

Best-Practices-Coaching-Office-Hours-Call-March-31-2011-B-1

Eric: Welcome everyone, this is Eric Bobrow. And we'll be starting now the Office Hours Coaching Session for the Best Practices Course. Today's session will run from 12pm to 2pm here in California, so the next two hours, wherever you are in the world. So it is one minute after 12pm on my computer, so we'll get started. [0:00:29]

I'm going to get started in a rather unusual way. I received an e-mail today from one of my clients that I thought was worth bringing up. I'm sure we are all very aware of the situation in Japan, in terms of the huge earthquake and tsunami and the nuclear crisis. I don't want to dwell on that, because that's not what we're here for. However, there is a plea for people to focus, at noon local time, which for me is right now, to send prayers to this area. And this particular appeal comes from a very well respected scientific researcher named Dr. Misaro MakiMoto [00:01:24].

I don't know a whole lot about his work, but I do know that apparently, water is not only vital for life, but it is also something that seems to have more resonance with our thoughts and prayers than one might initially think. And so he has asked, and I will just spend one minute right now for us, he has asked us to either say to ourselves or to think and pray, to give some energy, some healing energy to the waters of the Fukushima nuclear plant. So I'm going to ask for about thirty seconds here, I'm going to switch to this, and then we'll get started with our coaching call. The water of Fukushima nuclear plant, we are sorry to make you suffer, please forgive us. We thank you and we love you. [0:03:37]

Okay, so now, we will continue with our regularly scheduled broadcast. In this case, Office Hours ArchiCAD Coaching for members of the Best Practices Course. So, I sent out an e-mail this morning with the sequence that we're going to be doing. Let me just bring that up briefly. And I guess we'll just get rid of that word here, and make these a little bit bigger so we can see this better. That's little too big. Okay, something like that. [0:04:36]

Okay, so we're going to call up people in this order. If someone's not here at the time that I am scheduled, or at least when their turn comes, then I will certainly give them the opportunity if they get on the call again later. But if you're on this list, please just make a note of where you are. This was in the email that I sent out this morning as well. And all of you on this list, except for Grace, send an e-mail within the last 24 hours or so. Grace Jeffreys sent it actually just before the last coaching call, and I wasn't able to fit that in, so I decided to add her question in as well. [0:05:15]

So we'll start out with a question from Chris Ellis. Let me just see if Chris is on the call. Okay, I see Chris is on the call. I'm going to unmute Chris' line. Now Chris, are you there?

Chris: Yes I am.

Eric: Hi Chris, so where are you located?

Chris: I'm on Cape Cod, in Massachusetts USA.

Eric: OK well, thanks for joining, and I will be happy to give you an answer. I did already send you an email. Just briefly, did that email give you some insight? [0:05:53]

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Chris: Yes, very much so. I found your insights interesting.

Eric: Okay, well, I'm going to bring up that email right now, so it'll be on screen while I just talk briefly. Essentially, saying something similar, and then we'll take a little bit of a look at the types of questions and issues that Chris, you bring up. Which I think are very valid. So, the basic question that Chris asks, and I'll just scroll it up a little bit here is, he uses a number of stories in the project that include in addition to real stories, like first floor and second floor...[interruption from computer] Okay, I heard - Chris did you connect again? [0:06:54]

Chris: I did, I wasn't able to see anything.

Eric: Okay, well we have you.. It's echoing. Are you doing things through a computer speaker?

Chris: I will quit this one.

Eric: Okay, are you able to see me and see what I'm doing on screen?

Chris: Briefly, but I think I had two of them going at once.

Eric: Okay. Alright, well let me know if you need me to pause while you reconnect, or if you can't see. Right now all I have is your e-mail on the screen. Are you seeing that?

Chris: No, I'm not.

Eric: Why don't you reconnect. Are you talking to the phone line?

Chris: No, I'm actually on a Macbook Pro. [0:07:47]

Eric: Okay, well, that's interesting that we're not getting an echo right now, but we were a minute ago. So what I'll do, if you want to reconnect, I can mute you, and then selectively unmute you to avoid the echo. Generally, and this is a note to everyone on the call, I apologize for a little bit of administrative information before we get started on the actual coaching. If you are going to connect, it's often best, in terms of asking questions, it's often best to do it through a phone call or where you have the playback, not through your computer's speaker but instead through a headset. And that allows you to hear without it echoing. [0:08:50]

What happens is with Go To Webinar, there's enough of a delay in transmission, by the time it plays on your computer speaker and then is picked up by the microphone, it interprets it as a separate conversation. So we then start hearing echoes. In some cases it can be several seconds delay, in some cases it can only be a split second, but it definitely is hard to hear. So my way of working around that Chris is to simply mute you when you are - and then unmute you selectively. So have you signed back in to be able to see it? [0:09:33]

Chris: Yes, I am now able to see.

Eric: Alright then, well, I think we're okay. So then, getting back to this question about story structure. So you've got some additional stories that you're using for framing purposes, in between the first and second floor or between the foundation and the first floor, is that correct?

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Chris: That is exactly right.

Eric: And so you mentioned that you're using this to see the line elements on the story above and below. So when you are looking at the other elements that you want to align, are you using Virtual Trace? [0:10:04]

Chris: I am.

Eric: Okay, so one of the things that I talked about in response - and is that the main reason why you did it you just wanted to be able to use it for alignment, and to have a simple way of having a drawing on the framing plan, just the framing plan story has just the framing plan?

Chris: That is correct. I have then able to take them directly into a layout, and they update automatically, and there's no layers to have to change or remember or anything, it's all - basically - everything is there. So I cycle up and down through the stories, I get to see whatever is appropriate for that story.

Eric: Okay. What layer do you use for the framing information?

Chris: I actually had set up my own layer system, framing, first floor, second floor, attic, and roof framing.

Eric: So you actually have separate layers for each one of those categories? [0:10:46]

Chris: Correct.

Eric: Rather than putting the framing information on one layer, but on different stories?

Chris: They are actually on different layers and different stories.

Eric: So you're using different layers and different stories, is there a particular reason why you're not just using one layer for framing and just saying, I'm on the first floor framing story and then I'm going to see that?

Chris: No, there isn't any particular reason. Interia perhaps. [0:11:25]

Eric: Okay, alright, good. So this introduces a few different things that I can talk about. Your methodology is certainly workable, but there are some issues. In general, in ArchiCAD, there are many ways to do things and as in everything in life, there are pros and cons. And so my aim is to make sure you know the pros and cons, you as well as everybody else, to some significant extent, so that you can anticipate what is going to be the best for you. [0:11:57]

So the first issue that I see is that the elements, like stairs, are designed to be seen on adjacent stories. So you have it on the ground floor, and you had one story up. And whatever stories you have in the building, and the stair has some intelligence that allows it to be seen one way on its lower story and one way on its upper story. Now when you have an intervening story in between, the stair really doesn't know how to work with it. There are limits to the visibility of these elements. So while the stair maybe -could be smart enough to understand that really, you don't want to see it on the framing story, that might not be possible, given standard GraphiSoft parts. So that would be one issue. [0:12:48]

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Now it may be that there are no other serious issues, but certainly story visibility is another thing. Basically there's a lot of elements like slabs and roofs that have a simple way of saying, I'd like to show things one story up or one story down. And of course you actually have this intervening story, and it doesn't really provide the same functionality. And the reason you're doing it in terms of being able to see things, is in alignment, it can be accomplished without the use of an intervening story. So while I don't say intervening stories are never a good idea, and I know people who use them, I would recommend that you consider some other options. [0:13:25]

So let me just switch over to ArchiCAD. So I'm going to look at the sample project that we've looked at before, and it certainly serves the purpose in this case of demonstrating a two story building with actually an additional roof and foundation stories. So if we look at the story structure, right now, you can see this on the right side. You can see that we have the foundation, first, and second floor in a story that is called "Top Plate", which I'll just briefly explain. If we take an elevation of the building, let's say bring up an elevation here, and let's see. This visibility of the window is – oh, I see it let me grab this one. [0:14:25]

This window is not quite lined up, so let me just grab these and put them back up into position. And I'll snap this, make it maximized. Now one can see here the elevation. And if I look at the side, you can see that the stories have reference information. And of course in the U.S., we call this first floor, and other - internationally, it maybe story zero for ground floor and first floor might be the next story up. But regardless, these are two real stories. And this, although it's designated as a story, has a label called "Top Plate", which of course is one way of designating the height information for the roof framing. So, by calling the story "Top Plate", this automatically gets set. This is one little trick that is an option or for that. [0:15:31]

Now you notice that we don't - although we have fourth story below that - it's not showing up in the elevation. Something - a little diversion from your question - just say if I look at elevation settings for this, there's things about story levels and how the story levels are being shown. So this controls over this here. But actually that's not where I need to make the change or the setting. It has to do with these stories settings. So if I go back to the project map and right click on any one of these, and say "Story Settings", we'll see that in the Story Settings, there are little check box that indicate whether these particular stories are considered legitimate or real, or at least should have in some sense; whether they should have a line off to the side or the story level. [0:16:29]

So by turning off the foundation one, it doesn't show up. Now, I imagine if you're using this system with your intervening stories you can say, above the first floor, this first floor framing or second floor framing, perhaps - and you would turn off that check box. Is that how you're doing it? [0:16:50]

Chris: I'm actually not that smart.

