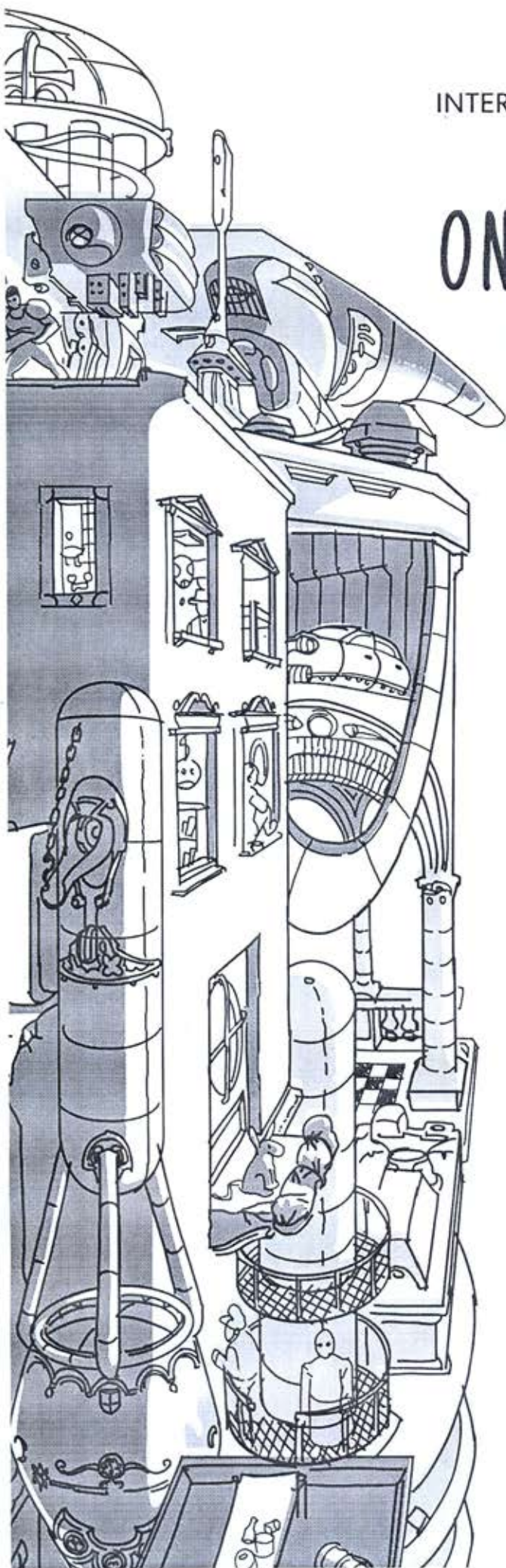


INTERNATIONAL CONFERENCE AND EXHIBITION

# ON ARCHITECTURE

## CONFERENCE PROCEEDINGS



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## RECORD ON ARCHITECTURE DRAWINGS

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### Abstract

Drawings which help us compose and record our observations, or "live drawing" permanently document the observed and visualized scene in space. Any expression of space is a form, and it is represented by a drawing. When a pencil sets itself free from a ruler often defiant, restless and rough autonomous lines are born. Drawing becomes immensely diverse as the intensity of lines brings a game of different plans and subjects in space only to represent a synthetic reflection of what has been seen.

Firm horizontal and vertical strokes align the horizontal and vertical forms of space which is transferred to paper. In fact, the lines follow the shape and form of the space. A group of freehand lines define the vegetation surrounding the facility.

The environment and atmosphere, the specificity of landscape and the surroundings dominant in space, the architectural characteristics of the area, the buildings with their architectural, stylistic and period features, their decorations and ornaments and the substantive interpretation of the area are transposed to the drawing with the utmost care..

Freehand lines shake out the perceived scene – the sky, the soil, the water and the vegetation create the impression of the building materials: stone, brick, ceramics, wood, metal, glass....The ragged freehand lines conflict with the sense of light. With shadows inserted between the patches of light and dark against the stormy skies the drawings seem as effective as paintings. Drawing reveals a hidden world.

