

Showcases the private sketchbooks of the world's most visually inventive architects, revealing just how much drawing by hand informs great contemporary architecture

Making Marks

Architects' Sketchbooks Revealed – The Creative Process

Will Jones

Illustrated Throughout

22.0 x 29.7cm

320pp

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A4

Book



Key Sales Points

- A follow-up to the very successful *Architects' Sketchbooks* (978 0 500 342688)
- Delving into the personal sketchbooks of sixty leading architects working across the world, Will Jones looks at a vast range of drawings created by hand amidst the digital revolution
- Encompasses an eclectic range of styles, from quick sketches and detailed paintings to formal drawings, displaying a broad spectrum of techniques used by leading practitioners
- Allows a privileged insight into architects' creative processes, as they reveal why hand-drawing plays such an important role in their work

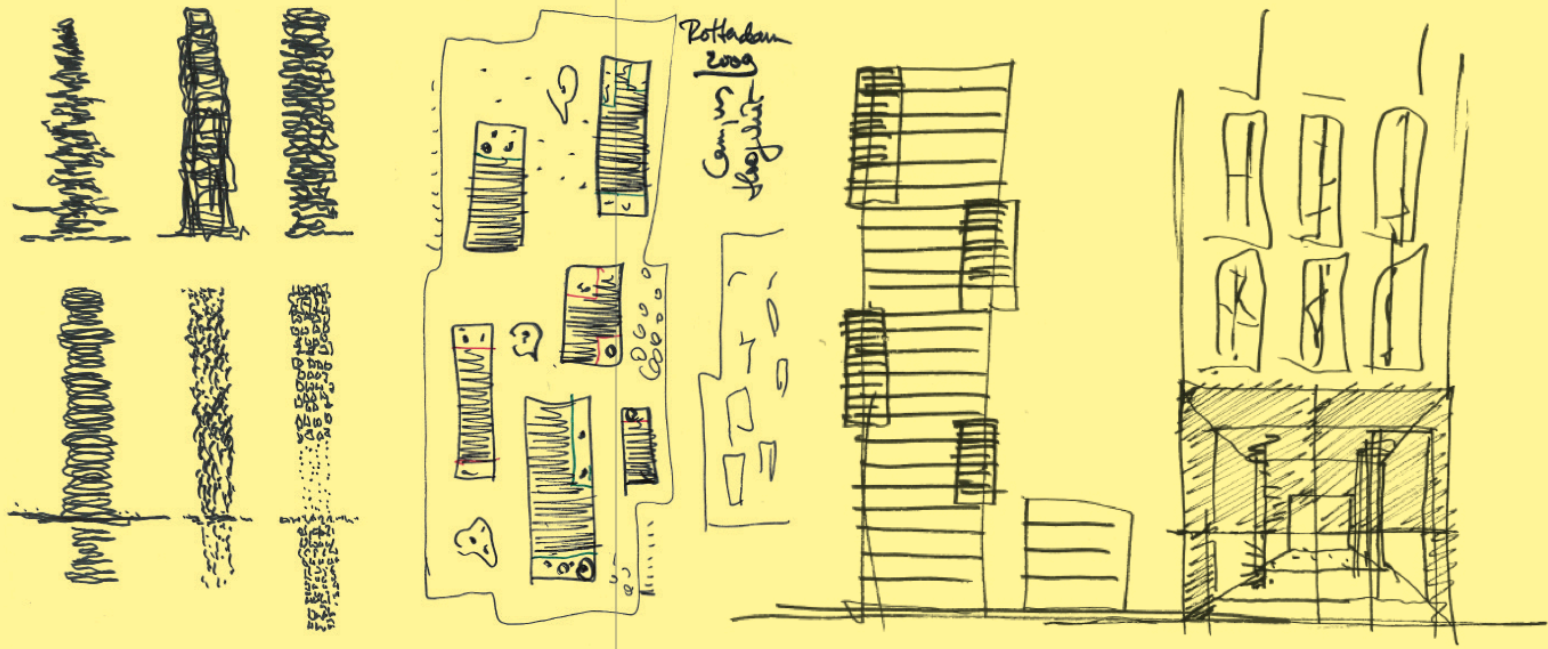
Finished projects, left to right:
#Theater Anatomy
Campus Hospital, Rotterdam
#Theater Rotterdam
Belgium Fashion Shop, Maastricht

WIEL ARETS
Wiel Arets Architects - Netherlands

"It is the ideas behind objects that interest me, rather than the objects themselves," says Dutch architect Wiel Arets. "The difference between a work of art produced by an artist and a drawing made by an architect is that for the latter, the drawing is not the end product. In the office, I often sketch to help me work through my thoughts. More often than not, I will make a sketch and throw it away after a meeting. Drawings are not precious objects to save and cherish."

