

Habiba Salem

Annotated Bibliography

Agricola, Georgius. *De Re Metallica*, translated by Herbert Clark Hoover and Lou Henry

Hoover, 29-60. New York: Dover Publications, 1950.

Georgius Agricola views mining and extraction as an art and science necessary for architectural work and other walks of life. His works partially resonate with the work of Semper, who sees Metal as a basic element of the four elements of architecture: hearth (Metallurgy), roof, enclosure and mound.

Agricola argues that other activities, such as architecture, would have never been possible without mining. This also partially contradicts the work of Semper mentioned above, who lists metals (mining) as a partial component of the hearth “material” element. This element expands to include other materials, not just from mining.

Furthermore, it contradicts the work of Frampton, who augments the architectural element of materials into two major categories: Tensile Materials and Compressive Materials.

On the other hand, Agricola is one of the early writers on the economic impact and financial offset of the negative impact of mining and extraction activities by reproducing great architectural works and buildings that create wealth.

Alberti, Leon Battista. *On Painting*. Translated by John R. Spencer. New Haven and London: Yale University Press, 1966.

Leon Alberti's central argument of *Della Pittura*'s treatise has structured the painting methodology on concluding sensory observations and drawing them. He uses mathematical forms together with comparative approaches.

Alberti's treatise on the new art of painting— *Della Pittura*, comprises three books and became the de facto handbook of painting in Florence during the mid-15th century. The author advocates learning painting based on training under a master and a prentice system. He also advocates learning writing next to painting; they both are representative tools of artworks.

The work of Alberti has been translated several times over centuries, each imprinted with the concepts of architectural theorists of the moment. The first book introduces learners to mathematical knowledge required, such as plane and Euclidean geometry.

The second book puts art in the hands of artists and praises the virtue of being a painter, where successful ones may feel like another god. Alberti sets three distinct painting steps: the circumscription, the composition and the reception of light.

Lastly, the third book equips them with the means, desire, and knowledge to perfect their painting skill. It sets forward the function of painters, the aim of painting and the social status and fame of successful painters. Alberti recommends that painters associate with poets and orators since they have much in common.

Alberti, Leon Battista. *The Ten Books of Architecture*. The 1755 Leoni Edition. New York: Dover Publications, 1986.

Leon Alberti originates the reasons for the importance of architectural science and works, explains the feeders of architectural science, and enumerates the inputs necessary for reproducing architectural works.

Alberti mentions the countless uses of architecture in almost every walk of life: shelter, healthcare, and water supply. He also praises architects' works, not only for individuals but for nations. To Alberti, architecture is a symbol of glory reflecting the national identity through detailing columns, walls, and roofs of edifices and national landmarks. He concludes that individual health, leisure, and tranquillity are attributed to the architects' contributions to public service security, honours and ornaments.

Overall, Architectural achievements are reproduced through theory and operational models that include designs, materials, and labour as instruments to execute, reproduce and build. Design is instrumental to the architectural reproducing process. Alberti also emphasizes the detailed, clear design with lines and angles to delineate the right basis of architectural production.

Banham, Reyner. "A Home is not a House." *Art in America*. New York: Art in America, 1965.

Reyner Banham seeks to introduce a new genealogy of modernism in architecture and is interested in the relationship between architecture and technology. He is passionate about advancing pragmatic technology for the controlled environment and believes that American architecture is fertile land for such passion due to an array of cultural and psychological drivers of the American way of life.

The author supports service-driven architecture and shares the American architects' belief that a house is merely an inefficient shell against cold and heat. He also believes houses are merely large single volumes wrapped in thin shells where much of the light, power, and heat must be pumped into them. Banham challenges readers why would they need a house if all functional needs are satisfied through a network of complex technological appliances. The only for a house is to conceal its contents.

Finally, there are two counterarguments that Banham recognizes and also questions. The first argument is the question of the future of new-energy sources such as solar energy. The second is an array of uncontrollable factors such as noise, bugs, wildlife and privacy.

Banham, Reyner. *The Architecture of the Well-Tempered Environment*, 2nd ed. Chicago: University of Chicago Press, 1984. First published 1969 by Architectural Press.

Reyner Banham's earlier work, "A Home is not a House," raises the argument about the future of the-then new-energy sources such as solar energy.