Restrained use of different means of expression, or if necessary, their emphasis, will make the representation of what has been seen both striking and true. Drawing will emphasize its value if you keep the viewer's focus on the most important segment allowing him the easy access to the heart of the event and the message. The drawing should make us feel as if we were a part of the scene itself although we are aware that is just a skillfully recorded illusion.

"Live drawing" – manual record is a fluttering document of omnipresent easiness of freehand strokes.

Keywords: Architecture, "live drawing", record, freehand line.

## BRIEF BIOGRAPHY

Aleksandar M.Radojević, born 1934. in Novi Sad, Serbia. Graduated in 1958. Faculty of Architecture, University of Belgrade. Since 1963 to 2002. employed in Faculty of Architecture in Belgrade, becoming a full professor in 1985. He also worked at the Architecture Faculty in Priština from 1979-1989., at the Architecture and Civil Engineering Faculty in Banja Luka from 2000-2008. and at Architecture Faculty in Podgorica from 2002-2012. Professionally engaged in design and urbanism in architecture, interior design and development of design and reconstruction of the museum. He has been award many times in his career for his successful work in the field of design and urban planning projects with awards of national importance. His carrier is enriched by numerous derived building, as well as many participation on exhibitions. He has also written several books such as: "Architectural Drawing Manual" 1, 2, 3"; "Records and Drawings in Passing - Environment, Architecture and Time"; "Mount ATHOS"; "The Development Forms Chairs" ....etc. aleksandarrado@gmail.com

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## RECORD ON ARCHITECTURE DRAWINGS

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***"In the beginning was the Word .... Everything was made by It, and without It was not anything made that was made." John 1:1-3***

An architect's word is his drawing. All drawings, including architectural ones, are in effect a type of documentation. To document is to draw, and to draw is to document, I remember were the words of one drawing professor long ago. If architecture chronicles the development of civilization, then its works inform when all else is silent. That is why all architectural documentation becomes a record, because it conveys not only the creativity and intimacy of the architecture, but also the epoch and era in which it was born.

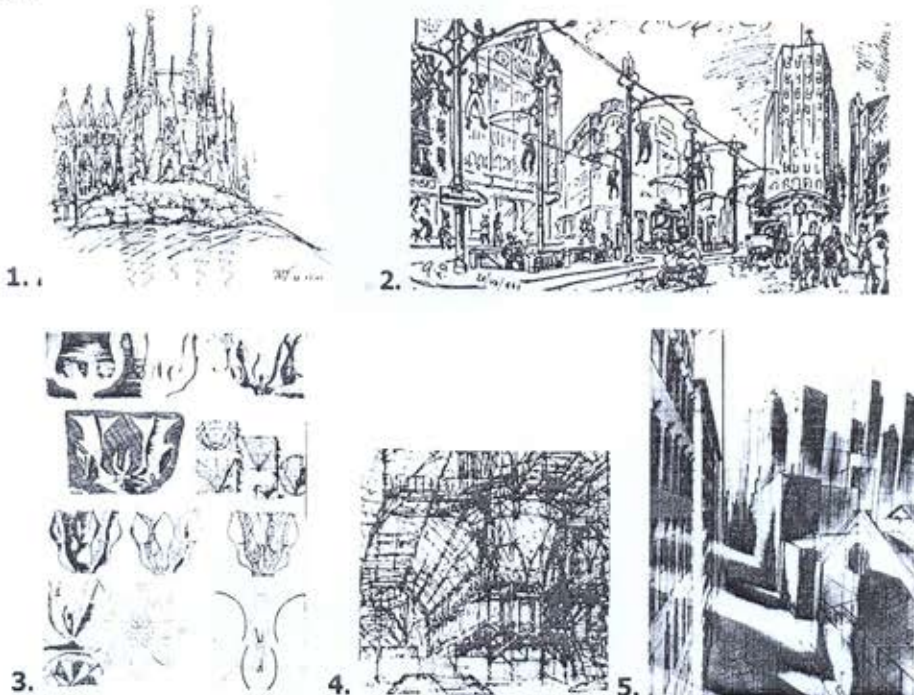


Table 1: Architectural drawing in the phase of contemplation of an idea and documentation of the scene...1. Antonio Gaudi 2. Aleksandar Deroko 3. Bogdan Bogdanovic 4. Giovanni Battista Piranesi 5. Le Corbusier