Arets could be described as a theorist, industrial designer and urbanist, as well as an architect - such are his talents and breadth of knowledge. His firm has offices throughout Europe and the US, and he has held academic positions in Chicago, Berlin and Rotterdam.

"Why sketch?" he asks. "Sketching is very useful for working out initial thoughts for a project, although it has become less important with the introduction of the computer. But sketching is critical when thinking conceptually about a new project, whether a design for a spoon, a house or a masterplan. Designing any of these things would be harder without sketching, but it is not essential to the design process. I rarely save my sketches. If I sketch during a meeting with clients, it is to help them visualize my ideas. In this sense, clients do not interact with my sketches, but observe the ideas within them."



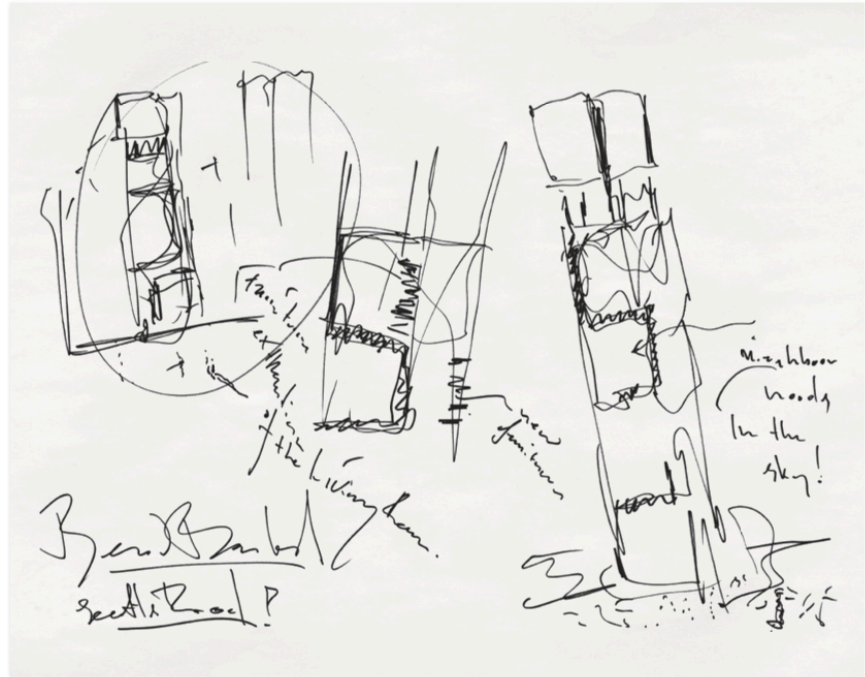
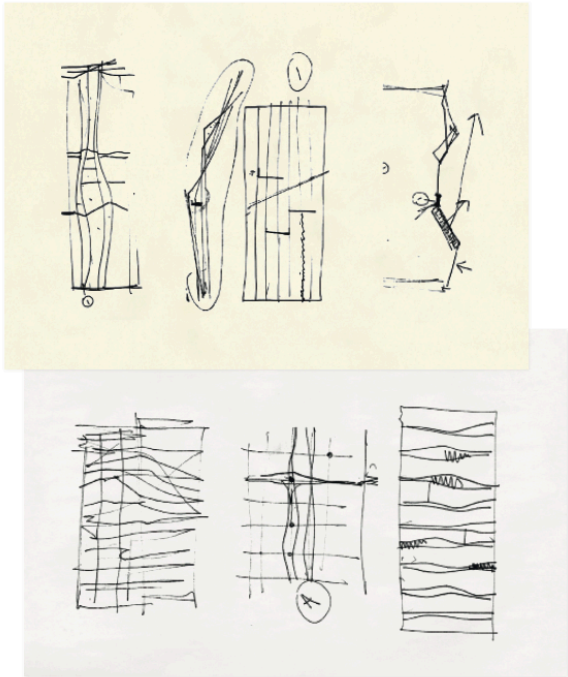
Featured projects
31 Hudson Place, New York (p. 32)
Scott's Tower, Singapore (p. 33)

