

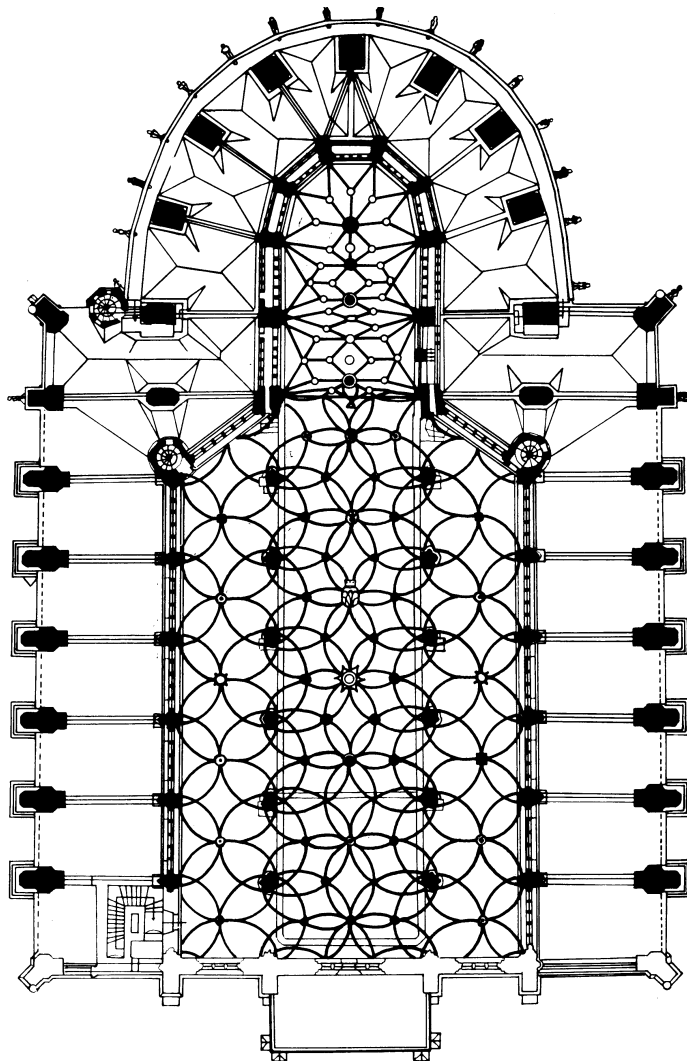
Above, left
**SS. Salvator &
 Bonifatius, Fulda,**
Germany 791–819; plan
 of Carolingian church and
 atrium

Above, right
Leon Batista Alberti,
 S. Andrea, Mantua,
 Italy 1470–

the two. The difference between the three is of intent and execution. It is the first function which is at the moment the most relevant to this discussion.

When Erich Mendelsohn does a small scale pencil sketch of the Einstein tower in Potsdam in 1920 or when Mike Davies of the Richard Rogers Partnership produces a series of rapid concept sketches in May 1996 for the Millennium Dome, there is an inevitable and perhaps necessary imprecision. The first thoughts can only concentrate on certain primary intentions, on certain gestures which are indications but remain open ended; they are tentative answers to the hypothesis which had formed in the mind. In that sense they resemble a painter's

Right
Church of St Barbara,
Kutna Hora 15th century;
vaulting plan of nave and
presbytery



early explorations through drawing. They differ significantly, however, since a painter's sketches will be translated into another two-dimensional picture, an architect's probings are the beginnings of a three-dimensional form at a dramatically different scale.

Like a painter's work, however, architects' drawings are also the result of eye and hand co-ordination, even if done on a computer. They are the nearest to a craft activity that occurs in the design sequence. It is therefore not surprising that in several cultures there is the story of the ruler who asked an architect to design him a building and was so pleased by the result that he had the eyes of the architect gouged out or his hands cut off so that the building could not be repeated.