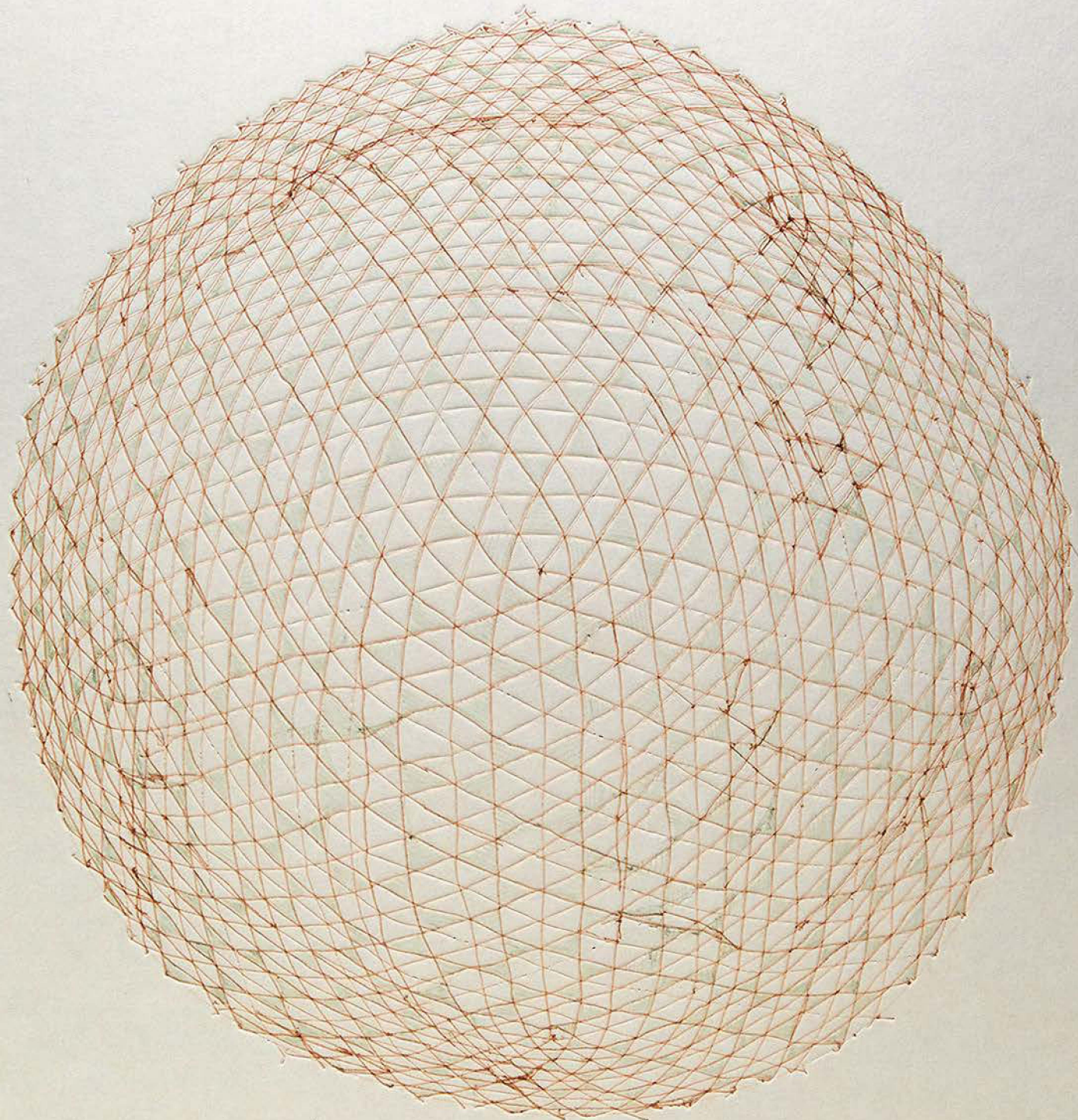
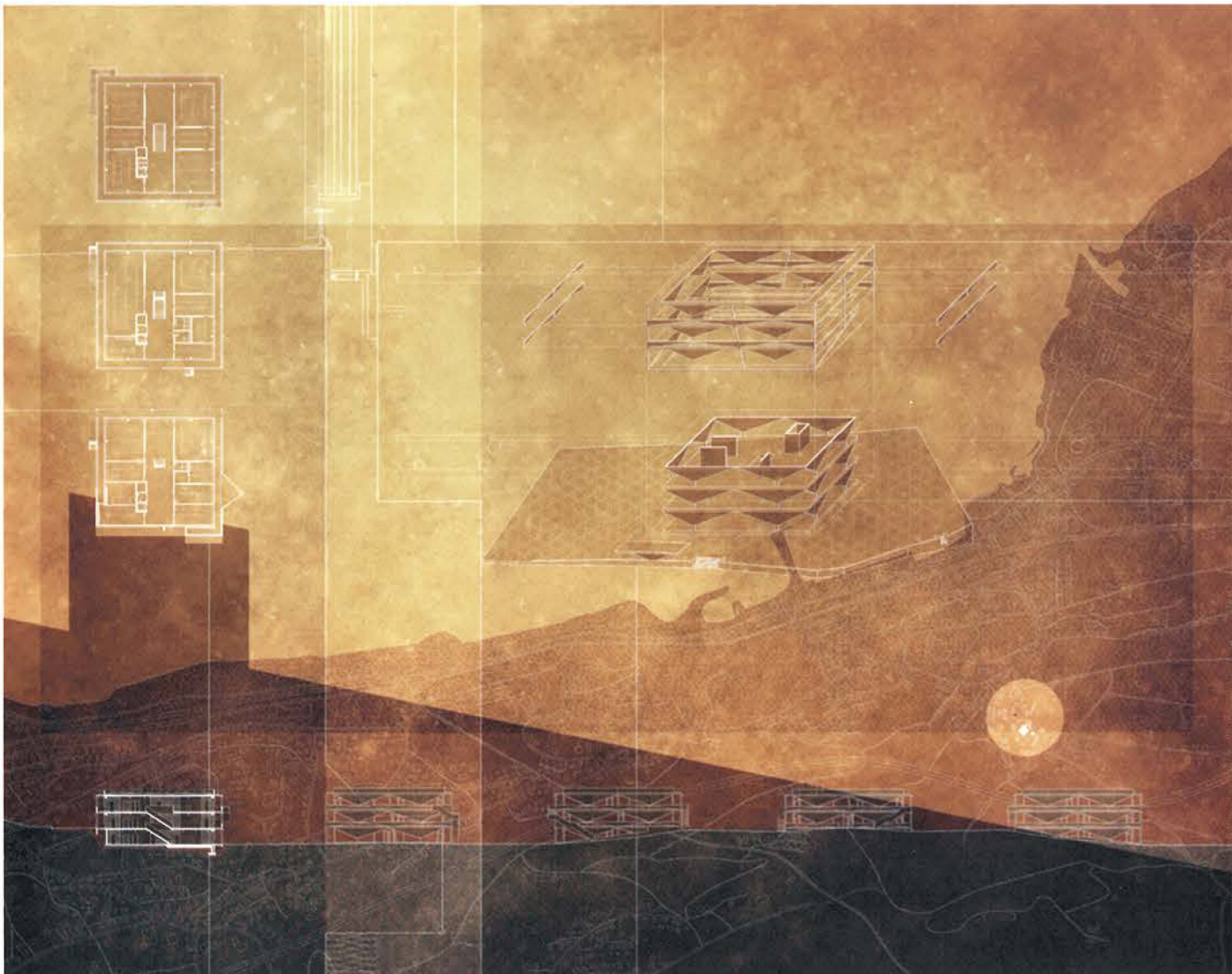