Records assume a historical and cultural significance when they at once relate to the text and to the drawing and when, in explaining the value of the scene unfolding before our eyes, they define a coherent relationship between experience and cognition. A drawing as a form of documentation guides us into a world that communicates unambiguously the essence of its subject, and should

present a realistic stance toward the experienced past so that, particularly during the pursuit of novel ideas, it can permit and enable the presentation of potential impossibilities.

An architectural drawing is the first visual experiment in the hands of every builder, and is created in the process of design both at the workspace and on site, but with a different significance and message. We create a field drawing, perform "live drawing", when we decompose an image of reality with lines, in search for the shape assumed by the space and subsequently the location for our invented shape within the space.

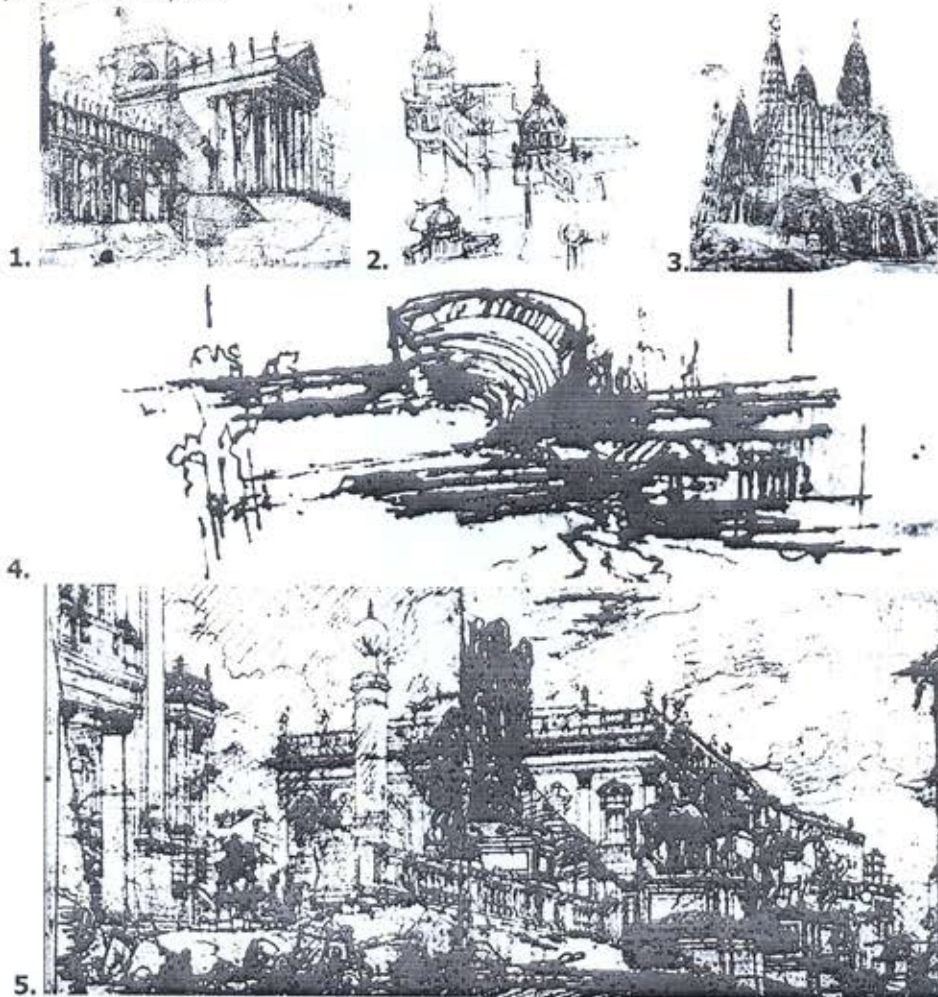


Table 2...Architectural drawing – a builder’s visual experiment...1. Giovanni Battista Piranesi 2. Leonardo Da Vinci 3. Antonio Gaudi 4. Alvar Aalto 5. Giovanni Battista Piranesi