BEN VAN BERKEL
UNStudio - Netherlands


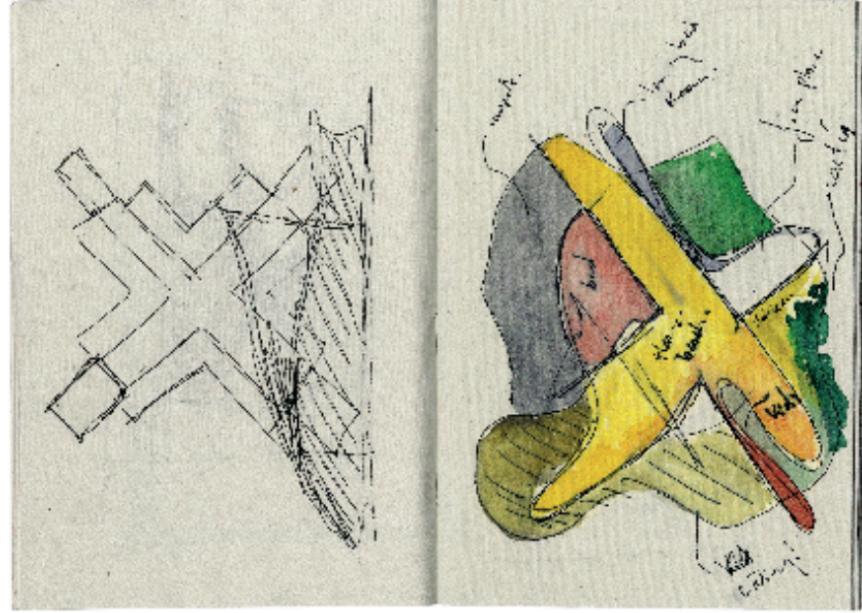
"Sketching is another form of training the mind," says Ben van Berkel, co-founder of Amsterdam firm UNStudio. "I have always believed in an organic hand-to-mind learning process: while you sketch, you learn. Sketching is also closer to your own sensorial experiences, and how you physically connect with and touch something – not just when drawing, but also when making models. It is important to remain active and work with different materials, so that you keep on learning."

Van Berkel set up Van Berkel & Bos Architectuurbureau in 1988, together with Caroline Bos. UNStudio came into existence a decade later, and today the duo are world renowned. Van Berkel has lectured at architectural schools around the world, and currently holds the Kenzo Tange Visiting Professor's Chair at the Harvard University Graduate School of Design.

"The ideas in my sketches are often speculative or suggestive, and can be about completely different things than my designs," he says. "I do a lot of personal sketching – observations, thoughts, ideas. My sketches don't make a logical, visual step from an idea to the form of a building; they are more like diagrams for potential variants of organizational strategies. We use the drawings in the designs, but they are more instrumental than representational. I see some of the sketches I make as ideograms, where words and ideas are expressed through graphic symbols that come together in a formal gesture. So it is an actualization of the two. From that, I can pick up an organizational idea for a potential building."



vom affekt
 viele Me-ho
 schaukelt
 . Perseus Dependent
 - fluss aufeinander
 eines viber 1 separieren