Eric: Okay, so now you've learned something here.

Chris: Yes.

Eric: And let's just take a look then at the stair as it looks first floor, second floor. And what happens when we add an intervening story in this. So, if I go to our first floor plan here, you see that we do have a staircase here that I'll highlight. So this stair, when I select it, it has some options. This is one of the standard stairs, made by Stair Maker. I believe in ArchiCAD, you can see the "Edit Stair" button is available. [0:17:35]

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And right now, I'm not going to go into all the settings for stairs, but one of them is critical. Whether its stories sensitive. So making it story sensitive means that it will look different on this story than on the story above. And so, it's basically saying that it is story sensitive, and on the story above, it's going to be a little bit different. So if I go up to the story, if I navigate here to go up a story, you'll see that this same stair - whoops - the same stair has this visibility, because it's really right now, it's home story is the story below the current one. The story below the second floor, this upper floor. [0:18:28]

So if we were to go and add a story, if I go into the story structure, and say "Create A New Story" here. Actually let me just say, story settings. And we'll say, I'm going to add a story above the first floor. And we'll call this "Second Floor Framing", like you have. And let's just say the height is next to zero. So we're actually not doing it. Is that how you have it? [0:18:54]

Chris: Yes.

Eric: Okay, so basically, it's going to have the same height. Right now it does not have a dot, meaning there's no contents. There's nothing drawn on it. That's what this dot refers to. And it would put a line off to the side, but I'll turn that off, saying that I don't really want an extra set of text off to the side here. And I'll say OK. And since that was the last one that I had selected, you can see that it's highlighted. We are on that. And here's the upper story of the stair. And if I go to the true second floor, we'll see that the stair does not appear. So that's probably the killer thing is that stairs within the standard library will only show up one story up from here. Now it is possible that stairs could be scripted differently, but standard library, which most people would use in Stair Maker, that would be an issue. [0:19:40]

So let's say that we don't have that, and let's look at framing as a question in lining it up. So let me just delete this story, there's nothing on it. Now that I'm saying, hey, that's a serious issue. Now there are other ways to work around it. You could, for example, draw Lines on the story above to indicate the stairs. So you know that's a legitimate work around, if you needed to. But obviously not ideal. So let's take a look at framing. So in the View Map, I have, for example, I have the floor plans. And then one of the things that I have here is structural plans, which would include framing. So let's look at first floor walls, second floor here. [0:20:18]

Now in terms of framing, you've got some framing indication, so this is just indicating that above this first floor, there are some - there's typical framing. So in this case were not delineating, now let's just see if we have it on the foundation. Here we've got foundation information. So the - I don't have - are you doing a framing plan with actual dimensional lumber being shown? [0:20:44]

Chris: Yes.

Eric: Okay. So let's just say that we wanted to do that. So let's say that I take the Beam Tool, and say that I'd like to put it on a layer that's visible in the framing layer combination. So we do Framing Members, 3D. And this is a layer specifically for framing. And let's just say that this beam is sort of an ordinary beam that's going to be - let's see, I'd say, one and one half. I guess it would be thicker - what would be a typical 2x10, or something like that, for residential framing? [0:21:25]

Chris: Yes, that's typical.

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Eric: So one and a half inches wide, and we'll put it in by center, and let me just start it by saying it'll go up to - I'll just round it off, make it nominal ten inches and zero. So that sits at now a ten inch thick one. But I'm going to actually place it up. Since this is right now, I think this is first floor wall, second floor framing. So I'm not quite sure. Let's just say it's nine foot six. And this would be eight foot, eight or something like that. So this would be ten inches thick. So I'm not quite sure, but let me just draw a few of these, just see what happens. So, I don't want to get bogged down with too many specifics. So let me just draw this. Now, are you doing this with lines now, or are you doing it with dimensional information like the width of the element? [0:22:40]

Chris: I'm actually doing it with the width so that it shows better on the plan.

Eric: Okay. So if we open up the Beam Tool, there's an option of whether you're going to show - Home Story Only; Outlines Only; Beam Outlines Dashed; Show Centerline, yes. And Beam End Lines here. So we are showing centerline here. Now at this particular point, just make it very clear, we're not seeing the thickness, we're just seeing the line. And this may have to do with the Model View. So right now we are in a Model View Option. So, we're getting quite deep into some of the controls related to framing, and I don't want to go too far, because I think I've made the main point. But let me just try to at least finish what I can here. [0:23:39]

So if we go into, look at the Model View options, how structural plans are done, there's a preference here that says, for example, do we want to show beams as reference line only, or do we want to show the entire beam? Or just the contour line. So these are three different choices. I'll just say - what would you prefer, contour line or entire beam with a center line? [0:23:59]

Chris: I do just a contour line.

Eric: Okay, so we'll say contour line. This is custom, that means that right now it's something that I can look at and test, but let me just say I'd like to store it and overwrite the one that I had before. That means that every view that uses this particular setting will now have a different style. I say "Overwrite" and say "OK". And now you can see that that beam shows up as solid. And let me just say - we'll just multiply this, just with a spread of what would be 16 inches or 24 inches, what would you do? [0:24:36]

Chris: Yeah, sixteen.

Eric: Okay. we'll say sixteen inches and I'll just draw a few of these. So obviously, this is just the beginnings of the framing. Now if we go - I select these elements here. And let's say that we go up to the second floor walls here. Now if I were to paste, actually the second floor is much smaller. You can see that it's got roofing. So it would be different. So in fact, I'm not going to - well if I paste, let's say "Paste". Let's see, what? Oh, I guess I put that - Okay, we're getting a little sidetracked here. So these elements here, I have it on the framing - OK let me just copy this and let me go up - actually, I'll just eyedrop it in fact. So the - right now, it's paused while it's copying. so I'm getting a spinning beach ball. [0:25:55]

I've noticed on my computer recently that when I copy things, sometimes it takes as long as 30 seconds or minute to finish copying. It does not have to do with ArchiCAD, it happens in other programs. So let me just and say that the framing plan can be created using Layer Controls, and I understand from your contents of your question that some of these things are less familiar to you than others. Let me just up now to the second floor, and let's just say, I'm just going to draw something arbitrarily similar to here and repeat these. Multiply with the same sixteen inch spread, like that. [0:26:34]

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Now, if we wanted to coordinate information between these stories, of course, if I go to one story, and I wanted to look at the other story, I could right click on it and say, "Show As Trace Reference". And now, I can see, for example, in the Trace Reference, the framing of the other story in blue. Now, this is going from one framing plan to the other, and we of course we may need to adjust these things as they relate. Maybe they don't need to. But let's look at another thing. If I'm on the first floor plan, so now I'm looking at the first floor plan, but I'm still looking at the Trace Reference of the framing that's going up to the second floor. Well perhaps I want to look at the framing that is of the first floor walls. I say, "Shows As Trace Reference". And you can see now, it switches to show the Trace Reference of the framing related to below this story. Does that give you some ideas? [0:27:28]

Chris: Yes, that's very instructive.

