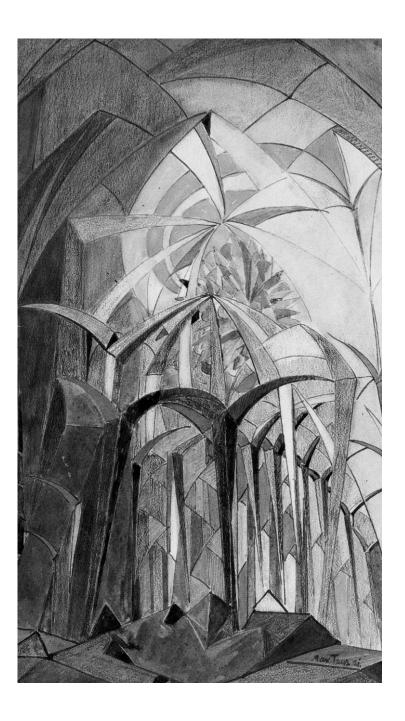Right
**Max Taut, Blossom
House** 1921; watercolour,
ink and graphite sketch

command over what they are designing and without the
authority and the concomitant control this gives them
over the making of architecture, the practice of architec-
ture and our built environment would not be what they
are today. Nonetheless, opening up a dialogue about
drawing between anthropological outsider and archi-
tectural insider, even to the degree that one voice, the
anthropologist's, appears critical, can only help broad-
en architectural possibilities. The way we use and
understand media, and the relation of the virtual to the
real, are today being rapidly transformed. As a result,
how we allocate social responsibility and position to
those cultural actors who use these media and deal with
the relation of the virtual to the real will also be trans-
formed. If architects are to play a role in these changes
and if they are to realize the full potential of what lies
ahead, they must examine their practices in the present.
A dialogue about drawing among architects and
between architects and others is a crucial place to
begin.'
(Robbins, 1994, p.300)

It would be foolish to deny that drawings represent a
mystique and therefore some kind of power, almost the essen-
tial trappings of a priesthood, quite apart from their function as
transmitters of instructions. If we want non-architects to play a
greater role, to make decisions or at the very least to understand
the process of design decisions, how can this be done without
the use of drawings or models? Both are limited and capable of
manipulation. As architecture is a visual medium, I see no way
round. Words are certainly not the answer; there is no direct
correspondence between words and three-dimensional reality.
Robbins does not indicate how to surmount this obstacle, how-
ever much he encourages us to try. It does not seem likely that
electronic means of depiction will solve the problem; they are