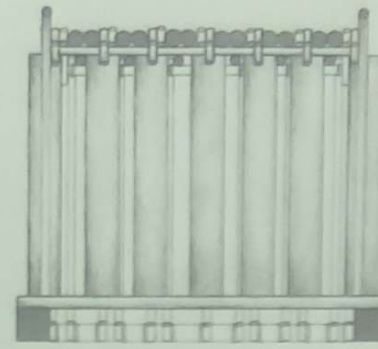
FRONT ELEVATION



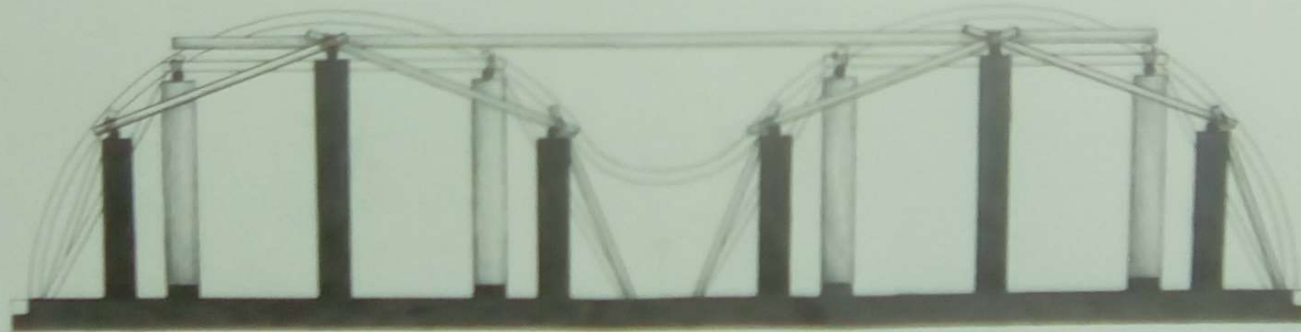
PLAN



SIDE ELEVATION



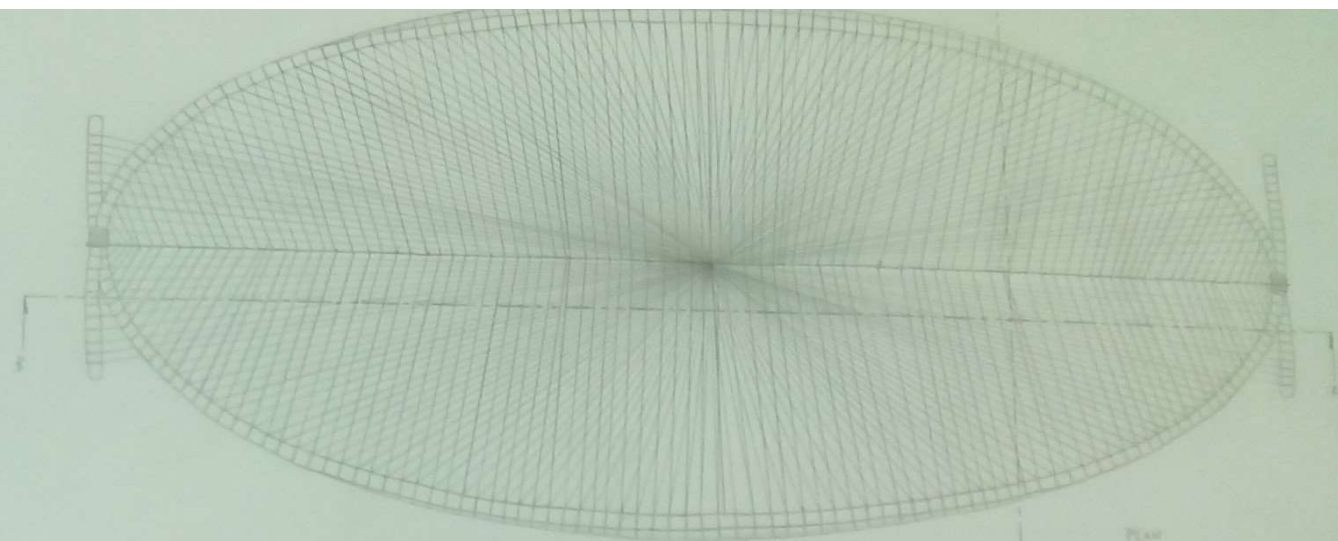
SECTION A



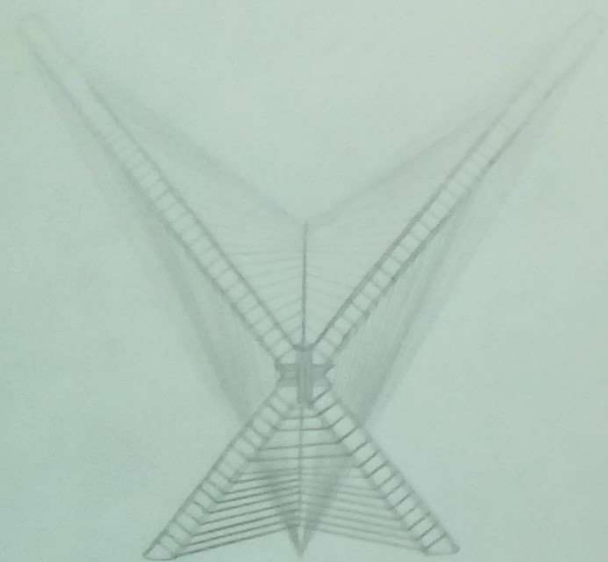
SECTION B

ARCH BRIDGE

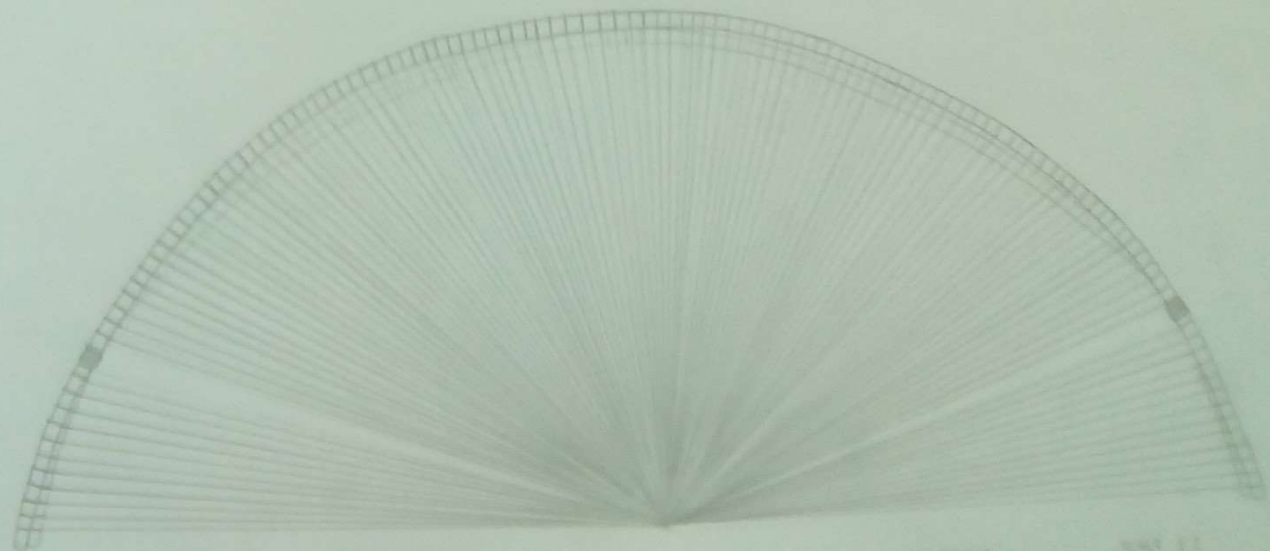




PLAN



SECTION



ELEVATION

SCALE 1/2"

1/4" = 1'

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890
 ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1234567890

TYpO
 gRa
 PHy

MNPTETTTT O →

BROAD PROPORTIONS Z
 NORMAL PROPORTIONS ABCI
 NARROW PROPORTIONS ABCDEFGHI

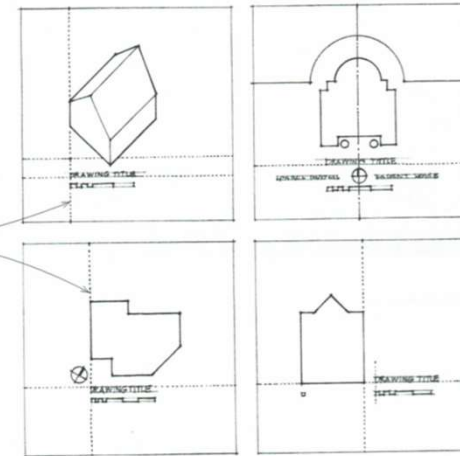
ABCDEFGHIJKLMNOPQRSTUVWXYZ
 UVWXYZ & 1234567890

