



Case alte per Lugano, 2008

What is the nature of your current and future drawing practices and how do these function as essential tools for communication, research, and representation? → 1

How does your academic/pedagogical approach relate to your applied/professional drawing methods? → 2

What role does drawing play in your thoughts and actions? → 3

## Marco Bakker Fig. 1

Professor for architecture and design. Together with Alexandre Blanc, director at the MANSLAB laboratory for spatial manufacturing at the EPFL in Lausanne. Bakker & Blanc Architectes, BABL, in Lausanne and Zurich.

1

We, Alexandre Blanc and myself, have the role of being the sketchers in the office. We walk up and down through the BABL building with our sketch paper rolls and stop at tables where a collaborator needs clarification. By sketching on semitransparent paper over their existing drawing, usually produced using digital means, we can partly take over the lines underneath and redirect or distort them to reinterpret, clarify, or complexify the thoughts. By going over and over the same base we try to densify the identity of a constellation and as such, sometimes we tend to be caricatural.

2

The way we teach is closely related to the methods used in our office. We invite students to take the same type

partner Stephen Bates, never learned to draw on a computer. This will not change in my working life. For me, a drawing is first of all a means of exploring an aspect of a project. One drawing can never explain all the intentions of a project, although it can on occasion represent a key idea.

2

The way I draw, and the way we produce drawings in our studios, does not significantly differ from the way I encourage my students to draw. The biggest difference is that the drawings produced by the studios also need to communicate information to the many parties that execute the building process. They must be clear and precise, but they must also comply with a form of legal responsibility that does not apply to the drawings a student might make. In this sense students have greater freedom and can be more speculative.

3

Drawing and model-making are the two activities that allow me to work as an architect. These are both things that I like to do, although today I rarely make models. But I draw every day. The drawings I enjoy the most are the ones produced to communicate something quickly and spontaneously to another party—a client, a collaborator, or a student. They have an immediacy and lack self-consciousness—they are direct, clear, and to the point. But a freehand sketch cannot convey proportion or composition accurately. To do that, it is necessary to draw to scale with a pencil and layout paper. These kinds of drawings allow me to work certain things out. I always encourage our collaborators to treat them with care, because they can never be reproduced. Drawing by hand is not the same as sending a drawing to print from a computer: these drawings are unique and represent the tension between doubt and commitment to a specific intention in a project.

## Felix Wettstein Fig. 8

Lecturer for design at the Institute of Architecture at the Lucerne University of Applied Sciences and Arts, School of Engineering and Architecture. studio we architects in Lugano.

1

Of the many different types of drawings, I speak solely about drawing by hand, sometimes called sketching: the constant attempt to put thoughts on paper via the hand. This idea is perfectly represented by Jørn Utzon's sketch, where his hand uses a brush to dip ink from the open skull to write his own name.

Since my childhood I write with my right hand and draw with my left. I draw with lead pencil on paper, or with my finger in the sand. Sometimes I draw just for myself, sometimes to communicate with others. Often a drawing is more precise than words, but sometimes it remains deliberately blurred and ambiguous. I search; I try to express myself. Sometimes this succeeds better, sometimes less. That's more to do with the head than the hand.

2

It is not primarily about drawing. It is about expression and cognition. Students must learn to formulate, sharpen, and communicate their architectural ideas. Students must recognize their personal interests and ultimately themselves. Only then will they be able to develop their own architecture. Drawing is a constantly present aid in this process, no more but also no less.

3

Drawing lies between thought and action. It conveys and translates a thought before it is implemented. Often it remains then with the drawing, after all.

## Andrea Wiegelmann Fig. 9

Responsible for publications at the ArchitekturWerkstatt St.Gallen. Publisher, Triest Verlag in Zurich.

1 + 2

Drawing is a tool and a method. It is one of humankind's oldest cultural skills and a language in itself.

Dating from the early ninth century, the St.Gallen monastery plan is considered a unique medieval document.

The plan shows the monastery complex of about fifty buildings, with their location, size, and function, including the church, cloister, and the monks' quar-