An architectural drawing is likewise a meaningful means of expression for us because in addition to its three dimensions –width, depth, and height, it denotes a fourth dimension –time, more precisely movement, so that architecture can be explored in all aspects, inside and out. An architectural work, its level of creativity, and its value will speak to the drawing’s representation of visual components, and the sensibility in drawing exhibited by the author will determine the degree of his artistic taste.

A special category of records is personal records which contain one’s own observations, aesthetic virtues of the structure and sensitivity to these qualities, and the cultural opinion on the creative merits of that which is seen and experienced. Perhaps this is the reason why today the Central European Journal of Aesthetics – Estetika – recognizes personal records and strives to analyze them in order to appropriately interpret thoughts and opinions on architecture.





Table 3...Personal records, drawings on site – “live drawing”...1. Branislav Milenkovic – Records from Mount Athos 2. Zoran B. Petrovic – Records in Search of Architecture 3. and 4. Aleksandar Radojevic – Records and drawings in transit and the Square of Arms in Kotor, Old Town

As testaments of an individual stance toward every noteworthy feature, such records are distinctive and valuable because, in continuously following the development of architectural thought, they communicate the mindset both of the architect formulating his ideas and later of those interpreting his creation.

Architectural drawings as records are the true bearers of information; they were and still remain a characteristic method of communication. They are a means of investigation, an invisible but extant connection between fantasy, imagination, and reality. Often they are more credible than the architectural work itself as its completion is at times not solely in the hands of the architect, especially in recent times. Architectural drawings as records serve as a unique chronicle of the dialogue between the architect and the space –between the scene we observe and the time in which it was created and shaped. Through both drawing and text, they carry not only an educational message but also a warning about certain observable characteristics of the space or structure that must be taken into account in the course of realization and further development of an idea.

There are numerous books that address the theme of historical evolution of architecture and thus of the architectural drawing, an architect’s foundation, with which architects’ works are portrayed through different presentation techniques. We can trace drawings that record the evolution of architecture, like primary documents, from the earliest drawings, pictorial letters, drawings of architectural objects, paintings, from terrain to architectural drawings made by Medieval architects of brilliant draftsmen, great travelers with a broad predisposition toward art as a whole, from the Renaissance and onward follow the rise of individualism, drawings of structure plans and of their authors alike, to today’s more prominent means of conveying the author’s ideas, the mechanographic drawing.