In this text, he revisits this question by continuing his renowned and pioneer argument that mankind's needs and environment and technology are all essential constructs of the architectural design with technology, usefulness and functionality in a prominent place. Banham supports his argument with his claim that mankind can only survive and NOT flourish without technology.

Banham investigates pre-technology tribes and their accelerated rates of depletion of non-restorable natural resources and those who utilized technology and rationally managed natural resources to control depletion rate and even exploited new and renewable resources such as solar energy. In doing so, he analyses architectural theories in practice and the environmental impact of architectural styles and buildings. He explores the building habits of Indian tribes and the use of materials from the surrounding environment.

Banham strongly advocates the need for a faster pace for architecture practitioners to utilize technological advancements and implement them into their designs to cope with the pace of advancement in the technology itself.

Bergdoll, Barry. "New Technology and Architectural Form, 1851-90." In *European Architecture 1750-1890*, 207-238. Oxford: Oxford University Press, 2000.

The work of Barry Bergdoll investigates two counterarguments of the mid-nineteenth century: the pre-industrial crafts in the capitalist world of survival of the fittest versus the economic mantra of the art of the value of the appearance of labour upon architecture. In his investigation, he analyzes Joseph Paxton's Crystal Palace and the Doge's Palace in Venice.

The Crystal Palace represents the vast proliferation of steel in the construction industry. It is the first pre-manufactured and on-site assembled great construction that was NOT masonry. The Palace's hollow cast iron sections changed construction forms and technologies. Henry Cole, the first to forge a new alliance between art, commerce and industry, turned the crystal palace into de facto advertisements for new industrial art.

On the other hand, the massive work triggered several contradicting commentaries. Except for its difficulty in controlling interior temperature, the Crystal Palace was considered by Pugin, the ecclesiologist, as fully satisfying the seven laws of architecture. He then denied it as an architectural work, yet an engineering one. His vivid argument was the threat of mechanical work and mass production to the liberty of individual expression and the uniqueness of individual art pieces. Pugin considered manufacturing a sign of imperfection and loss a critical element of the seven ethical lamps of architecture.

Carpo, Mario. “Architectural Drawing in the Age of Its Mechanical Reproduction.” In

Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory, 42-78. Translated by Sarah Benson. Cambridge, MA: MIT Press, 2001. First published 1998 by Jaca Book.

Mario Carpo investigates and documents the impact of mechanical developments in the press industry during the printing age on architectural practices, drawing, printing and reproduction.

In the pre-printing age, the difficulty of reproducing depending on the memory of artists, miniaturists, and architects greatly hindered the advancements in the reproduction of great architectural and artistic works. In doing so, Carpo observes the work of Serlio, the Avant-Garde architect who pioneered the program of diffusing technical information through mechanical advancements by combining typography with drawings and producing five books on the temple facade woodcut.

Carpo also asserts the formation of a new theory of architectural composition during the mid-1500s, where architects benefited from mechanical advancements to rebirth former architectural styles.

In conclusion, this ancient work in the 1500s could serve as the foundation for today’s architects and scholars to investigate the similar impact of the press industry’s advancements during the digital age and today’s technology on the drawing and reproduction of architectural designs, drawings and architectural works.

Colquhoun, Alan. "Rationalism: A Philosophical Concept in Architecture." In *Modernity and the Classical Tradition: Architectural Essays 1980-1987*, 57-87. Cambridge, MA: MIT Press, 1989.

Alan Colquhoun's essays examine a group of philosophical concepts that intercepts with architectural theory and practice. He chronically mapped the evolution of rationalism in architecture as a philosophical concept into five distinct milestones. The following five chronic milestones are technically five constructs of the rationalism imposed on architectural theory and practice:

1. The search for Beauty (from Classical Rationalism to enlightenment)
2. The search for Utility (Utilitarian and Eclectic)
3. The search for Authenticity (Structural-Organic)
4. The search for Transparency (Avant Garde - 20th century)
5. The search for Meaning – Post Modernism

The work of Colquhoun further expanded the work of Vitruvius and Leon Alberti on architectural theory and practice. Colquhoun's rigorous and clear essays paved the way for new architectural theory and practice advancements during the last century.

Finally, despite being philosophical, Colquhoun's essays contributed to setting the rules of architectural re-producing, planning, printing and copying.

Frampton, Kenneth. "Introduction: Reflections on the Scope of the Tectonic." In *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, 1-28. Cambridge, MA: 1995.