- Guidelines are required to control the height and line spacing of handlettering. The maximum size for a handlettering is $\frac{3}{16}$ of an inch. Beyond this size, the letters require a width beyond what a single pen or pencil stroke is capable of producing.
- Use a small triangle to maintain the verticality of vertical lettering strokes. The visual movement of slanted lettering can be distracting in a rectilinear drawing scheme.
- Maintain similar proportions among the characters of a title or line of text.
- Everyone inevitably develops an individual style of handlettering. The most important characteristics of a lettering style are readability and consistency in both style and spacing.

Lettering in a design presentation should be carefully integrated into the composition of drawings on each sheet or board.

Drawing Titles

Arrange titles and graphic symbols into visual sets that identify and explain the contents of a drawing. By convention, we always place titles directly below a drawing. In this position, titles can help stabilize drawing fields, especially irregularly shaped ones. Use symmetrical layouts with symmetrical drawings and designs. In all other cases, it is usually easier to justify—align vertically—a drawing title with either the drawing itself or its field.

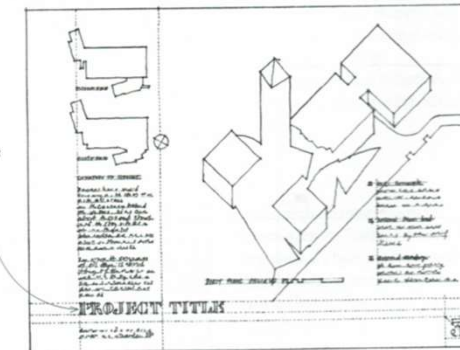


Text

Organize text into visual sets of information and relate these sets directly to the portion of the drawing to which they refer. The line spacing of text should be more than one-half of the letter height used, but no more than the letter height itself. The space between blocks of text should be equal to or greater than the height of two lines of text.