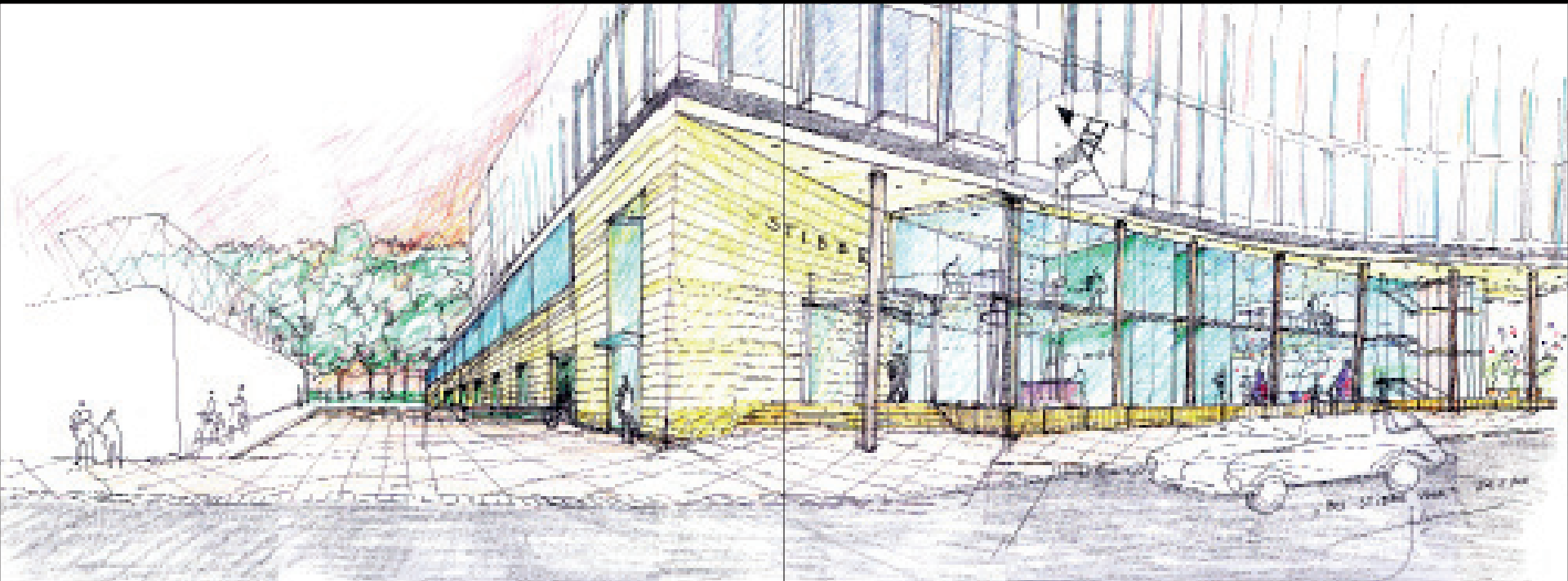
Featured projects:
 Barbours (p. 448)
 Santa Maria (p. 446)
 Piazza Roma (p. 44-45)
 Favosites (p. 44-45)
 Piazza del Popolo (p. 45)
 Hertsch (p. 45)

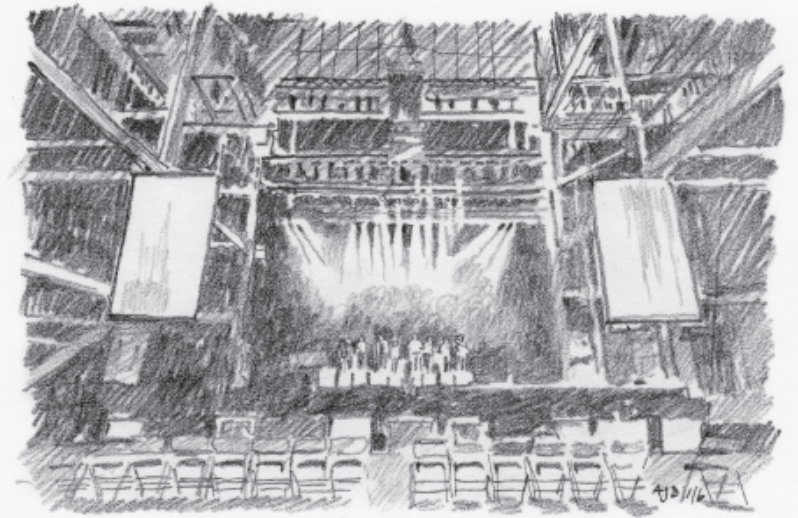
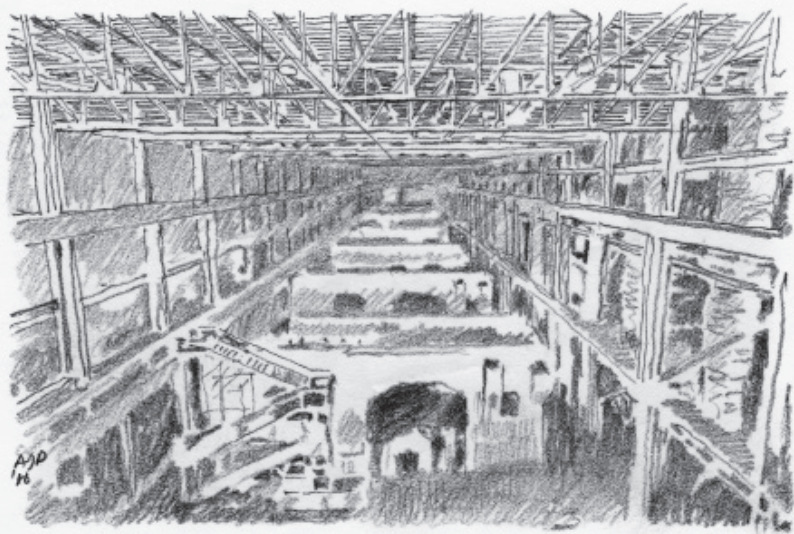
JACOB BRILLHART
 Brillhart Architecture - USA