Kenneth Frampton analyzes the forms and structures of modern architecture. He introduces the tectonic concept to reflect architectural styles, forms, and construction. In doing so, he uses both Etymology and Technical approaches.

In his Etymology approach, Frampton traces the word origins in Greek and German. He introduces the corporeal metaphor of the human body and the Shintai as a sentient being that responds to the world and the way to understand architecture.

In his Technical approach, he asserts that space and time are the drivers of all architectural forms. Two main contrasting elements are always present in architectural analysis and production. Space and time are the deployments of the two principle building modes: the compressive mass and the tensile frame.

Frampton also investigates the ethnography impact on architectural form and space and cites two examples for deploying the two basic building modes.

In Conclusion, Frampton states that tectonic forms serve representational and ontological purposes. The technology and building industry cannot respond to human needs without architecture.

Gerbino, Anthony, and Stephen Johnson. *Compass and Rule: Architecture as Mathematical Practice in England*. New Haven and London: Yale University Press, 2009.

Gerbino and Johnson's work reveals that their scientific acumen in mathematics, geometry and the use of measuring instruments contributed to the rise of classic architecture and architectural professionals in England during the Reissuance, lifting the social and professional identity of the traditional builders.

The authors explore the central arguments of their work in four essays. In the first one, they review architectural drawings from the 16th century in the essay "Medieval Drawing and the Gothic Tradition."

In their third essay, "The Mathematical Practitioner and The Elizabethan Architect," they move from the paper evolution as the origin of large-scale technical drawings to discuss the role of mathematics in architectural design and building technology.

In doing so, the authors intensively utilize images, drawings, and text to illustrate their argument and to portray the interconnection between art, science, and architecture using geometry, mathematics, and measuring tools.

Gerbino and Johnson applaud the positive impact of English mathematicians and early Vernacular Architects on the richness of architectural and military design drawings and making up for its paucity compared with German's during the Gothic era.

Giedion, Sigfried. "Means of Mechanization." In *Mechanization Takes Command: A Contribution to Anonymous History*, 46-129. New York & London: W.W. Norton & Co., 1975.

The work of Sigfried Giedion is one of the early contributions to understanding the impact of mechanization on the daily life of mankind. The author's main theme is the interaction between mechanization advancements in management theories and fine art and architecture applications. He argues that moving from handicrafts to mechanical production enables architectural reproducing.

In the third part of his book, the author pays particular emphasis and a great deal of detailing to applications in the furniture industry in three examples: (1) The Craft of Locksmith, (2) The Slaughter lines, and (3) The Precise Recording of Movement. These are all great mechanical advancements that impact daily life and also enable architects into the reproduction and mass production of buildings and architectural works.

Overall, Giedion's work observes the impact of mechanization during the nineteenth and twentieth centuries. It resembles and integrates Mario Carpo during the fifteenth century on the mechanical developments' impact on the press industry during the printing age on architectural practices, drawing, printing, and reproduction.

Kruft, Hanno-Walter. "Introduction: What is Architectural Theory?" In *A History of Architectural Theory from Vitruvius to the Present*, 13-19. Translated by Ronald Taylor, Elsie Callander and Antony Wood. Princeton, NJ: Princeton Architectural Press, 1994.

The goal of the text by Hanno-Walter Kruft is to investigate an objective definition of architectural theory that stands the validity and legitimacy challenge through various historical ages. The author supports the notion that there is no such thing as an entirely new system and that new systems emerge from debates on older ones.

Several theories emerged, such as Classical, Vitruvius, Reissuance, Disintegration and Modern Theory. With that in mind, the author concludes a universal definition to adapt: "Architectural theory comprises any system of architecture, whether comprehensive or partial that is based on aesthetic categories."

However, Kruft admits the shortfall of his work as it only investigates European architecture. Non-European or non-American ideas of architecture were not covered. Overall, Kruft's work would not have been possible without Vitruvius, Alberti and Serlio's works, respectively.

Leach, Andrew. *What is Architectural History?* Cambridge and Malden, MA: Polity Press, 2010.

Andrew Leach attempts to explain what is architectural history by exploring the major figures that helped shape and influence architecture today. He also demonstrates the conflicts and difficulties that were faced by those major figures throughout history.

The author starts by summarizing Vitruvius's book, *De Architectura*, in which Vitruvius seeks to explain the building materials, their methods, and their construction. He then proceeds to discuss Leon Alberti's important work, *De Pictura*, where Alberti explains his theory of painting. Leach also explains Giorgi Vasari, who wrote the first biographical book, *The Vite*, that offers to demonstrate the life of famous artists and architects.