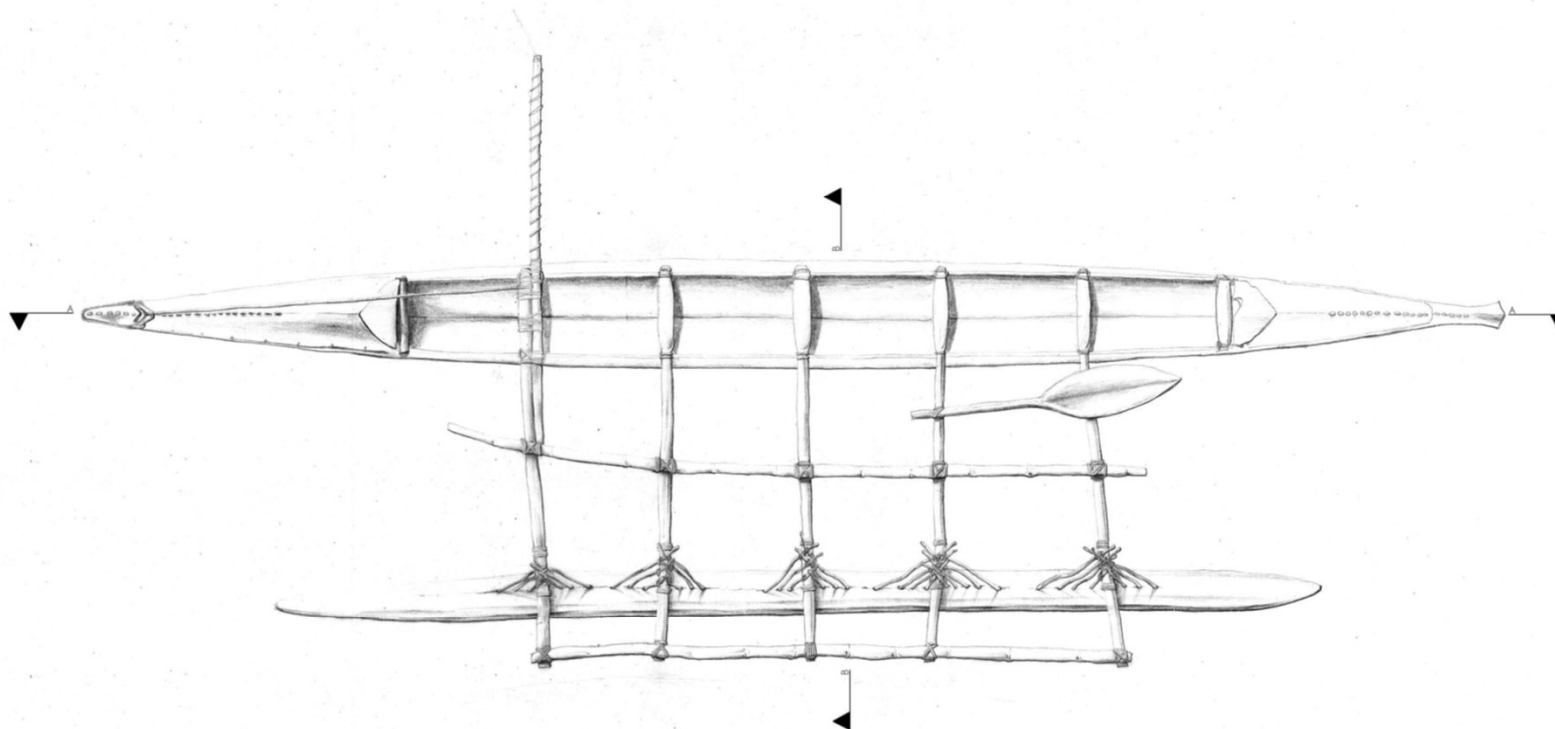
Project Title

The project title and associated information should relate to the overall sheet or board, not to any single drawing within the field of the panel.



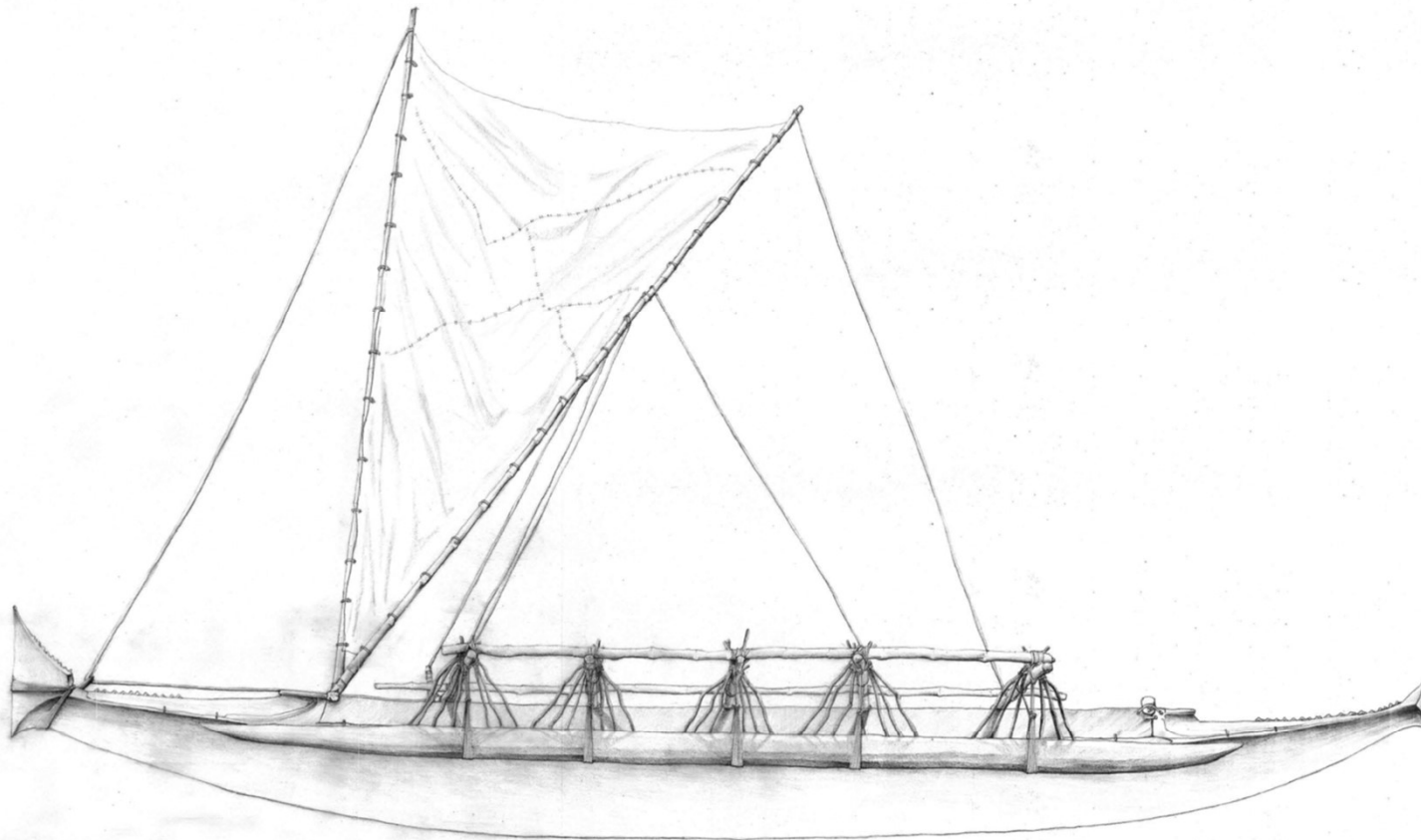
Francis D.K. Ching 'Architectural Graphics' – Sixth Edition, Wiley 2015