"It is still essential to know how to draw," says painter, author and architect Jacob Brillhart. "Travel drawing, in particular, serves as a fundamental form of research and development for young architects. In the experience of physically recording what we see, we bring back with us a new way of seeing, as well as sketchbooks full of information, analysis and an understanding of architectural principles: colour, light, and all the other elements that make architecture matter and affect the human condition. We bring back the understanding of another culture, history and place, and the emotion, memories, sounds and smells of being in situ. This level of engagement allows us to see, and see again."

Brillhart's fascination with Le Corbusier and the doctrines of the Modernist school has informed the work of his Miami-based firm. "Each project is explored using a matrix of different media lenses, including painting, hand-drawing, physical models and mock-ups, as well as CAD, hyper-realistic renderings and 3D computer models, in which application and implication are prioritized," he says.

"Most of our designs start out with sketches and small physical models. From these studies, we begin to formulate a part, or concept, which then goes into the computer, so that we can apply actual dimensions to it. With a working base, we go back and forth, printing out the 3D and planometric views and sketching over them to test alternative ideas and "feel" the project through our hands and eyes."

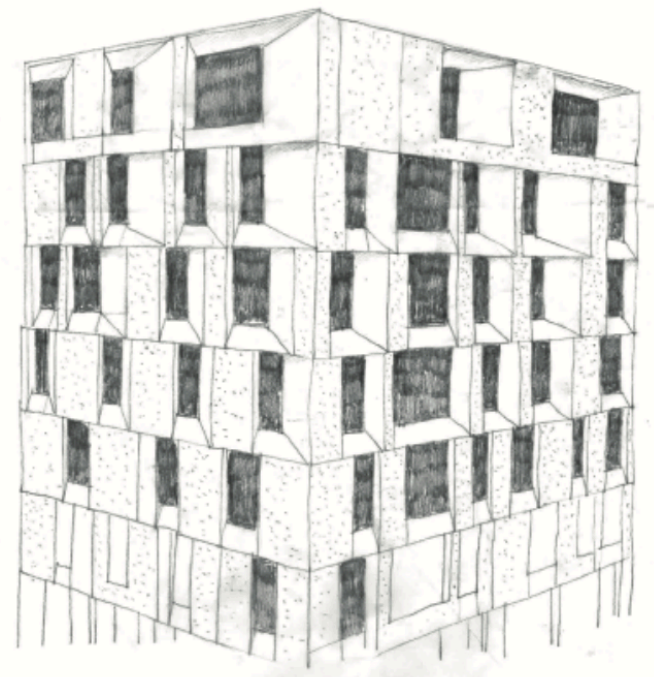
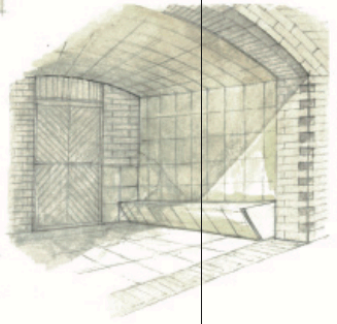
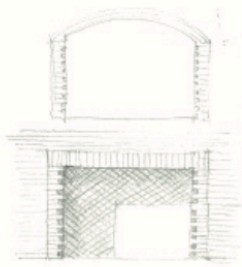
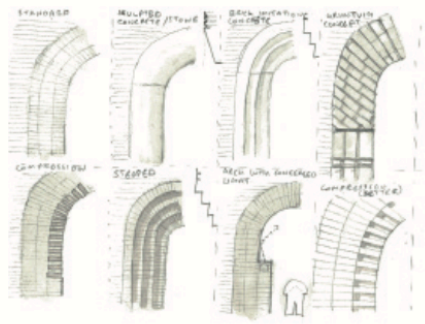
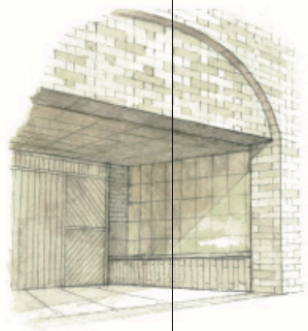
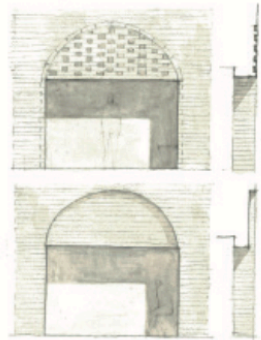
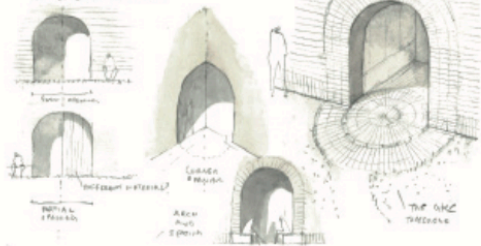