Finally, this text is valuable for anyone interested in the place of architecture in society and the questions faced by architects and historians. Through careful analysis of important texts, Leach guides the reader to the ultimate question of the meaning of architectural history today.

LeCavalier, Jesse. "Logistics: The First with the Most." In *The Rule of Logistics: Walmart and the Architecture of Fulfillment*, 31-62. Minneapolis and London: University of Minnesota Press, 2016.

Jesse LeCavalier's central argument is that new technologies impose new ways to imagine architecture and how it is situated, built, and inhabited. Pivotal to the argument is the imprint that advancements in logistics and requirements reflect on building design, using Walmart operations as an example.

The author originates logistics from warfare to modern business logistics due to the growing complexity and bureaucratization of warfare and, similarly, the retail business. Logistical pedagogies and terminology such as Pull and Push concepts, together with the required technological infrastructure and networking, are evident and expressed in the Architectural designs of Walmart buildings.

In his argument about the multifaceted connections and reflections of logistics and architectural design, the depiction of "PLATE I" inspires him, in which objects and buildings merge. Each element of space, area and volume are merged and accounted for.

Time and space are both elemental to logistics and architecture. Logistics is managing objects in space and time. Architecture creates the appropriate building enclosure for efficient operations to fulfill the requirements of an efficient logistics system.

LeCavalier shares an identical architectural ideology with that of Banham. They both support the claim of the superiority of usefulness and serviceability to architectural form and style. Banham considers the technological point of view, while LeCavalier looks at it from a logistics standpoint.

Lopez, Robert S. "The Crossroads Within the Wall." In *The Historian and the City*. Edited by Oscar Handlin and John Burchard, 27-43. Cambridge, MA: MIT Press and Harvard University Press, 1963.

Lopez's central argument is that technological innovations and economic developments shall happen when good citizens use a combination of change aptitude and sense of identity.

He depicts his argument through the old hieroglyphic writing of the word "city," which resembled a cross contained in a circle that explains the central theme of his work: Communications plus Togetherness. The essence of a city is an aptitude toward change combined with a unique identity. He asserts that the old Egyptian resembling is the most comprehensive definition of a city.

Lopez claims the insufficiency of architectural definitions adopted by urban planners or economic ones adopted by economists. He claims that the Circle and the Cross is the only definition that integrates all city's urban, technical, economic and even social aspects. Others fall short of fulfilling all the dimensions of a proper definition.

He defines a *city* as a unique corporate entity with multi-faceted buildings, markets, people, and technology dimensions. Time is a crucial factor in setting the identity of each city.

Lopez concludes his assertion that urbanism and other medieval economic, social, intellectual, political, and artistic history are all relevant and inseparable. This conclusion coincides with his central argument of Communication plus Togetherness or city and crossroads within the wall.

McHarg, Ian. *Design with Nature*. New York: Wiley, 1992. First published 1969 by Natural History Press.

Ian McHarg and his work, *Design With Nature*, are introduced by Lewis Mumford as a planner constructive mind and a notable one of the few texts that links nature and natural sciences in applied architecture and landscape.

McHarg uses a metaphoric philosophical style to introduce his argument. He recalls the bipolar nature of his hometown's surroundings in his early childhood and the separation between the beautiful natural countryside of Clyde and the ugly industrialized city of Glasgow.

The author argues that mankind's eyes do not separate from nature. They connect to nature. Thus, all architectural and landscape designs must be driven by and harmonized with mother nature. In other words, we must design with nature.

He validates his indictments of city, countryside and suburbs through the concrete degradation of natural architectural elements such as scenery, beautiful landscapes and rich farmlands in position to scabrous slums and loathsome roadsides.

The author concludes with two extreme points of view; man's nature and place. This work of McHarg lays the foundation of a new genealogy of landscape designs which blends nature and ecological patterns into the education and building of landscape design.

Melville, Herman. "Bartleby, the Scrivener: A Story of Wall Street." In *Putnam's Monthly Magazine of American Literature, Science and Art*. New York: G.P. Putnam & Co, 1853.

The focus of "Bartleby, the Scrivener" is about workers and the work environment. It explores the two-way relationship between both workers and their work environment. In a storytelling fashion, Melville tells the story of the workplace as told by the Narrator.