How to do clear architectural lettering! https://www.youtube.com/watch?v=wBMUWILhw_I



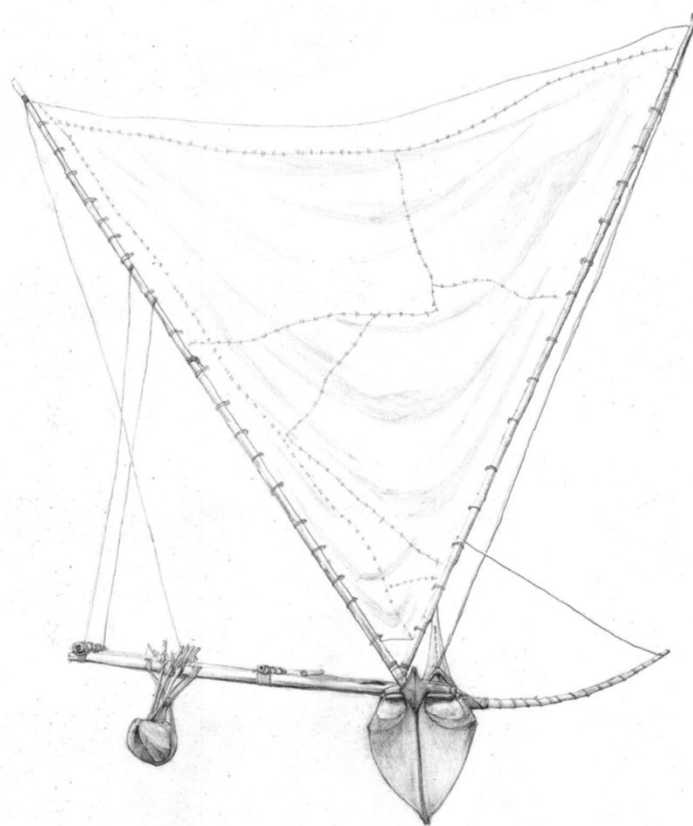
TE INGOA O PU
 SACRED CANOE/VAKA TAPU RAKETONGA
 CARVED BY PU AUEKOFE
 ORIGINALLY FROM THE ISLAND OF TIKOPIA
 1916
 AUCKLAND MUSEUM
 MARTIN LEUNG-WAI 1217840