Eric: Okay, so the basic idea here is that there are different ways to work with framing that don't require creating extra stories, and that still allow you to use Virtual Trace to coordinate information. The Virtual Trace, you can - if I bring up the Virtual Trace palette, let's just do one last thing with Virtual Trace. With Virtual Trace, we can say that I would like to be looking at the view, and you can see the little symbol here that is indicating a view of the first floor walls with second floor roof to ceiling framing plan. So this is a view of a framing plan. [0:28:20]

I can also have something generic here that says, "Show Me The Story Above Or Below My Current Story". Now when I do that, it leaves the layers alone. So if I say, "Show Me Above The Current Story", then we're going to see the second floor with the same layers as we have. And if I go down a story, so right now we're on the first floor, if I go down to the foundation story, then you can see now I'm looking at the foundation with the first floor up above. [0:28:47]

So this says, "Above current story", and it leaves the layers the same. But if we use a view, then we can control it and we can have any view of the plan, or even a view of a sheet or an elevation or a section as part of the Virtual Trace. So very, very flexible. One interesting one that not everybody knows about is called "Previous Story". So if I go to "Previous Story", I have to, once I activate it, I have to then switch stories just to see it for the first time. So if I go up to the first floor, it's going to show the foundation below. It's a little hard to tell, but you can see the lines sort of above the sleeping area. And to the left of this part of the stairs, you can see the foundation. [0:29:50]

If I go up to the second floor, now I'll be looking at the second floor with the first floor automatically shown below. But if I go back to the first floor, then I will be looking at the first floor with the second floor shown in Virtual Trace. So previous story as an option is very powerful because I'm going to go back and forth possibly between two different stories or jump around from story to story. And whatever the last story I was looking at would be available as a trace. Of course. You can just turn it off by clicking on the little icon for the Virtual Trace, and then you can turn it back on this way. [0:30:21]

Now, all of the things that I have just been saying relate to ArchiCAD 11 and higher. And I know there are some people in the course who are using ArchiCAD 10, which was before Virtual Trace was added. The equivalent in ArchiCAD 10 and earlier is called "Ghost Stories" and it is always going to be the same layers, in other words, when you're looking at another story as a ghost, it will always have whatever layers you currently have visible. So, you don't have as much flexibility there. But those stories will perform somewhat similar function for

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alignment there. [0:30:53]

And perhaps with the limitations of Ghost Stories, that might be why people in earlier versions of ArchiCAD would create framing plans, because they wanted to be able to see the framing story as a ghost reference. When they couldn't change the layers in the view. So, I'm going to finish up now. Any last comments or questions Chris? [0:31:13]

Chris: No, I think that's pretty much covered it. Very illuminating.

Eric: Excellent. I am going to put you on mute, and we're going to go on to the next person. Thank you so much for calling in.

Chris: Thank you.

Eric: Okay, so going back to our questions. Okay, Maura Lester. Let's see if Maura is on the call Yes, it looks like Maura is there. We'll see if I unmute you, Maura are you there? [0:31:40]

Maura: Yes I'm here.

Eric: Okay welcome. So where are you calling in from?

Maura: I'm in East Hampton, New York.

Eric: Okay, so another one from the eastern part of the United States.

Maura: That's right, that's right.

Eric: Interesting, the last call we had, the first caller was from Tasmania, in Australia, and the next one was in Patagonia in Spain. So we'll see. I know one of the callers here, Chris Sinkinson, is in the UK. I'm not sure if he's on the call, but we'll see how international we are today. Anyway, so Maura, you have a question. Let me bring up the original question here. Alright, so you asked about materials, and you said that you slimmed down your project. You removed attribute site materials from the project in order to just work with it more efficiently, is that right? [0:32:34]

Maura: Yes.

Eric: And then you've been wondering how you can get those materials that are in other files, particularly just standard one that's in ArchiCAD 14, how do you get it into this file? Is that right?

Maura: Right.

Eric: Okay. Alright, so, Attribute Manager is going to be the best way to do that. In bulk, meaning where you can just bring in a whole lot of stuff at once. And you can selectively bring things in as well, just by copying and pasting elements that have materials in another project. When they are pasted into a project, they'll bring in the material definition. We'll take a look at that. And you mentioned that you experimented by opening your current project from the template. What do you mean by opening the current project from the template?

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[0:33:24]

Maura: Well, I just a month or two ago, I made the leap from version 9 to version 14. So there's a whole new learning process going on. But having watched one or two of your sessions, I decided to try opening the template, well opening the AC 14 template, and then opening my project with the template. I think that's what I did. But then it just, everything kind of got all mixed up. [0:34:20]

Eric: Right. Okay, so when you say you opened it with a template though, that's the question. Because when you have the template, basically is a file that you open or you create a new project based on that template, so at that point you have a PLN open. Were you merging it? Where you are copying and pasting? [0:34:43]

Maura: Yes.

Eric: Okay. Alright. so when you copy and paste something from one project to another, there are some things you have to be careful about. For example, if you have things on a layer, what is called "Layer X", and that layer does not exist in the file you're pasting it into, when that wall or that element is pasted, that Layer X will be added. So let's imagine you have a lot of layers of different names that are in the project. You're pasting it in, all of those layers get added. That can be a little bit messy.

Maura: I know. I found that out. [0:35:13]

Eric: However, that process can be used selectively to say I just want to get the materials in from one project to another, or fills, or line types. When you copy and paste things, they do bring in there attributes. So let me just switch over to ArchiCAD. I - say a blank project. Now is that - Maura, is that a call coming in there that you can...[0:35:29]

Maura: It's okay. I can leave it.

Eric: It will go away in a minute?

Maura: No, it's fine.

Eric: Okay, alright. So here we have a blank project, and I'm just going to draw, I'm going to make a real extreme, but simple case of this. And I'll draw a box of walls. Now when I drew the box of walls, of course the wall tool had certain settings, and it had "Default Walls Exterior" as the material on the outside, and "Default Walls Interior" as materials on the inside. Now, let's take the extreme position that we want to have a very simple project in terms of materials. And then we'll see how you get the materials back. Okay, so if I go to Attribute Manager. So for those of you who are unfamiliar, I'll go to Options, Element Attributes, Attribute Manager. Very, very powerful tool. It will allow you to look at the Attributes in your project. [0:36:05]

The Attributes start with, on the left, layers and layer combinations, then pens or pen sets, then the settings of any particular pen set that weights and colors. And as we move down along here, we will see materials. Now, the materials here are listed in an order. You can see, right now this is a highlight of the number sign, so it's in numerical order. So they're not in an order that's very intuitive, because they're not alphabetized. If I click on Name, you'll see now they're going to be alphabetized, at least in the U.S. where we have them organized by CSI standard, their numbers are there. And maybe at the end of the numbers, we'll see if there are any of

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them, no, they are all organized by number. [0:37:08]

But in any event, we have this sequence. Now you'll also notice on the left side that some of them have checkmarks. Now if it has a checkmark, it means it's in use. Now, that means that somewhere, its being referenced. Now we can delete any material that's in here that does not have a checkmark, without having anything get lost.

In other words, there are no elements that are using this concrete light here. We can delete them one at a time, I can click on Delete, and keep on clicking the Delete over and over again. I can select multiple ones here. If I want to select things that are not in a group, I can use either the Command or CTRL key to click and add ones and skip over other ones and I can hit delete. But there is a command that you need to use very, very carefully and realize that for training purposes, I'll go ahead and use it. It's called "Purge Unused". And it basically says, "Anything that doesn't have a checkmark, just delete it". [0:38:19]

So now you can see all of the ones that are left have checkmarks and the list is much shorter than before. I'm going to say OK, and it gives me a confirmation message, because this is a somewhat serious step I'm taking. Now I will go ahead and say, "Delete. Yes, I understand." So at this point, we don't see any difference with the project, but if I do go to the material list, and I'll just open this up. You can see that the material list is much shorter. In fact, it just fits entirely in one little panel here. Now, I'm assuming your situation is somewhat like that, you deleted a bunch of things that you thought you didn't need, and now you're wondering how do I get them back? [0:38:58]

Maura: Right.

Eric: So, the command that I use to delete them is also the command that I'll use to bring them back. So Attribute manager not only allows me to look at these in here, it's still back in the materials. But on the right side there's an option to "Open A New File" and I say, "Open". One of the things I can do is go to the ArchiCAD folder. So in this case I'm working with ArchiCAD 14, and there is a folder here called "Default". And if I open that up, you'll see that Defaults have to do with ArchiCAD itself, not the project defaults. And then defaults for translation, and defaults - two different types of translation. [0:39:40]

Now I'll just open up the ArchiCAD folder within the default and you can see here using "ArchiCAD 14 Template". So this is the one that Graphisoft supplies when you purchase ArchiCAD, or when you install the latest version of ArchiCAD. So it is located inside the 'GraphiSoft ArchiCAD 14' folder, or whatever version of ArchiCAD you have, default ArchiCAD. Now you may - it's possible in may be in a different location in your particular installation. I'm talking to those people in general, but generally that's where I would look. But the principle is, you're going to open up a file that either the template or a new file created from the template. And you say, "Open". And when you look here, notice this has 1, 2, 3, 4, 5, 6, 7, 8, 9, 10; and this goes 1, 2, 4, 9, 10. [0:40:34]

Maura: Oh.