Four figures are in the workplace, and each has a certain character that strongly impacts the work environment and, in return, is imprinted by it. The key figure of the story is Bartleby, who acts as a dead person in the workplace. His history of previous work at the "Dead Mail" department at a post office greatly imprinted his character, and he turned into a dead worker himself.

In many scenarios throughout the text, the Narrator lists several efforts he exerted to change the characters of his three workers and Bartley. None of his sincere efforts had been a success, not mainly due to a lack of sincerity from the Narrator's side but due to workers' resistance to change.

Despite the age of Herman Melville's work, his argument remains to date. The two-way relationship and impact between workers and the workplace still strongly exist. People's resistance to change is a key managerial challenge in today's workplace.

Mumford, Lewis. *Technics and Civilization*. New York: Harcourt, Brace & World, 2010.

First published 1934 by Routledge and Kegan Paul.

This book is a historical and critical study of the effect of the machine on civilization.

Lewis Mumford attempts to go beyond the question, “What is a machine?” He explores the past of machines and their influence through different parts of a chapter.

Despite the common beliefs, the author finds that the clock is the binding machine of the modern Industrial Age because it helped to ensure workflow and regulate production. Mumford describes the Paleotechnic period that was a period of growth production and giantism. He explains the Mechanics that loomed over the men who worked with and the characteristic of mining where the workplace was inhuman, with lives and health readily sacrificed to keep the machinery working in constant progress.

Technics and Civilization is a valuable book because of its extensive attention to the past and its demonstrating of complex links between technology, economics, society, and culture.

Pannell, J.P.M. "Roads." In *Man the Builder: An Illustrated History of Engineering*. New York: Crescent Books, 1964.

J.P.M Pannell explores the construction of roads since the Roman Empire and seeks to explain the processes of constructing roads over the decades that shape road engineering today.

The Romans were the first engineers to build roads. The roads were developed to act as an easy track route for travelling from one place to another that lasted for 2,000 years. The military also had a role in influencing the construction and maintenance of roads. For example, the need for improved communications against the Scots contributed to road improvements in Britain. Additionally, the Romans' road system helped provide better communication between communities. The Roman knowledge of road engineering was ahead of their time, and a great modernization influenced today's roads and highways worldwide.

The author examines the great road engineers in Britain that helped improve and develop new construction of more efficient and cheap roads. He also reviews the Turnpike Act, which established a rule to make road users pay for road maintenance, which caused outrage and violent acts, changing the future of the roads.

Finally, Pannell concludes with experiments with new materials for better roads, such as concrete, tar, and asphalt. Concrete was the most used material for road construction and was influenced by Portland's cement development.

Panofsky, Erwin. *Perspective as Symbolic Form*. Translated by Christopher S. Wood. Brooklyn, NY: Zone Books, 1991.

Erwin Panofsky argues that perspectives are symbolic in that they reflect social, cognitive, and cultural aspects in a homogenous spatial fashion. Symbolic perspectives are attainable through a systematic mathematical approach to construct and express them.

He asserts two principle criteria: Perspective that does not equally fit the psychophysiological view and is subject to spatial limitations imposed by the human faculty of perception. Second, exact perspectival construction is a systematic abstraction from the psychophysiological space. Panofsky employs mathematics to construct the symbolic perspective and rationally explain the minor distortions of retina images and constructed perspectives.

In doing so, he traces the development of perspectives back to various eras and architectural theories. Panofsky argues the validity of the Vitruvius definition of perspective representation as “Scenographia.” He doubts the sustainability of the Vitruvius passage.

Panofsky concludes that perspectives are symbolic in the sense that they take from the religious and magical realm to the realm of vision and the personal experience of the architectural worker. They become symbolic representations and reflections of cultural, social and even knowledge attributes. Perspectives symbolize the end of antique theocracy and the beginning of modern “anthropocracy.”

Perrault, Claude. *Ordonnance for the Five Kinds of Columns after the Method of the Ancient*.

Translated by Indra Kagis McEwen. Santa Monica, CA: Getty, 1993.

The central theme of Claude Perrault's immortal work sets the foundation for systemic and methodological architectural designs, particularly the five kinds of columns. The theme is comprised of two central parts.

The first part explores the things common to all orders of columns. Perrault defines the ordinance and architectural order of the five orders and sets the dimensions and proportions of the three main parts of the entire column. He investigates the alternation, diminution and enlargement of columns, concluding with the projections of various components: cornice, pedestal entablature and capital.