PLAN
 SCALE 1:15



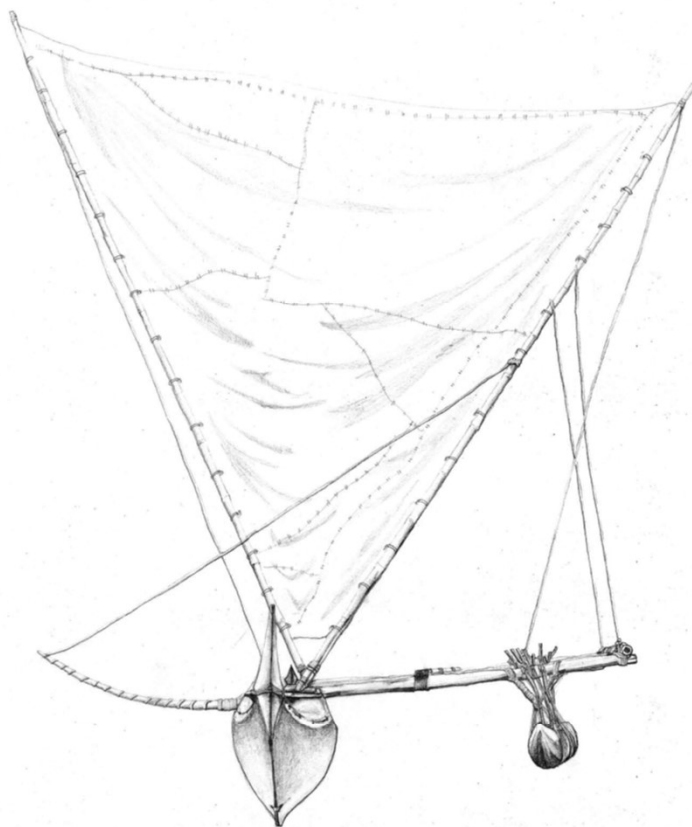
TE INGOA O PU
SACRED CANOE/VAKA TAPU RAKETONGA
CARVED BY PU AUEKOFE
ORIGINALLY FROM THE ISLAND OF TIKOPIA
1916
AUCKLAND MUSEUM
MARTIN LEUNG-WAI 1217840

ELEVATION B
SCALE 1:15



TE INGOA O PU
SACRED CANOE/VAKA TAPU RAKETONGA
CARVED BY PU AUEKOFE
ORIGINALLY FROM THE ISLAND OF TIKOPIA
1916
AUCKLAND MUSEUM
MARTIN LEUNG-WAI 1217840