Eric: So all I have to do is select, okay, I want to add number three and four here. Or let's say 3, 4, 5. Now if I use the Overwrite, what's going to happen is these numbers are going to be used, and number four actually probably is the same. So it won't make a difference. I'll say "Overwrite", and if we overwrite here - okay, you can see actually they came in down at the bottom. I can sort it by number again. I believe I can sort by names

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or by number. Yeah. So if I click on the heading, and then re-sort. Now, you can see that now goes - slipped in there. So Overwrite just takes the ones that were on one side and puts them in their numerical position. [0:41:16]

We also have the option of saying "Append", so I can go and say, I'd like to take this one that says "Water Moving" here, so let's just see. It's 107, it's not listed there. And I can say, "Append". And what happens is it goes to the end of the list with a new number. So in fact these are different numbers. So without getting into a lot of training on Attribute Manager, which will be in the course, Append is good if you have unrelated materials or other attributes like fills or composites, that you simply want to make sure are available in the list. But if you want to have coordination between files, then Overwrite will be good because it will allow you to basically maintain the internal index number which are these numbers, and when a wall or any other element refers to the material, it refers to it by number. [0:42:06]

You never really have to pay attention to this in normal practice, because you just saying, "I want to make this wall white." Or, "I want to make it brick." But the reason why that's important is because you have it "Brick" and then you later change the name to be "Yellow Brick", it will easily change every element that refers to it, because it's all referring to material number 34 or whatever that is. And right now, it's called "Brick", and later, maybe called "Yellow Brick" or something else. So the index system is very powerful in ArchiCAD, and we can work with it. [0:42:42]

But if you simply want to just bring in all of the materials here, we can Select All. And it can Overwrite. And that will bring all of them in, and I can say OK. And now it's going to say, hey, some materials are created, some were modified when I did this, and some are in use, you can see the checkmark. And it's just warning me that the result may be - excuse me - something that I should think about. So if I look now at the list, you can see now I've got that long list. So that's the basic way that you can bring in materials either one at a time or any groups that you want. Excuse me. From one file to another. And the use of Attribute Manager. Does that help you out?

Maura: Very much so, yes. [0:43:41]

Eric: Okay, great. Excuse me. So the main caution, as I said, there's going to be more extensive training on Attribute Manager later on. The main caution I would say is, don't use the "Purge Unused" as a quick fix to simplify a project in general. Because, let's say, here's a typical example. You might say, I've got a lot of layers in this file and I don't need to use all of these layers. So let me just purge the ones that I don't use. Well, the problem is whether you haven't put in electrical symbols yet, and the electrical layer is unused, well that layer goes away, and then later you realize, "Oh, hey, I have to put in electrical elements. Oh, I have to create another layer for it." [0:44:19]

And so you not only have to create the layer for those elements, you also have to coordinate that layer into the layer combination. You have to make sure that it's turned on and off in the right places. So in general, deleting things should be done selectively, and do not use the "Purge Unused". The one time I would use "Purge Unused" without hesitation is when I'm working with an external file like a DWG file, or possibly a consultant's file, even out of ArchiCAD, where I just want to see what's what. In other words, what layers are in use. Maybe you get a survey, and it's got one hundred layers, but only eighteen of them are in use. [0:45:02]

Well, if you open this up in a separate instance of ArchiCAD, and then use the Attribute manager and say, "I'd

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like to purge the unused layers", it will clear it down to now you can see just the layers that are being used. So I would always do that with a backup, in other words, I wouldn't do it on the original file, I would make sure that there's a copy of that file, and use it for a diagnostic for certain types of management purposes. But not a quick simplification of a working file. [0:45:44]

Maura: Okay.

Eric: Alright, so are we finished up with you Maura?

Maura: Sure.

Eric: Okay. Thank you for calling in.

Maura: Thank you.

Eric: Okay, so I saw that Chris Sorensen asked a question, I guess about 15 minutes ago when I was finishing up with the previous question about Trace Reference. And so Chris asked a question, whether one could use the Trace Reference when printing a plan. So good question, let me just go and I can make a very quick answer on that. So here we have a view of the other project. Now this, of course, would be quite messy to see. The second floor above the first floor or in these two stories here. But obviously, sometimes it's nice to be able to see one story against the other, even just for markup purposes or study purposes. [0:46:46]

The question is, can you print this? And the answer is, yes. If I go to Print, and right now I've got some things that aren't fully linked. You'll notice that in the Print command, there's an option that says "Print Reference", to print reference. That's the Trace and Reference that we're looking at. So if you have that turned on, then that will print. You can also use it in the Plot Command, you see that there's actually - Plot Grid, Hairline. No, I'm sorry - in the Plot Command, we do not have that. I'm sorry, it's only in Printing but you can, most of the time, well if they - I don't even see people using the Plot Command as much these days, because most of the time, you can print to these large devices, or print to a PDF and then send to the plotter. [0:47:31]

So using the Print command is what you are going to get. Now the visibility, the appearance of the Trace and Reference, is something that is controlled here. If I make this a different color, I can make this more visible, and we can also make it less prominent by dragging this reference. So I believe that it obeys this. In other words, it will look like what you've got here. But if you want more control in general, you can place two drawings on top of each other on a layout sheet. [0:48:00]

I'm not going to demonstrate that just because I want to move on to the next questions. But if you wanted to put two drawings on a layout sheet, maybe you have them side by side, first floor, second floor. But if you put them overlaying each other, then it may be a mess, but think about it that you can put one of the drawings, you can change it's Pen Set. Because you can make the Pen Set or any drawing - actually let me just bring up a sheet with a floor plan here. [0:48:22]

So if I look at this - I might as well demonstrate this. If I select this drawing, you can see that in the Drawing Controls, there's a control for which Pen Set is being used. And right now, it's using the ArchiCAD 10 default. But convert, where the first twenty pens are all black. If I make this - let's say, all gray, you can see how it faded away quite a bit. Now I click outside it, it's now much less prominent because I've said that the Pens are

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going to be used differently. So if you want it to, if we overlaid this underneath, or on top of, or in relationship to another drawing, we could control it and make one of them less prominent. And this is based on Pens rather than layers. [0:49:04]

Now, if we go back here - actually let me just go to the Document, Pen Sets. And so Pens and Colors. This is where you can create as many Pen Sets as you like. So a very quick introduction is the standard pens are in the U.S. version, are like this. They're going to look different in the international version, but there's a standard one. If I make any modification like I'm - actually, the standard one is black. Here's the standard one, the first row is different. Now if I choose whether it's one pen or I shift click to select multiple pens here, I can edit the color and let me make this just a gray, like this. [0:49:38]

And you can see now these are all gray, whereas the other ones are there. And it's a custom pen set. So I can give it a name, and that basically would allow me to make much of these gray or any that I'd like. I can change as well as I'd like. But here's all gray, and you can see that everything's gray, except for a few that will allow some the lamp of colors. Here's all blue. So you can use that for a background. All black, some gray. Here's AutoCAD Pens. So there's all different Pen Sets, and you can assign any drawing to use any of these. [0:50:18]

In the electrical plan, you'll notice this is interesting. Because most of the pens in the first twenty we could put to a gray to make them fade away. But here is Pen 10 is used for lamps at least in default settings, and so if you're putting in electrical, and this is with Pen 10, or with any of the other ones, they will stand out against the gray of the walls and other fixtures that you might see. So this would be a way of showing the - now this is not having to do with Virtual Trace or Trace References or Overlays, but it has to do with the visibility of drawings. And I thought it would be worth a brief explanation. [0:51:12]

So Dave, I'll answer your question, "Why does the range sit back from the front base of the cabinets?" And good question, my guess is that this particular if I go in and say, Open Source, View. And let's turn off the Virtual Trace. This is in the sample project that was created several years ago by Scott Boehmer, my colleague who worked with me to create MasterTemplate. And I'm guessing this gas stove, just in the default size, is a little different than the cabinets. Most objects you can stretch, so let's see if I can stretch this out. Okay, there we go. [0:52:00]

So Dave, so now that stove has the same front facing. Probably should have a line, because you probably don't have a continuous countertop there. So if we go in there and look of the Parameters, 2D Representation. Okay, it actually looks like it has a line in here, but it's not showing, and perhaps it needs to be brought to the front. I'll say, "Bring To Front". There we go. So now we're seeing the line in between that, except where it's obscured by the upper cabinet. So anyway, this is a sample file, that's not by any means perfect. It's simply an example of how certain things can be done in ArchiCAD. [0:52:39]

So I'm seeing a couple of other quick questions. There are questions from Graham Richmond, Eric - Okay, I'm seeing Dave says, "Thank You." You're welcome. So Graham, it looks like every time you're hitting the Enter key, it's - every time you're hitting the Enter key, you're - Okay, let's see. Alright. So, he kept hitting the Enter key. So did you have a question Graham? I'll wait for a minute to see if you have that question coming soon. Alright, I'll look for your question in a minute. Alright, let's go on to - I know Graham you're actually in the queue for a question. So Maura, we're finished with Maura. Let's look at Chris Sparks. Okay, so this question, if I look at the quick summary that I have - actually, sorry. Go back to here and bring up the question sequence. [0:53:27]

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So Chris asks about error messages in old library parts, and I've already told Chris by email that it's really not something that will be very helpful to explain in the Office Hours, in other words, for other people. But I can help you. Basically, these are older parts from what I understand from - that he's trying to use in a later version of ArchiCAD, and getting some GDL error messages. And I will probably help you on a consulting basis figure that out. Now you did ask a question that I thought at least might be of interest, which is using older details in the current file by a hotlink. [0:54:05]