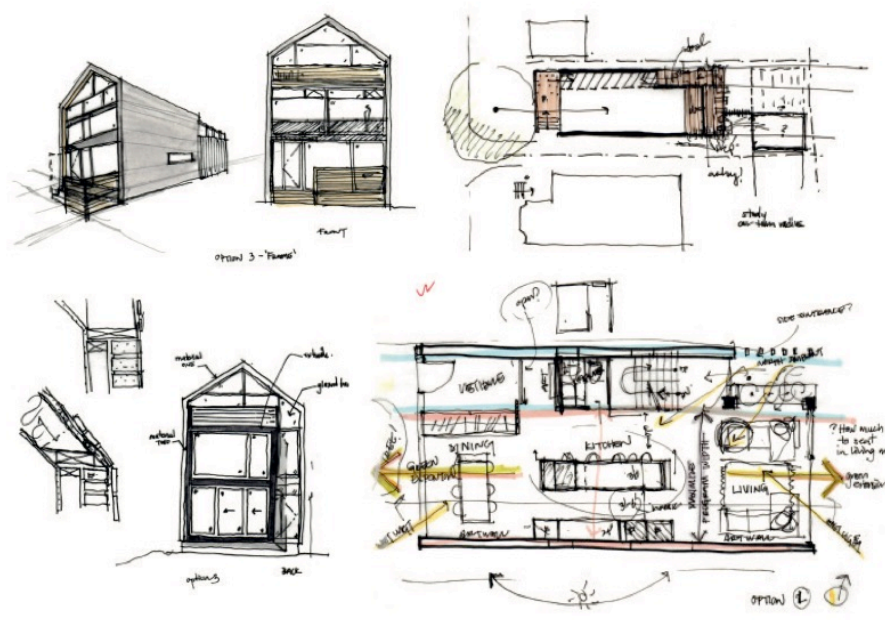
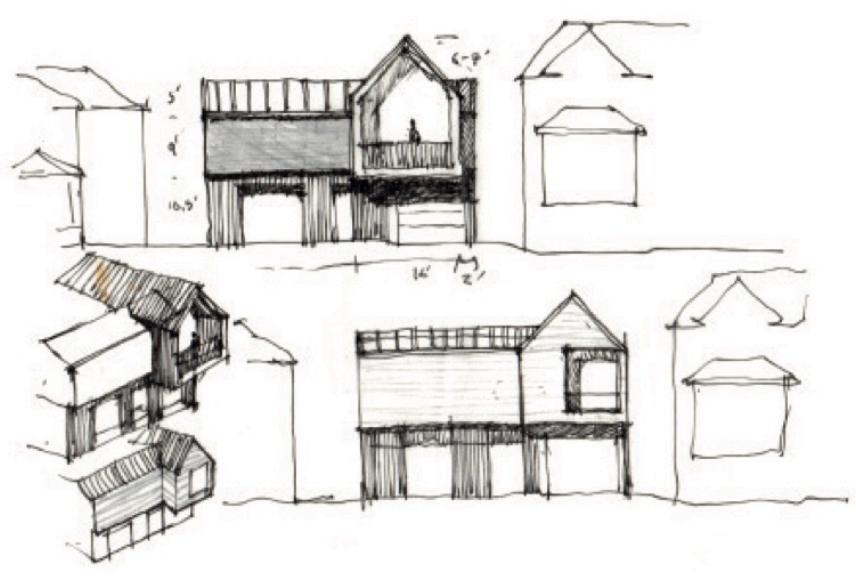


ENTRANCE

ARTICULATION OF
ORGANIC FORM
- 1931 1932 -
ENTRANCE

PROPORTIONAL CONTINUITIES





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