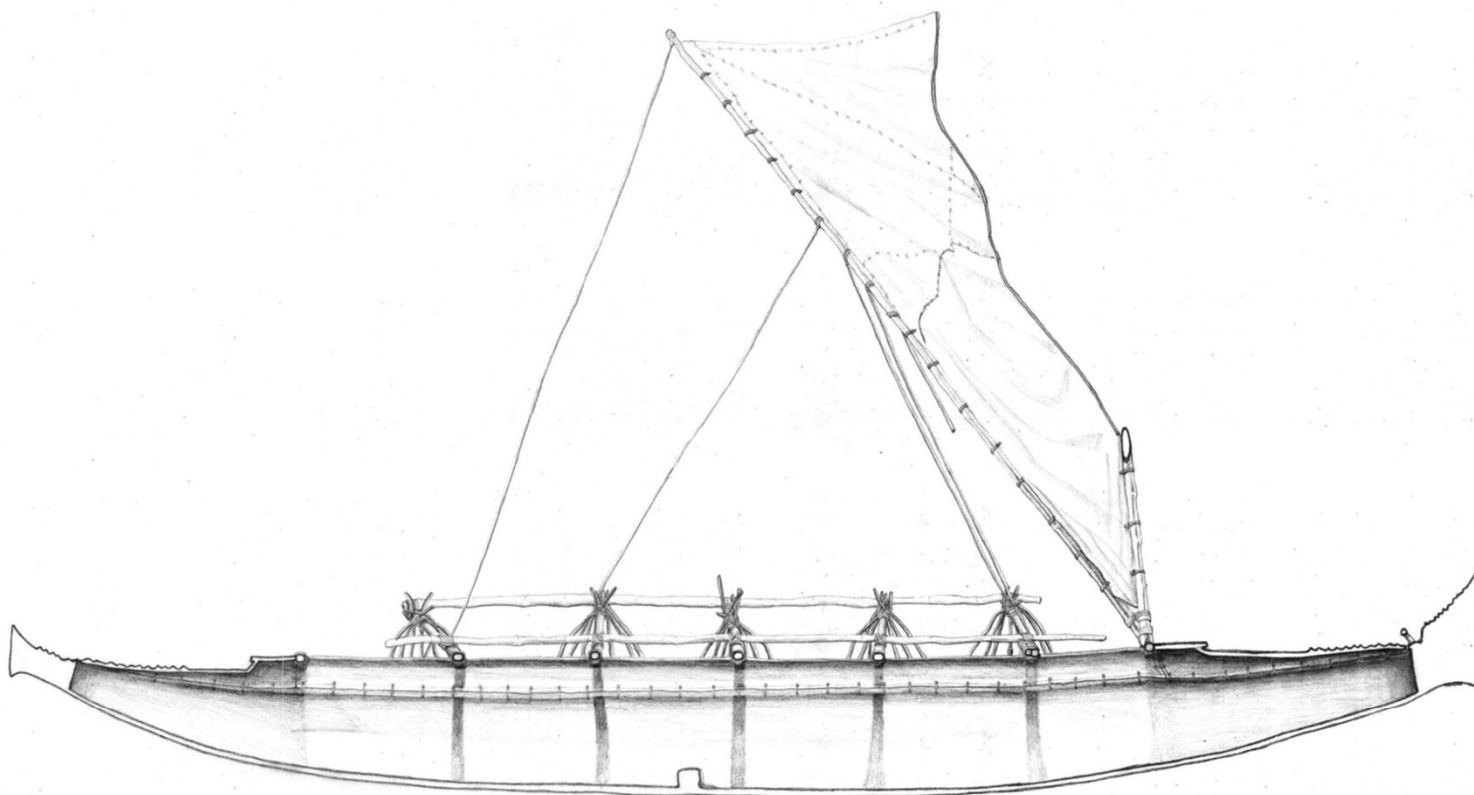
ELEVATION A
SCALE 1:15



TE INGOA O PU

SACRED CANOE/VAKA TAPU RAKETONGA
CARVED BY PU AUEKOFE
ORIGINALLY FROM THE ISLAND OF TIKOPIA
1916
AUCKLAND MUSEUM
MARTIN LEUNG-WAI 121/1940