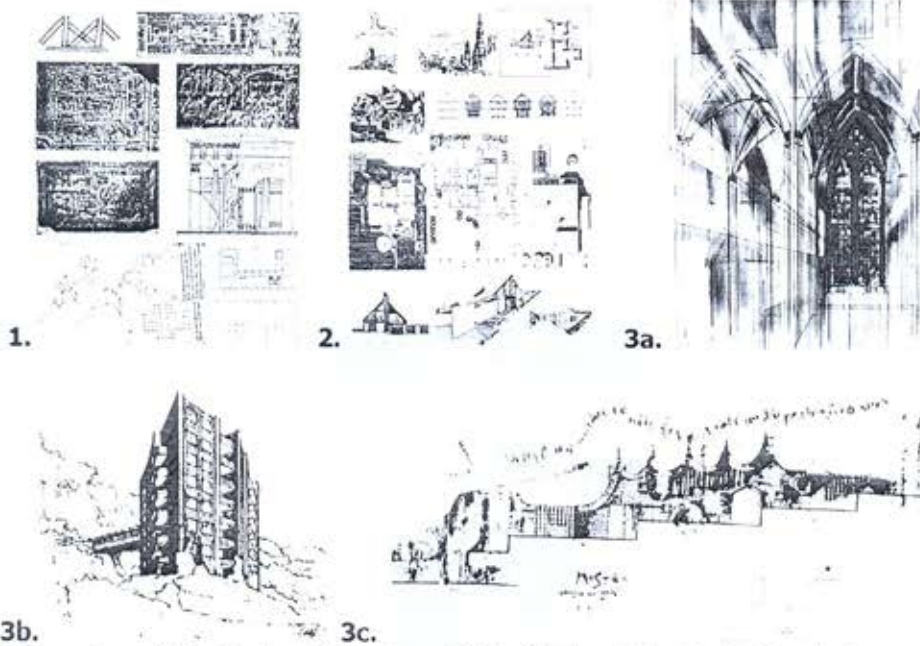
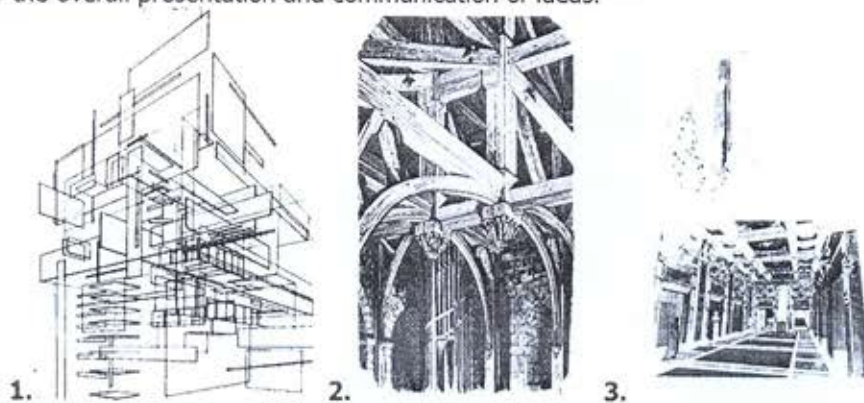


Table 4... 1.Chronology of Architectural Drawings 2. Architectural drawing in the design process 3. General properties of architectural drawings 3a. Le Corbusier 3b. Alvar Aalto 3c. Bogdan Bogdanovic

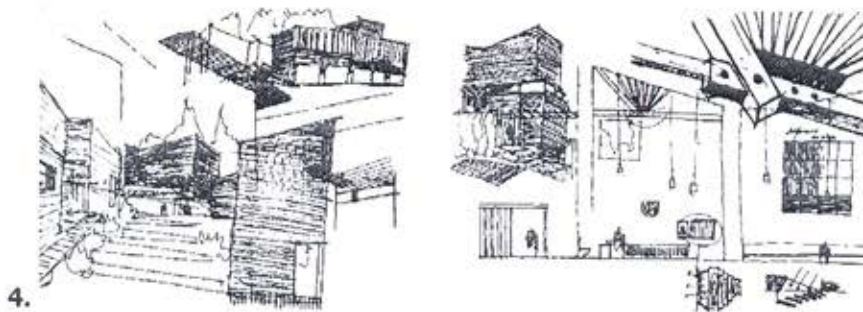
Thanks to preserved drawings and plans of architectural projects and models that portray structures long gone, we can reconstruct architecture's complete expression, philosophical maturity, personal identity, the appearance of a particular era and place; we can explain the duration and degree of development in that region. For this reason, the architectural drawing, with its fundamental characteristics and properties –to present, to study and to document, assumes the most prominent role in the process of generating ideas and recording the observed.

It has long been said that works of art create what nature wants. They open one's eyes. The same is true of architectural works. The acts of planning and presentation, and the selection of techniques for the works' presentation are inevitable needs of every design process and a constant exercise of perception and imagination. Through the basic, expressive elements of architectural composition – lines, surfaces, volumes, grids, a hierarchy of values, the use of geometry as an architectural language and consequently the use of architectural symbols and explanations – an idea is introduced and a visual of the author's initial thoughts glimpsed.