# DRAWING ARCHITECTURE



PHAIDON



ANGELA DEUBER (1975–)

School in Thal, 2013

Inkjet print on fine art paper

150 × 190 cm, 59 × 74¾ in

This drawing, which architect Angela Deuber calls *Analytique*, is of a school building for the village of Thal. From a distance the surface of the large drawing, which is 1.5 m (4.9 ft) tall and 1.9 m (6.2 ft) long, reads as a composition made of shadows and silhouettes. The darkest zone inhabits the bottom of the sheet. Running diagonally down from a third of the way up the sheet, a dark shape reveals the nature of the ground in a section that cuts through the slope of the site. Just a short way down, it is interrupted by the outline of the building at a large scale that is easy to read from afar. At a much smaller scale, the edge of Lake Constant creates an uneven line behind, rising almost to the upper

right-hand corner. A pale circle around a tiny white square indicates that the sheet constitutes a site plan showing the school in relation to its local and regional geographical features, on top of which the other translucent layers have been applied like veils. Behind these shaded zones, the sheet pales into a golden colour, over which a lighter vertical strip and darker-toned rectilinear fields highlight specific elements of the orthogonal drawings that describe the three square floor plans, cross section and four elevations of the building. These are discernible closer up, drawn to the same scale as each other, with a white line running across the top of the dark zone to

indicate the surface of the ground. This delicate white line is used to demarcate the plans and the section. The elevations, on the other hand, are drawn in dark shades over the brown background, visible but camouflaged. Floating over the surface of the lake, two different axonometric projections show the organization of the design: the top image dismantles the exterior structure of the facade, while the bottom shows the internal structure and is sited in a garden plot, symbolised by a geometric pattern.



PIETER SAENREDAM (1597–1665)

Nieuwe Kerk in Haarlem, 1653

Oil on oak

88 × 103 cm, 34½ × 40½ in

Pieter Saenredam's images of seventeenth-century architectural settings resonate today with a minimalist sensibility, selected as favourites by John Pawson and Edmund de Waal. Capturing the essence of plain space by conveying the material, atmosphere and light of large-scale interiors – such as the one in this painting of Haarlem's Nieuwe Kerk, a Protestant Reform church built in the mid-sixteenth century – they depict scenes of everyday life facilitated and protected by a monumental and puritanical architecture. The greater part of Saenredam's oeuvre comprises church interiors that have the open character of public squares rather than the regulated nature of ceremonial buildings. Here,

the pavements are inhabited by active figures, and a dog plays near two seated children. The asymmetry of the painting's composition contributes to its informality, and behind the children the enclosure for the pulpit and its canopy sits ship-like on the floor, surrounded by empty space. Nonetheless, the architecture of the church depicted in this image is symmetrical, with a central cross-vault leading into barrel vaults, and a hanging lantern making a vertical line down the centre of the painting. The direction of single-point perspective places the vantage point off-centre, however, and looking towards the corner of the church rather than at the central doorway at the rear. Saenredam was

a master of perspective, and his constructions were based on precise measurements. For his interiors, he often made several sketches of overviews, detailed drawings and ground plans, noting the distances between, and the dimensions of, the main architectural elements. This view is unusual in that it includes several elements that existed only in the construction drawings of the church but which, for financial reasons, were not executed in the actual building.