ELEVATION C
SCALE 1:15

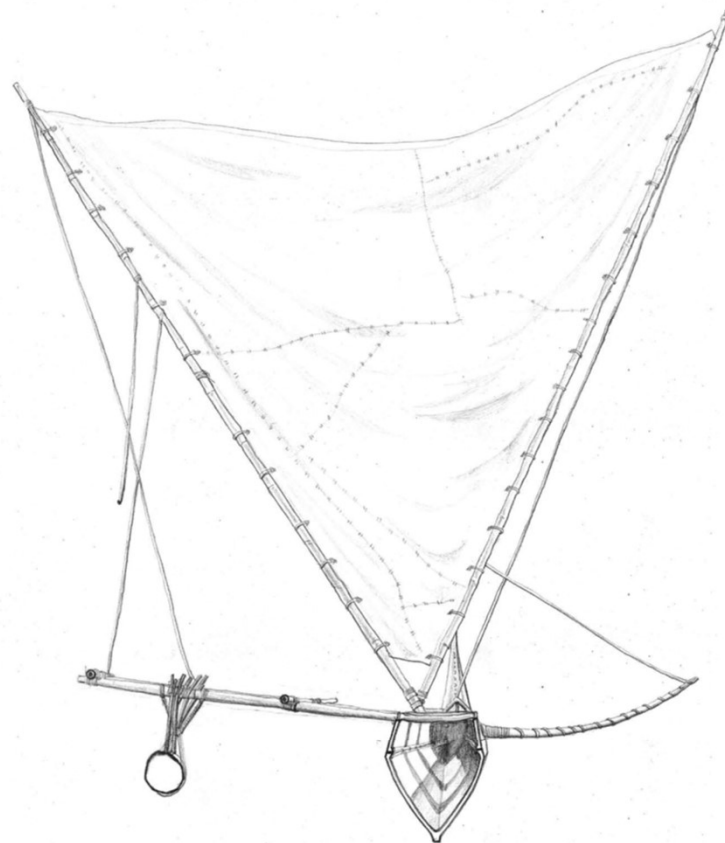


TE INGOA O PU

SACRED CANOE/WAKA TAPU RAKEITONGA
CARVED BY PU AUEKOFE
ORIGINALLY FROM THE ISLAND OF TIKOPIA

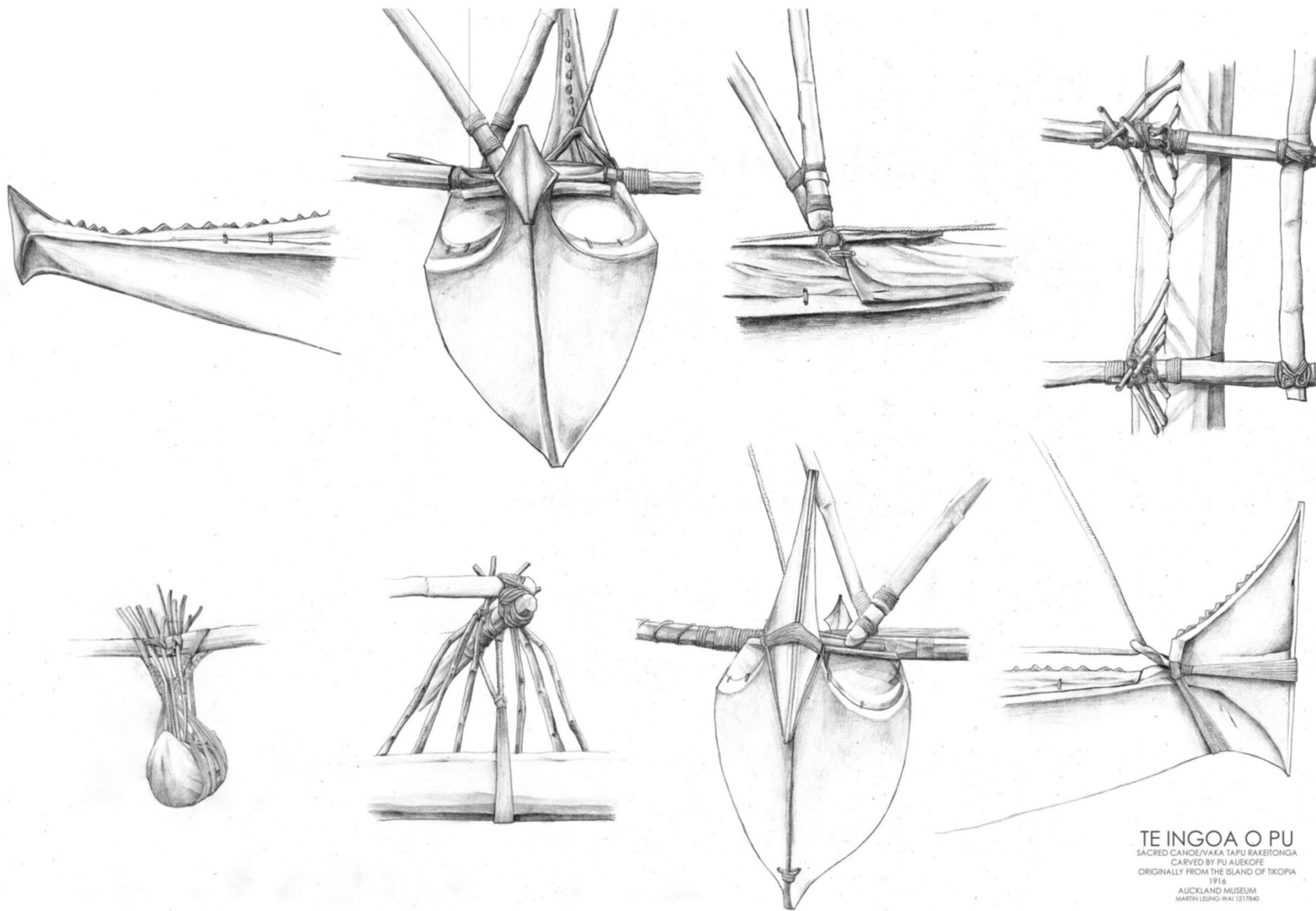
1916
AUCKLAND MUSEUM
MARTIN LEUNG-WAI 1217840

SECTION AA
SCALE 1:15



TE INGOA O PU
SACRED CANOE/VAKA TAPU RAKEITONGA
CARVED BY PU AUEKOFE
ORIGINALLY FROM THE ISLAND OF TIKOPIA
1916
AUCKLAND MUSEUM
MARTIN LEUNG-WAI 1217840

SECTION BB
SCALE 1:15



TE INGOA O PU
 SACRED CANOE/VAKA TAPU RAKETONGA
 CARVED BY PU AUEKOFE
 ORIGINALLY FROM THE ISLAND OF TIKOPIA
 1916
 AUCKLAND MUSEUM
 MARTIN LESHG-WAI 1217840
 DETAIL
 SCALE 1:5