An architectural drawing is deemed successful when, in its corresponding graphical interpretation, the main idea highlighted in its presentation reflects the architect's vantage point; when it exhibits the features of a logical and understandable display of illustration and information; when it achieves continuity in the graphical representation of ideas through all stages of the design process; and when it provides the appropriate selection of graphical techniques or the implementation of multiple techniques for the overall presentation and communication of ideas.





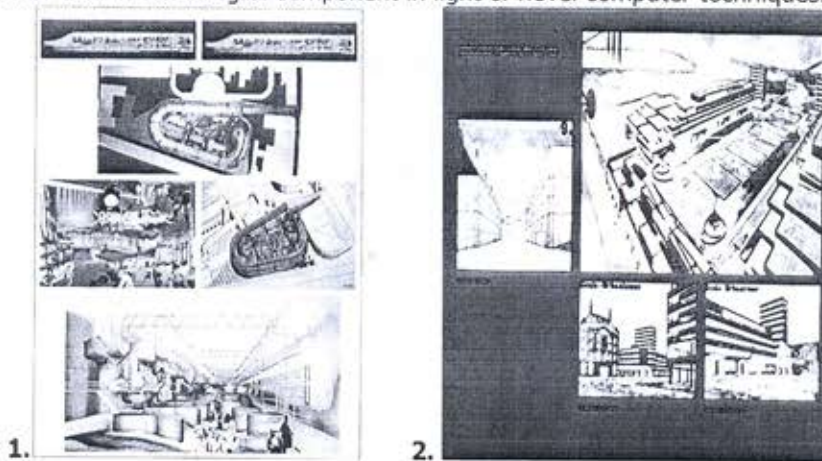


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Table 5...Experimentation with lines, surfaces, and volumes through geometry – the language of architecture...1. Le Corbusier 2. Eugene Viollet-le-Duc 3. Milan Palisaski 4. Alvar Aalto

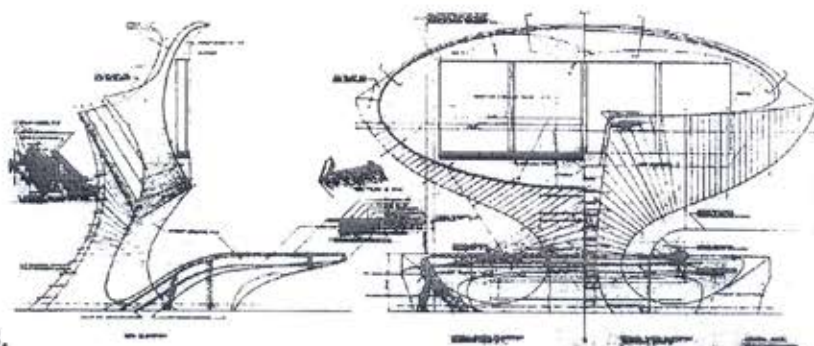
This is crucial because each drawing is, in fact, the beginning of a much more complex set of drawings created during the investigative phase of the idea but also in its reshaping and formulation later on. Black and white or colored drawings, shaded or in rich bundles of parallel lines, simple or complex, completed or refined, reduced to the minimum requirement but which still clearly explain the principal idea, personify the author and display in a visual manner his standpoint toward the problem at hand. A drawing should reflect reality, but it is valuable to the author even when merely pondering it because the preoccupation of every author with a particular subject is usually what determines the direction in which lines are ultimately spread across the paper.

Until the invention of the computer and mechanographic drawing, manual techniques requiring tools – graphite pencils of varying strengths, wooden colored pencils, colored pens, charcoal and ink pens of various kinds, were the primary techniques for both the precise portrayal of drawings and plans as well as for the presentation of architectural configurations on a freehand site drawing. Today, we sadly realize that the use of manual techniques for the precise sketching of architectural drawings is quite rare, and that these techniques are more frequently applied as a specific means of communication rather than as an integral component in light of novel computer techniques.