Oh, and by the way, I do see Chris has written some other questions, given that it's unrelated and not a follow-up, I'm going to have to wait until the end before I get to that. I hope you understand. So let's see, Graham did have a related question. Do you recommend using different stories and Trace Reference for extensions and renovations, one story for an existing building and another story at the same height for extension. Interesting question. [0:54:38]

So renovations and additions are a very rich and complex topic, and I don't think that I can address that in today's session. But one strategy I have heard about, one of my - a respected ArchiCAD teacher in the L.A. area, Abeer Sweis, she will actually create the As Built, and put a copy of the As Built stories into a negative position. In other words, below grade. In essentially "dummy stories". And she uses this as a record of the existing conditions, and then in the upper, or the main stories of the building, she actually modifies them to create the new design. This does allow her to give a Virtual Trace or, in the old days, a Ghost Story to compare the old and new, and flip back and forth potentially between them. [0:55:35]

But I think that there are a number of confusing aspects to that, so I don't in general recommend that, and it certainly can be done. And she uses it quite effectively. I've written an article on remodels and additions in ArchiCAD which you can look up in AECBytes, so A-E-C-B-Y-T-E-S.com, do a search under the Tips and Tricks and you'll see that. Now I've outlined four different ways to handle remodels and additions, and later on in the course, I will be spending some time on that topic. [0:56:03]

Okay. Chris, you had a question about using older details in the current file by a hotlink. So I know you sent me some files, and I did not have time to open it. And one of the things that I'll just mention about Office Hours. Let's say, adding more hours to my schedule to handle these types of calls and very happily doing that, but one of the things that will double or triple the amount of time I need to spend on it is when there are projects that I need open, review, and figure out ahead of time. So I can't cover as much if I have to do preparation. So unfortunately, even though I have asked some people to send me files, many times I'm not going to be able to open that and show it on screen. Although screen captures and PDFs are certainly quick. [0:57:10]

But so let me just talk about it conceptually. When you want to bring in files - older details into a current file via a hotlink, let me just go back to ArchiCAD. So when we bring in things from another file, in general, we're going to use the File, External Content, and Place Something From Outside. And just sort of a very quick conceptual overview. [0:57:31]

We have hotlinks, we have External Drawings, and we have Xrefs, which would be three typical external file references. We're not going to deal with with Xrefs right now, they're DWG files. But, of course, it is part of ArchiCAD's ability to bring in something like a survey or a consultant's drawing from DWG, and place it on a sheet, or place it next to or underneath a floor plan or a site plan as a reference. And it will print and cross,

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etcetera. But it is linked to the external file, meaning that you cannot edit it as long as you maintain as an Xref. And it will update if the external file is revised, and you tell it, "Go Ahead and Get The Latest Version." That's a DWG file. [0:58:34]

Now a hotlink, Hotlink Manager and Hotlink Module have to do with ArchiCAD files. In other words, not DWG, these are PLN, or in some cases, MOD, which are a special file type for modules. And these are typically things that you could draw on the floor plan and copy. So if it's something that you can copy and paste, then you can save it as a module, and an entire project, at least the virtual building of a project can be placed as a module. Typical use for this would be putting in a building into a site plan, maybe you have a campus with several buildings and you want two work on them in separate PLN files, but then place them into a larger file that contains multiple buildings or overview presentations, study, etcetera. You can also use hotlinks for things like unit types. [0:59:13]

So if you have a condo, or a hotel, and you say, here is unit type A, unit type B, unit type C, you can define them in one file and then reference them many times potentially in the receiving file, and they will update when the source file is changed, if you tell it to update. Now that's not what you're talking about when you talk about detail drawings. Although you could bring in something that you would use as a detail using hotlinked modules. But I understand from what you're saying, you want to place an external drawing. You want to place details onto a sheet, or bring in entire sheets from one project into another. [1:00:01]

So let's take a look at that. This is something that you can do in any view in ArchiCAD, oh I don't know, starting with 11. I can't remember when it was that you could place external drawings in the standard ArchiCAD. In the Start edition, you cannot place external drawings like this, nor can you attach Xrefs or hotlinked modules. In fact, external content is not supported in this fashion in the Start edition, so you have to copy and paste information from one file to another, without having a link to it. But in standard ArchiCAD you can place external drawings of course on the layout sheet, and you can also starting with somewhere, maybe version 11, and I can't remember, you can place it into a plan, or even an elevation or a section, things like that. So let's just look in the layout sheet. And here I have a floor plan here. [1:00:57]

So obviously, there's nothing on here because I have a blank sheet. But let's just for the heck of it, say that I want to put onto this sheet a drawing from another file. A detail drawing. Now, I can go manually and say that I'd like to place an external drawing. And then it will say alright, what type of file do we want to be looking at? So it's external, so I have to open up a file. Let me go back to where I have these. Actually let's go back to the sample project here. [1:01:25]

And so I can go manually and say, "Open This Sample Project. That has the LCK, meaning it's actually in use. So I could do that. And let's say "Open It." And then it says, alright, well what do you want to bring in? And so in other words, when I choose a PLN file, it says, Alright, what do you want to bring in? And typically, we're bringing in a view of something. So in other words, if I look here, there's some details. There's an example foundation detail, say that one. So I'm going to be either placing it as a new layout in a layout book, or I'm going to be placing it as a drawing on the current layout. So this one here, I'll say "Place It". And, when we look at it, you can see that it brought in that detail from the other file. And it is linked to the other file, meaning that if the other file gets updated, this drawing could be updated if you want. [1:02:38]

One can also break the link and say, I want it to be static. I don't want it to change depending upon the other file. So that's one way to do it. Another way that we can do it is actually, we can switch from the current file to

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another file that is open. Now this happens to be the one that I was just looking at, so let's just say that I do that. And when I switch in the navigator to this, you'll notice that the project map becomes gray, and unavailable, but I can scan through views and sheets. So I could actually look at, and import, an entire set of drawings from a sheet from another project. [1:03:11]

Now it's a little bit awkward here, because I'm looking at a sheet, and I can't really drag a sheet on top of another sheet, so I'm going to use the tool called the "Organizer", which is a navigator with a double width. So, when I say Organizer, I have essentially the same information that I have in the navigator, but double wide. On the left side, I'm going to say I'd like to go to this other file, which is running. So it's actually looking at the other session of ArchiCAD that I have open. You can also go and open any project that you wish, and it will show up in this list. I'm just going to say, open the one that I have available, and let me just widen this out a little bit. [1:03:48]

Now, here on the left side, I'm looking at the other file, and you can see that if I look at the sheets, these are quite different sheets than the current sheet that I've got. Let's say I want to bring in the sheet that has some details. It doesn't have many in the sample project, but let me just bring in that sheet. So I will drag this in and put it in as an extra sheet. So you'll see, in a minute, after it imports it, and right now in the upper right corner, you'll see External Drawing, Update. It's actually going and reading that stuff. And it's now complete. It says - and where did that - okay, it's doing a little bit more work. [1:04:24]

And in a minute - so in a minute we should see that sheet show up. So it's taking a little longer than I thought, but obviously if you have a whole sheet of details that you routinely use, this is quite powerful to bring in the entire sheet of details. So we can bring in individual details and place it on a sheet, or we can bring in an entire sheet. And I've still got the spinning beach ball, so I'm going to just talk a little bit about what we can expect. [1:04:54]

So the drawings, the sheet that we're bringing in, if it has a different master, it will bring in that master. So it actually imports the master there. It will - although you can - and it will bring in drawings. The drawings are linked to their original sources in the remote file. That means if that file does get updated, these drawings will be marked as out of date, and you can choose to update them. That way it - by the way, it's still spinning the beach ball. So I have to keep on talking without demonstrating anything. Actually, it's spinning the color wheel, not a beach ball. [1:05:53]

But anyhow, so the drawings can be updated, and as far as I know, I will double check this after I bring it in, those drawings, you can move them around in your new sheet. They are essentially, as a convenience, brought in in a batch. But this is an independent copy of the sheet. So basically, it's a copy of the sheet master with references to all the individual drawings that were placed onto the sheet that are updatable. And so then you can move them around, you can delete the ones you don't want. So as a convenience, it's a great way to bring in one or more sheets of details or reference material. [1:06:48]

Now it's still spinning, I'm going to go check on some questions that have been posted here. If there's anything else I can answer while I'm waiting. RJ Dial asked about detached garages as a hotlinked module, is the concept to design an external building and yet bring it into the master plan for layout creation. So, yes you can use hotlinked modules for bringing in detached outbuildings, like the garage. [1:07:14]

So if you do want to work on the garage in a separate PLN, and then just place views of that garage into the

