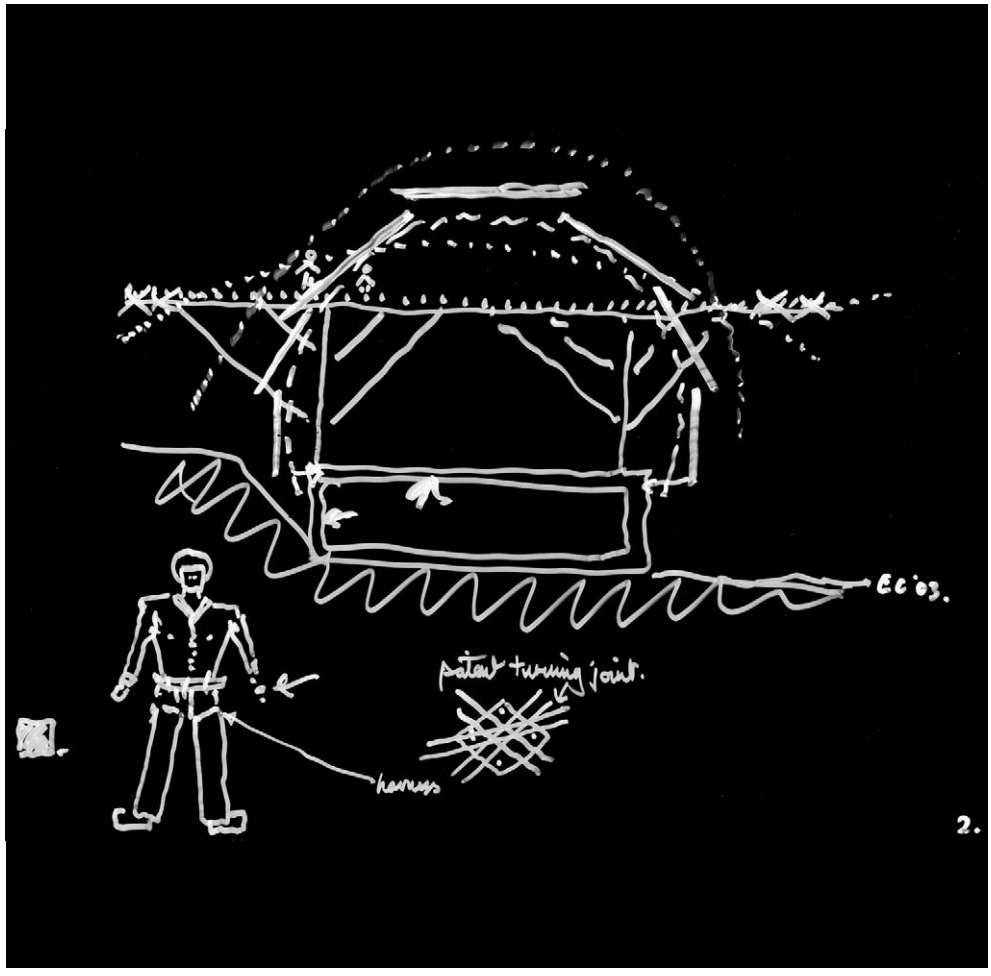

Above
Edward Cullinan, Sketch made for overhead projector showing construction guided by statutory safety requirements

detailed drawings which are to test what we're thinking. Then the second chapter is like doing pictures of what we've already got.'
(Robbins, 1994, p.58)

Cullinan is not only making another description of the Popperian sequence but also emphasising the fact that in

contemporary architecture design almost always involves more than one person. Drawings become doubly important as a way of communicating.

It could be argued that these quotations all stem from the 20th century and that perhaps the concept of design as an autonomous topic is a modern invention. And to some extent that would be correct.

The history of architectural theory is very much more concerned with product than process, with the visual attributes of buildings rather than any investigation of how they came to be, irrespective of their appearance. In a sense it is much more historically biased rather than searching for explanatory ideas. Past concerns have centred on the nature and origin of the orders, on symbolism, on the difference and essential characteristics of columns and walls, on the necessity or avoidance of ornament, on the relation of beauty and proportion, on architecture and the city and, virtually in every period, on how architecture ought to satisfy functional requirements as well as artistic ambitions. The subject was the built world around us, not the mind of the architect.

There are of course exceptions. An early and notable example was Leon Battista Alberti (1404–72), architect, painter, writer, inventor, athlete. He wrote his most influential book, *De Re Aedificatoria*, in the middle of the 15th century. It was not published until 1486, fourteen years after his death. In the second paragraph of his work he makes clear that

> '... Him I consider the architect, who by sure and wonderful reason and method, knows both how to devise through his own mind and energy, and to realise by construction, whatever can be most beautifully fitted out for the noble needs of man, by the movement of weights and the joining and massing of bodies. To do this he must have an understanding and knowledge of all the highest and most noble disciplines. This then is the architect.' (Alberti, 1988, p.3)