1.

2.



3.

Table 6... The use of different graphical techniques in the preparation of the final architectural drawings 1. Peter Cook and Christine Hawley – mechanographic set of drawings for a library,



Trondheim, Norway 2. Nikola Dobrovic – manual perspective drawings, the winning competition entry for a terrace design, 1930 3. Eero Saarinen – John F. Kennedy airport in New York

Immediately the question arises: Can the feeling of creation be achieved such that the development of the author's initial idea and the "capture" of that idea during the long and arduous design process occur without documentation by hand or by means of any manual techniques? Can we express as much creativity, in measure and in volume, as we surely possess in contemplating an idea through the use of manual techniques? It is reliably known that a mechanographic drawing accelerates work in its pace and eases it in the design process, particularly in its final stages, but we simultaneously ask ourselves: Will it not divest architecture of its fundamental properties and its essence, its language – expression and terminology, which is best experienced and perceived through drawings produced on paper by the author's hand?

The architect has elevated architecture into an art form, presented it as primary and inescapable. Architecture has truly come to shape our lives, and the architect's realized works have established the stage on which our lives unfold. The architect draws as he sees and perceives the architectural world – thoughtfully and constructively. Through an architect's drawings and in the design process both at the desk and on site, "living sketches" bring an immense variety to the planning and composition of existing objects in the space, with the aim to synthesize a possible representation of the observed scene. The architect is also a documentarian, a witness and notary to the scene with the intention of capturing and defining it through drawing with all its characteristics and features. Through an intellectual and individual experimentation with lines, surfaces, and volumes, a drawing gives the architect the opportunity to find answers to many questions, especially in choosing one of the many ideas that will later through the design process undergo its own development and materialization in the space. However, an architect will even set aside and keep rejected ideas, what some kids might call "doodles," so that, when it is necessary, he may return to them with purpose in the pursuit of some new idea. On the other hand, with drawings on site, the architect examines all compositional values of the area and buildings on it and writes all observable characteristics of their existing mutual relations in that context. He confirms the system of proportionalities applied, the structural logic, the connection of circuit elements, the substantive interpretation of the area, and analyzes the openings and details in relation to the rest of the structure and in conjunction with its style.

For the architect, a drawing is often an excellent matrix for testing theoretical ideas during the design process when many of his personal presumptions become the principal basis of writing about and general attitude toward architecture. Recalling the words of one writer who proposed that to write is to breathe, a drawing serves no different a purpose in an architectural context.