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layout book of your house, let's say, that can work. The only issues that I can foresee are referencing. In other words, if you want to have a section or other marker that says what sheet this section is on, if you draw the section in the actual garage, separate file, and that marker is then seen in the remote file. In other words, the house project, then the marker may not be able to tell which sheet the drawing ends up on. So, there are some complications there, but in general, yes, you can bring in multiple buildings including even things like garages. [1:08:02]

Chris Sinkinson asked about buildings with different story levels when you work with hotlinks. That is a complicated situation. Very briefly, you can bring in an entire building as a hotlink, if the stories have the same heights. You can bring in an entire building as multiple separate hotlinks, each one for it's own story, if the receiving file has different story heights. This allows you to essentially bring in the ground floor, and the floor above that, and the third floor above that. All as separate stories, and in the receiving file, adjust them up or down so that they float to the right height. Because the reference height of those stories will be different. So that's a very brief explanation. [1:09:00]

And Chris also comments, I draft existing project and copy to one side and then modify the copy to form a proposal. It does mess up the door and window schedule, but it means I can quickly access both and put them on a layout sheet. Well, as I said earlier, everything has pros and cons, and therefore you've already identified it. You can go back and forth between the existing and the new side by side very quickly, but the schedule may have some issues. There are ways to work around schedule issues, because you can identify the doors windows differently, and the two, and possibly filter a schedule saying, I want to have doors in the schedule that start with the letter "D", and for the existing doors, you might have them start with "X" or something like that. Or not have an ID at all, have a blank ID. Things like that. [1:09:35]

So, there are different ways to do this. So, when I deal with remodels and additions, we'll look it that. And Graham, okay, you already asked that question, other stories there. And okay, alright. I see Chris Sorensen, you had your question about dimensions. So we'll see if I can work that in about dimension changes. Let's see - you know what? It finally came back saying that it was missing some add-ons from that other file. So that has to do with the file that I was bringing in. It had some references to Cadimage, which is a company in New Zealand that many of you are familiar with, that make very useful add-ons. And it's saying, "Hey, you really want to bring these in with any information that's related to the CAD image?" And I'll say, "Yeah, that's cool, no problem." [1:10:39]

Let's see if it finally gives it back. It's still got a spinning beach ball. Well - oh and the Graphisoft bug reporter. Oh boy. Okay. So the bug reporter. So, obviously, got a little problem here. Let's see if I can quit out of the bug reporter. So I have a bunch of ArchiCADs running and many other files open, and things open as well as the GoTo Webinar. So, do I still want to quit? Yes. Now I'll reopen the file. Okay, so I don't think I'm going to take the opportunity to go back to that same task that I was just doing, but I will point out that you can bring in things from other files, either individual drawings or layout sheets with multiple drawings, and it should work nicely. [1:11:39]

But the question I believe you had there, and that was - who am I - Chris I think it was, Chris Sparks, yes. What happens with their environment? And the answer is you have to be very careful about Attributes. So for example, if you were bringing in a detail, it may or may not bring in all the layers that the elements in that detail have. I would do some testing. So in other words, try bringing it in, see if it looks okay. See whether your layer list has changed. So do this carefully, save your work before you bring it in and carefully inspect it. Make

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sure you have, as you proceed, you're looking for changes possibly in the layer list would be the main thing that I would look at. Because that's the one that is harder to manage if you get it messed up. If you bring in additional materials or line types, those usually don't cause issues. [1:12:40]

Now the other thing is your Pen Sets, as I showed you earlier, that the idea of changing pens when you're placing a drawing on a sheet. The Pen Set will determine your line weight. So if your Pen Set in the current file are different than the Pen Sets in the original file, you'll have to make sure that you coordinate that. Attribute Manager can bring in Pen Sets, just like it can bring in materials. And so that is something that certainly is easy to manage, if you know what to look for. [1:13:11]

So those are some quick tips there for bringing in things from older files. No we are at 1:15, so we're going slower than I need to, to cover everybody's questions here. So I will need to pick up the pace a little bit, and sort of deal with things in an expeditious way. But I hope that you've all been finding the presentation fairly useful, even as I go delving deeper. Chris Sparks says he tried the same thing, importing it, and it locked up as well. By the way, I apologize Chris. I didn't actually unmute you. So let me just give you the chance to say hello and say where your from. So Chris, you're now unmuted. [1:14:12]

Chris: Hi Eric, how are you?

Eric: Okay, so where are you calling from Chris?

Chris: From Maryville, Tennessee.

Eric: Maryville, Tennessee. Okay. We've got the East Coast well represented today. Or at least the eastern part of the U.S. So does this give you at least some useful things to try out?

Chris: Yes it does. I think part of my problem was the file being so old. It's locked up too. So it's something that's gone on with the original file, I think, and the library that was linked to it. [1:14:42]

Eric: okay, well, I was working with a current file, so it was not a problem with the old one, although it was a very complex file. Even though it was a small residence that I was bringing in, it has a lot of different views. And used an example file. So it is something that should work nicely, and obviously, before relying on it, you'll need to do some testing. So and then I will try to address your questions about the error messages in the older parts. If we can just focus in on one or two of them, then I can help you with that. And then you may be able to resolve the other ones pretty quickly. [1:15:19]

Chris: That would be great thank you.

Eric: Alright, so thanks Chris, I'm going to mute you at this point. Okay, so the next person is Andrew Passacantando. Let's see if Andrew is on the line here. Andrew, you appear to be there, so let's unmute you. Andrew are you around? Hello Andrew? Now Andrew, you said you were going to try to get your microphone working. As an alternative to a microphone, you can call in using the phone number. So I don't know whether you can't tell whether you called in or not. Looks like, seeing your symbol change.

And let me just try - it looks like you might've just called in, and in which case you want to use your audio button. There's going to be an audio code that you punch in on the phone receiver. It might be like a 58 and

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that a pound or some number like that, and when you punch that in, it's what you would see in the control panel. When you punch that - I can't see it, otherwise I would tell you what it is. If you punch that in, then it will allow me to unmute you. Right now, it's indicating that I can't control your phone connection. So, oh now, there you did. I can unmute you. Let's see I can - Andrew, are you there? [1:16:45]

Andrew: I'm here Eric, sorry about that.

Eric: That's okay, welcome. And I know you're from New Jersey, right?

Andrew: Yes, Morristown, New Jersey, that's right.

Eric: okay, well, boy, it's funny that last time we had various ends of the earth, or at least different sides of the planet, and today we have four people in a row who are all in the U.S. eastern region. So you asked a question about presentation elevations. And I'm going to bring up - let's see - the PDF that you sent here, and then we can discuss it. So, here is an elevation that you sent, and just to summarize for everybody's benefit what you like and what you don't like. What you'd like to do better. [1:17:36]

Andrew: Okay. What I'm trying to adjust is when we have presentation meetings, rather than presenting a 2D, more of a construction drawing document; but rather I want to present a colored image with sun shadows because it reads - it has a lot more depth to it than just something more for construction documents. So I was wondering on this, how I can go about darkening shadows, or lightening areas that are hit by the sun. Is the stone, where I am showing stone, should I make that only be gray, or is there a possible way of putting an image file on that so that it looks more as a stone wall and not just a continuous gray wall? So what are the limitations on a presentation elevation? [1:18:18]

Eric: Sure. Let's take a look here at this one. You did send me the file, and if I had more time, I would've brought it up, but I do know that your files tend to be rather large and time consuming to work with, because you're putting in so much detail. Now why is this - oh, I need to be in the View Map. So, by the way, this is an example of navigating in the project map to an elevation. It did bring up the elevation just fine, except that not all the layers are turned on. If you encounter that, then you're doing what I did, which is not thinking about the fact that the View Map is where you want to spend most of your time in a project. [1:19:00]

So if I go to the same item here, the East Elevation, and double click on it, it will change my layer combination to "Con Doc Elevation" whereas right now, you can see my layer combination is "Con Doc Floor Plan". So in other words, I was looking at the floor plan, and I just said, bring up the elevation. Doesn't have the right layers. Now I'm going to double click on the view that's defined in this, that has the right layers turned on, and we'll see that change. Oh, that's much better. So let me turn off the Trace and Reference, which are the elements that I could eyedrop and placed into this view. There, my interactive legends here. [1:19:39]

So here we have something that is a construction document. I'm going to say it's roughly similar to what you had, in the sense that it does have multiple levels, and it does have some different textures representing stone and shingle and roof tile, etcetera. Now, there is a version of this that's called, that we have in the sample file that is for presentation purposes. When I double click on this, we'll see something similar, but a little different. So what are the differences? And let me just zoom in on it. Well, it's got shadow turned on, and it's got color to some extent. [1:20:24]