The second part explores the things proper to each order, such as The Tuscan, The Doric, The Ionic, The Corinthian, and The Composite Orders. Perrault then investigates the abuses and alternations of the standard ordinance of columns that he witnessed in architectural works. He lists ten principle cases of abuse and a few others he considers less important.

Lastly, Perrault stands firm against the liberty of architecture to alter and change such ordinance and advocates full conformance.

Semper, Gottfried. *The Four Elements of Architecture and Other Writings*. Translated by Harry Francis Mallgrave and Wolfgang Herrmann. Cambridge, UK: Cambridge University Press, 2011. First published 1989.

In his *Four Elements of Architecture*, Gottfried Semper investigates three instrumental components. He first explains the comparative study of art across Greek art and the European way of seeing art as a blend of the three fine arts and their close collaboration with more technical arts.

The author also states that the European concept of art in England, France and Germany supports Polychromy. It also made the artworks of Minor Asia, Persia, Assyrians, and Egyptians understandable and no longer isolated from Modern Greek and European artworks. Semper then introduces the notion of the four elements of art. He praises the hearth as the principal and moral element, the roof, the enclosure, and the mound.

Finally, the author proposes to create a national sense of art based on the elements of domestic settlements by combining them to embrace high art and high science.

Vitruvius, *Ten Books on Architecture*. Translated by Morris Hickey Morgan. New York: Dover Publications, 1917.

Despite some imperfection due to being part of the original artifact, the translation by Morris Hickey Mogan of Vitruvius' *Ten Books on Architecture* is a valuable source for understanding architectural origins and mimesis.

In the early two chapters, he depicts the vast extent of knowledge fed to architectural education, from art and history to theatre, music, and even medicine. He states the necessity of learning nursery steps of such feeders till mastering the architectural knowledge.

In contrast to Pytheos' work, the author believes that Architecture, as art, is composed of the actual work and its theory. He recognizes the early techniques for depicting architectural products as ground plan, elevation, and perspective and claims that the evolution of the dwelling house is a result of social development after the discovery of fire. He documents the early building technology and materials and connects them to those naturally found in the surrounding environment.

White, Hayden. "The Value of Narrativity in the Representation of Reality." In *The Content of the Form: Narrative Discourse and Historical Representation*. Baltimore: Johns Hopkins University Press, 1987.

Hayden White explores the issue of history-telling narratives and questions whether the proper meanings are transformed through narratives in art and history. In doing so, he adopts structured definitions of forms of annals, chronicles, narratives and the authority, capacity or willingness of the annalist/teller to narrate.

White states that annals are chronicle listings of events. The continuation of the list of years suggests a continuation of the series. However, it does not necessarily suggest a conclusion simply because there is no central subject core about which a story could be told. On the other hand, he states that narratives translate knowing into telling. They are trans-culturally transferable since we may not be able to comprehend the thought patterns of other cultures, but we have less difficulty understanding stories coming from another culture.

The author suggests that the value of narrative stems from the representation of real events. He negates the notion that real events' annals carry a story's attributes. Having that introduced, the author identifies two forms of history telling: the annals and the narratives.

Lastly, the central question of White's work is the value attached to the narrative, especially in the proper representation of historical events. He claims that modern historians have distinguished between annals, chronicles, and historical forms of disclosures. The basis of distinguishing is the level of fulfillment of narrative attainment or failure to do so.

Yee, Rendow. "Conventional Orthogonal Terminology." In *Architectural Drawing: A Visual Compendium of Types and Methods*, 2nd ed. Hoboken, NJ: Wiley, 2003.

Architectural Drawing: A Visual Compendium of Types and Methods is an explanatory guide to understanding and using different architectural methods of drawing plans, elevations, and sections.

Rendow Yee clarifies the differences between terms and concepts through various explanations using diverse multi-view drawings to help demonstrate the methods and types of architectural drawings.

The author includes a practical step-by-step guide to drawing a plan, which consists of drawing and outlining lines and adding thickness to the walls, then locating the rooms and adding furniture and built-in elements to help visualize the function and scale of a place.

Yee concludes his text with several drawings of standard types of stairways, windows, and doors used in buildings significantly. Overall, the text helps future architects to gain a fundamental knowledge of the basic and the different concepts to perfect the skill of architectural drawings.