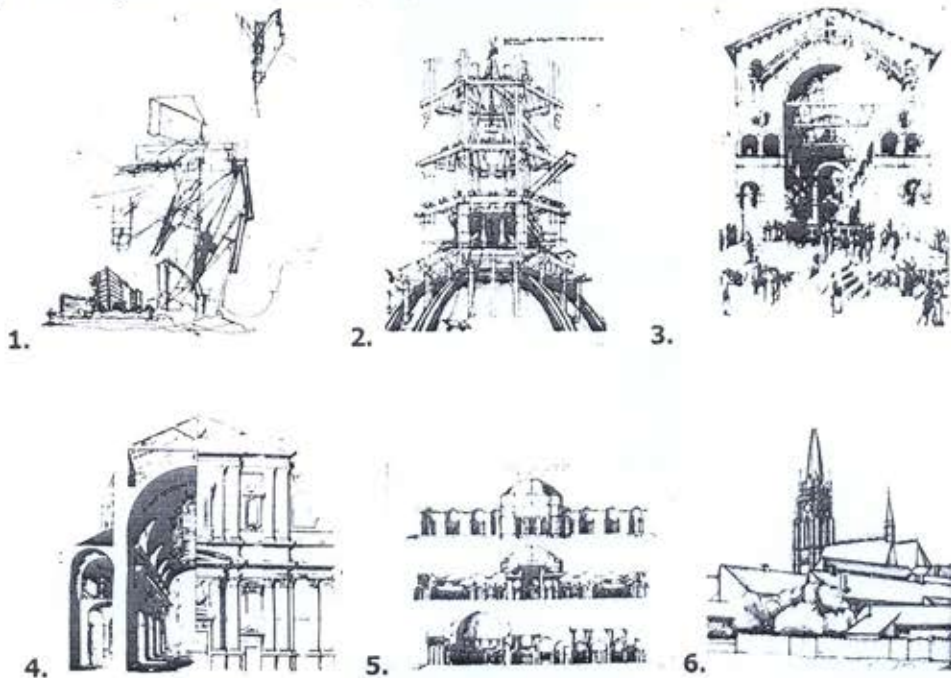




Table 7...Great architects and great draftsmen...1. Alvar Aalto 2. Filippo Brunelleschi 3. Jacopo Bellini 4. Giacomo da Vignola 5. Andrea Palladio 6. Nikola Dobrovic

Today, frequent are considerations on how much time is necessary for, aside from the computer and its great capabilities in the production and presentation of an architectural message, insisting on the nurture of manual architectural drawings. Individual theorists and art historians, who investigate and trace the evolution of the architectural drawing, often supply differing interpretations of known architects' views on the subject. Some architects claim that an architect can still be great even as a poor draftsman while others assert the opposite, that a great architect can only be one who is likewise a great draftsman.

The renowned Roman Marcus Vitruvius Pollio, expert and architect, since the first century B.C. has left us a capital work, a true architectural gospel on architecture in ten books, where from the first book on architecture and an architect's education he writes that an architect must be skilled in drawing in order to present with minimal difficulty the form of the structure he wishes to construct, and to discern what kind of object is presented as well as its significance. If architecture is, as it indeed is so, the art of designing space, then it exists in order to create a connection between sky and earth, between spiritual and material, between imagination and reality.

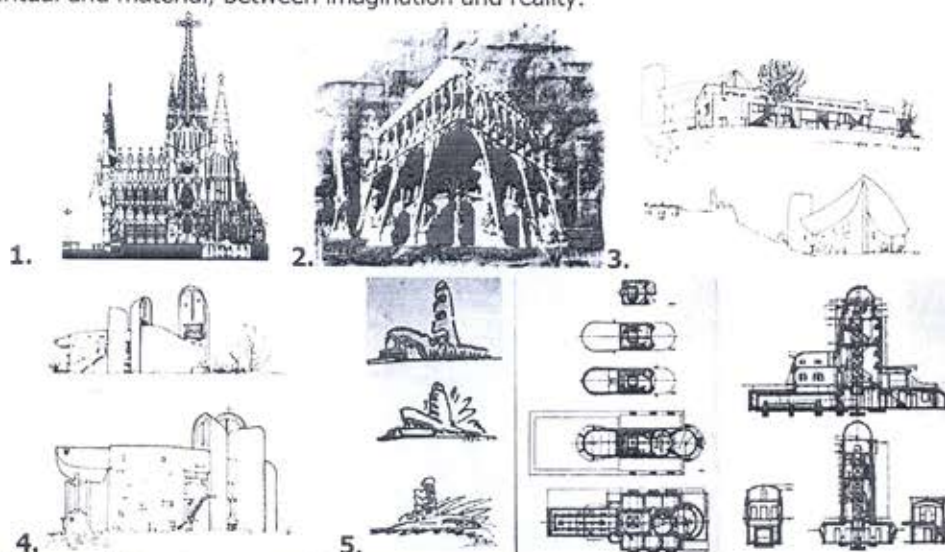


Table 8...Architectural drawings created during the design process...1. and 2. Antonio Gaudi 3. and 4. Le Corbusier 5. Erich Mendelsohn.

Personal sentiment toward and significance of drawings created during the design process was best expressed by renowned Finnish and world architect, one of the most prominent representatives of modern architecture, Alvar Aalto:

"I draw and experience as instinct guides me and inadvertently the mother of ideas is born, the starting point that unites differing and often contradictory elements to a harmonious whole."

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