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Now it's not a very dynamic looking elevation, but it is certainly different. If we just bring up the other one. So here's the line drawing one, and here is the presentation one. Now both of these are linked. In other words, if I actually were to move this window over to the side, and say one foot, and read, it will figure that out. And if I go back to the construction document one, it moved within a split second, it updated. So these are actually the same model, but they are different styles. [1:20:55]

Now how did this get created? For those of you who don't know the basics of this, this is an option where there are options that are added in to settings for elevations and sections. At various points, ArchiCAD 10, 11 - I can't remember now, which exact version started adding some of these options. But basically starting with ArchiCAD 10, we do have the option to look at Model Display. And the Model Display, it says, how are we going to represent things? And so one thing is - let me just widen this out, because Uniform 10 for cut elements. [1:21:25]

So that means that if we're cutting through it, so we want to see a certain way. So we're not actually cutting through this, because this is an elevation. So it would be relevant for sections. But let's look at Uncut Elements, and it says, Show Uncut Surfaces With Own Material Colors Shaded." So the only options here that we have are nothing, which would be like what we saw in the construction document, where we just have line work and no colors. You can have a uniform color, which can be white or yellow or gray, or anything you like. [1:22:03]

And this does make things opaque when you click the drawing on top of or in relationship to another one. You won't see any difference, it'll all be one color, but it will be opaque. It'll block out anything behind, whereas nothing, you just have line work and you can see right through, if the drawing on a sheet was overlaid on top of something else. Now "Own Material Colors, Non-Shaded", I think there's some selective uses for this, but mostly it's not as attractive as the shaded ones, which basically when you have things like the sun shadow, will darken there. But actually, that may be an option if you that you want to look at. [1:22:51]

So let's just reserve that, and take a quick look at some other things. So there is the option for "Vectorial 3D Hatching", that check box. And that is the stone or tile or shingle look on the surfaces. Turning that off and on creates that. And here's where we have the sun and shadows. And here's where we can say the sun is coming from a certain angle in the sky. It is very typical to say this is custom, meaning that for each of you, it's set individually. It's not where the sun would be for that property on a certain day and time, it's for diagrammatic purposes. [1:23:28]

So putting in at 45 and 45 puts it basically over your shoulder, and makes all the elevations have a uniform representation. In other words, things that are a certain distance from the wall will have a certain depth of shadow, whereas if you had it showing from the real world, like sun coming in from the west at sunset, then obviously the building on the other side or the elevation on the other side would be totally in the shadow, it wouldn't be very useable. So this is common, although you can change it. Now sun shadow is an option here. There's also an option especially for the distant area, which says, "Do we want to see these things?" [1:24:08]

And so you can say things that are further back are going to maybe not have a hatch. They'll just have a simple surface, they won't show the brickwork or the tile or things like that. So these are our controls in a rendered elevation or colored elevation here. And let's just take a look at the option of changing it from "Own Materials Shaded" to "Own Materials Non-Shaded". And when I do that, you'll notice that there is there is now a new setting for the shadow polygons of the sun. Let me see if I can bring this up wider. When I changed this one from "Own Materials Non-Shaded" or shaded to non-shaded, look what happens to the sun and shadows.

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You'll notice the sun and shadows has less control when it says, "I'm going to automatically shade." [1:24:25]

So that means the sun shadows are being done automatically, whereas if I do it this way, non shaded, then the sun shadows become controllable. What is it putting? Its putting a fill of a certain color. So let's just see what happens when I say OK. Alright, and looks awful. Because it's basically making the fill, the sun shading, a uniform gray, regardless of what color the underlying element is. But if we modify this, we may be able to get some results here. For example if I say that I don't want a solid fill, I want a percent fill, like 40%, then it's going to - I believe it will be transparent. Let's see, OK. It doesn't look any better. Let's see elevation, I know if we look at the distance, say I don't want it to be a percent, I want it to be something like a line pattern. [1:26:00]

So I'll just use a line pattern to illustrate this. And let's do the fill pen. And let's just do it a little bit of a color, just so we can see it in the background. Go background Pen, let's make it transparent. And maybe the background pen is what caused the other one to not work. Say OK. So now you can see beginnings of something, where you might - if you controlled it a properly - and by the way, we have foreground elements that have this shadow in the background, have different things, because they are distant. So we would need to coordinate the foreground and background. But let's just see, if I pick a different fill, instead of this double eight, let's see, steel might be a little closer. [1:26:54]

Okay, so now you can see that we're starting to have at least some control. You can create your own fill, it can be a cross-hatch or a single line pattern. And you can change the color, and this gives you some of the standard tools for indicating a shadow. At least there are some controls here. So I'm not sure that this is preferable, compared to the original one, but at least you see that you could do some things. Now, the other thing that I may want to do, is look at, separate from shadows and depth of shadows, let's see - if we go back to the elevation settings, and frankly, I haven't looked through this, so I'll just take a look and put it back to the one that says "Shaded". And say OK. [1:27:34]

So now it has a certain depth. Let's look at the options under the View menu to say 3D Projections Settings. Now, I don't know if this is going to affect things, but it's worth a try. This allows us to, in a 3D view, to manually move our camera position around. It sort of an old, historical method of doing it when we didn't have direct navigation in the 3D window. But it does, separate from that navigation, I can look at what's called "More Sun". And here we have some controls for how bright the sun is and how deep the shadow is. [1:28:15]

So in a 3D view, this will affect this, even though this is buried inside of a dialog box that we don't tend to use very much, let's just look at the ambient light. If I reduce the ambient light down, you can see that the shadow has gotten deeper, I can even bring the sunlight down a little bit. And you can see how that has changed. And now it's going to have - if it's in shadow, it's going to be darker, and the whole thing is going to be darker. So let's just see. If I say OK. OK. And let's say, "Rebuild The Model". OK. I'm not seeing a difference there. Let's just look in 3D though. If I go to 3D - and this is actually quite dark. Let's rotate it around. You can see how dark things seem. [1:29:12]

Now, if I go back to the View, 3D View, 3D Projection Settings, and More Sun, and bring this up to 100, and I think this was 80 or something like that, and say OK, and confirm it, you can see that the view is gotten much brighter. So it does affect things like this for presentation or meeting with clients. And sometimes you want to make the shadows more stark. And we do have the option in the 3D view to also in ArchiCAD - I can't remember when it was - maybe 13? I can't remember which version that introduced, under the 3D window settings, we have the option to say, "Sun Shadows On In Open GL." Here we had before only in the internal

engine, but in open GL, we can now add it in. And I can't remember if it was 13 or 14. And now, you can see that this does, for meetings with clients, it can help communicate some of the design better. [1:30:07]

So this doesn't help you with the elevation, but let's take a look at the one other option that I have also not experimented with, and that is this wall here. If I look at the settings of this wall we'll see that it has a material called cedar shake. So these are some shingles on the side of the building, and they have a representation with both a picture map and a line drawing. So if I look at that definition, or let's just use the eyedropper for where this - go to the Options, Element Attributes, Materials. You'll see cedar shake. [1:30:21]

By the way, I'm going to give you a quick tip everybody, you may want to make note of this. I wanted to look at the material that was on here, I used the eyedropper, so I used the eyedropper to pick up the settings that switched me to the wall tool with the settings for this particular wall. And the primary wall material is the one on the reference line side. When I go to the Options, Element Attributes, or any of these attributes including materials, the first material that brings up, the one that I'm faced with immediately, is the one that relates to the current tool. In other words, the wall tool and the primary material. [1:31:19]

Now, I don't have to search for where the heck this cedar shake is, in potentially a long list. I can just go there directly. Now you'll notice it has a line work that says, "Shakes Random" here, and it has a surface color, and it has, in terms of the texture, it has this particular texture map there. Now these are things certainly that will affect our appearance in a 3D view and will also affect things if you, what do you call it - if you do a rendering with LightWorks or similar. But we're not seeing them directly in the elevation. Now what I wanted to see was actually - you have Fills, Fill Types here. [1:32:18]

Okay, so something that was added into - let me just move this over - see if I can get - yeah, here's multiple things. So added into ArchiCAD, I can't remember if it was 13 or 14, is what are called "Image Fills". So you can see this last batch of fill that I'm highlighting here. If I look at something like "Blue Mosaic", you can see what this is. I'll make it a one by one thing you can see. But basically, a picture map that is going to be used for fill. Now previously, you could, or say in before version 12, or I can't remember, you could put the picture down on a floor plan and use an image tool, but you can use this as part of a fill. But starting with maybe version 12 or 13, I can't remember, maybe it's even 14, we introduced the concept of a fill that has a picture. [1:33:13]

Now the reason why I'm bringing this up is that we can draw, let me just go back to that elevation. Let's see - presentation elevation. If I go to the Build Tool, and I pick something like, let's just say the "Blue Mosaic", and I'm just going to draw, put this on a layer that's visible, and I'll just draw a box. And what happened is that the element came in behind it. This is something that I remember seeing, someone mentioned on an ArchiCAD group in LinkedIn, saying "Why, when I draw this, why doesn't it just put it in the front to begin with." I'll say, "Bring To Front". [1:34:02]

Now you can see, this particular fill is - so I can manually draw a fill. If you're in a later version of ArchiCAD that allows this. This is something that would be a little tedious to do, but I can certainly go and take this - let me just extend this over here. And then tell it that I'd like to remove, with this minus sign, the area - and let's see if I bring this up if I can find where the top is. So something like that. So this would be tedious to do, but certainly possible to add some more light to a rendered elevation. [1:35:02]

Now the - if I were to tell these walls, see if I pick up the settings of this - actually let's pick up the settings of the standard wall. And let's just say, I'm scrambling here, but let's see, Element Attributes, Materials. So now,

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looking at the Default Walls, Exterior, let me see if the texture 0 let me just add a Texture, Picture. Let's see, Library - okay. I'm not - use Mosaic. Okay. There's that Mosaic, and say OK. So the material and the material hatching, they have symbol fills. Do they have - no they do not allow me extra fills. Alright, so that's a little dead end here. Because this would not actually help us. I'll just say OK, and OK, and if I rebuild the model, we'll see - okay, it's not going to change. [1:36:03]

So if we go to 3D, I think - now I've changed the building to have a different material. So this brings up the final solution for your needs here Andrew. And that is, that instead of using the Elevation Tool, we can use the 3D Window or Rendering and create a Rendered Elevation. So, let's imagine that I want to take a view of that same elevation. How do I do that? Well one of the options under View, 3D Navigation, Extras is "Look To Perpendicular". It allows me to click on a surface and look straight onto that. So this is an option that most people don't pay attention to, under 3D Navigation, Extras. I'll click on the surface, and you can see I now have a view, and I can zoom in on this, this is at whatever resolution I choose it to be, and I can copy this information and place it on a sheet. Or I can save this drawing and place it on a sheet as well. [1:37:25]

So let me just do a copy. See if that - let's say copy that, and lets go to a sheet of elevations, here. And see if I can paste it, okay. So you can see it came in, and I can resize this by using the stretch option, and using the shift key to maintain that. And now, so that may be the option you want to go to, is taking a, either the open GL, or just a simple Lightworks rendering, and placing it on a sheet. [1:37:53]

Andrew: That looks great. That works out good.

Eric: Okay, so Andrew, I went through some little twists and turns there, and ended up with something that you perhaps haven't thought of, and certainly I didn't think of until I went through all of those twists and turns. So, any other comments or questions Andrew before we move on?

Andrew: No, that's very helpful. I think that's exactly how I'm going to do it, because that last step you showed shows all of the textures on this building and is a very realistic elevation at that point, it looks very nice.

Eric: Okay, excellent. So basically, choosing a view. You can manually set a view in your 3D view position, but that option that I used under the View menu, 3D Navigation, Extras, Set to Perpendicular - I'll just go down to 3D Navigation, Extras. Look to Perpendicular. That is very powerful to say, I want to look essentially at an elevation from this side. Anyway, I'm just going to look at the questions that have been done here. RJ Dial writes, "Image Fills was added in ArchiCAD 14 and beyond." Thank you. So it's not available for other ones. We weren't really using it there. [1:38:40]

Okay, so sun shadow in 3D. Chris, you found that. And Van Hohman writes, "Make the background pen zero." Okay, so that would've made my - I guess my percentage fill - in other words the shadow, actually, not be opaque. It would have allowed it to see the original color. So in other words, we can darken and the walls, but keep them with their original color. Alright, so let us move on to the next one. And so I'll mute you Andrew, thanks for calling in. [1:39:27]

Andrew: Thanks a lot.

Eric: Okay, so we're at 1:39, and let's see. So, okay. We're only halfway through the list that I've got and so I apologize. We'll get through as many as we can. Maybe Graham, you had said that you had a question

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answered on the last call, so maybe we'll skip you. And we'll see Grace I know had some questions. Let's see if Grace is still on the line because if she is not here, we'll skip her. Grace is not on there. So, Grace, when you look at this recording, you'll know that you missed your chance. Anyway, so I'm not going to deal with it. Okay, Graham, I'm going to skip you. So hey, we're up to Chris. Okay, Chris is on the call. Chris Sinkinson, you are there, at least you're listed. Chris are you there? [1:40:40]

Chris: Hi Eric.

Eric: Hi. So you're in the UK, is that right?

Chris: That's right, I'm in the Northwest of England, near Manchester.

Eric: Okay. What's the town?

Chris: Lytham on the river Ribble estuary, they call it leafy Lytham, because there's a lot of trees here.

Eric: Ah, okay Excellent.

Chris: It's next door to Blackpool a big holiday resort on the north coast in the Northwest of England.

Eric: Okay. What time is it there?

Chris: It's 9:30 PM. [1:41:04]

Eric: Okay, so you're eight hours ahead of me. Well, I'm glad that you're able to watch in the evening. It's a challenge, at this point, we have a lot of people from Australia on the course. So if we started at noon here, it's something like 6:00 AM there. I don't know exactly with daylight savings time change, but it's pretty early in the morning there, and of course for Europe, it's mid evening or getting towards the late evening. But it seems like midday in California at least allows people at both ends to stretch their day little bit. So you had a question, Chris, about bringing in views from an older job. And I did actually demonstrate a little bit on that. Let me just see your original wording so we can - let's see. [1:41:47]

Yes, Okay. Alright, so that actually a little bit different question. You're asking about the View Map, and can you transfer views from an older job without having to open up and view it as a template. And the answer is no. Unfortunately. At least, as far as I know. And of course this is subject to change. Perhaps Graphisoft will add that in at some point. But just to make it clear to other people what the question has to do with. I'm in this particular project here, and there are certain views in my view map, for let's say how the first floor is defined. [1:42:25]

So this is a view in a clone folder, and there are other views like the site plan, this is an individual view, because clearly we don't have a site plan on every story. So this has certain settings. So the definition of this view, if we go into the view settings, it has to do with all of these controls. Obviously, the name is one thing but then the Layer, Combination, Scale, Structure, Display, Pen Set; all of these things are part of the view. And while you could copy, or let's say you could mimic or recreate a view in another project by selecting similar settings, there's no way to just snatch from the other project one or many views that you had set up as definitions in the current project. [1:43:17]

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So you can't bring it in. Attribute Manager brings in Attributes like Layers and Materials, but does not bring in views. So it's unfortunate, and there's no way to export a view, there's nothing that says export, unlike some things. Like for example, let's see if we had - well I know, translators we have, options, favorites we have the options, there's a number of things we can export. Schedules we have options for exporting and importing into a project, but not views. [1:43:56]

So the best solution for that just in general is to - let's say that you have the template, whether its MasterTemplate or your office template, You've just developed a preferred setup or maybe it's just you realize you started a project with the residential template and you're doing a commercial project. And it should've been in the commercial template that you had, which has a different setup. So having worked with that, the best thing to do is copy the project from one style to the other. There are some real limitations and issues of that, but essentially if you want to have all those views, if that's going to be - if that's going to take lots of time and effort to mimic or recreate those views, and it's easier to copy and paste the building, then that may be the easier way. [1:44:40]

So copy and pasting a building - if I - just very, very briefly, if I go to the layer control, say Select All, Unlock, and Show. Okay, it's going to be a little bit of a mess, including this one layer, if it's a warning. But let me just get rid of this warning box so we don't have that. Anyway, so here we have everything piled on top of each other. I go to the marquee tool, I draw a marquee around the whole thing. I may have to zoom out. But I make sure it's a heavy marquee, in other words, heavy rather than light, so this was heavy meaning it's going to do multiple stories. And I copy. And then I go to the other file and I paste. [1:45:23]

And the thing you have to be aware of, and this is certainly part of moving a project from one file into another, or a building from one file into another, or importing into a template, that's where it comes up often, is that first of all you have to make sure the layers coordinate. In other words, if you have layers X, Y, Z in this file, and they did not exist in the other one, those layers will be added to the list. Which means the layers are totally unrelated, you can have really messy list. And secondly, much easier to address this, just getting your stores to match. [1:45:59]

In other words, you're going to be copying multiple stories at the same time. When you paste them in, they'll go to all of these separate stories. And you do want to make sure the stories are the right distances apart. Otherwise, the building will either be crunched or have gaps. So that's my quick answer to your question. Sorry, and here's the work around, at least the two workarounds. Either mimic the view, recreate it, or copy and paste the building if you're in a point where you - that's practical. [1:46:32]

Chris: Well it seems I've got much of a template. But having discovered the views and everything. Going back to the old projects, because there's a lot missing. It would have been nice to transfer some of my old jobs [end of audio]