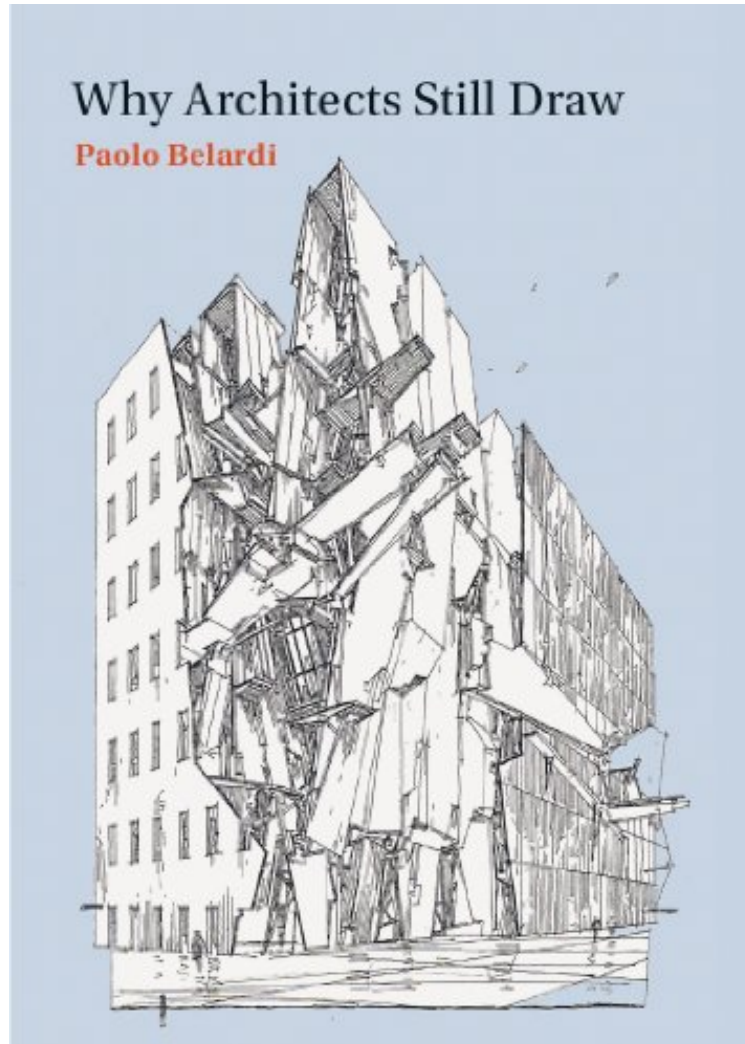


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Why Architects Still Draw (MIT Press)

Paolo Belardi, Zachary Nowak
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Paolo Belardi, Zachary Nowak : Why Architects Still Draw (MIT Press) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Why Architects Still Draw (MIT Press):

0 of 4 people found the following review helpful. One StarBy wfThere is no new information.4 of 4 people found the following review helpful. Imagining Why Architects Still Draw - Not Seeing What They DrawBy Christopher PizziThis book is modeled on Italo Calvino's writing. It is a narrative told with other narratives. Literature, movies, poems, places, people, events. These are all configured to support an essay with an opaque narrative arc. This is both the delight and the dilemma of the book. Many examples are tangents that don't reinforce the thesis at hand and leave the reader wondering, why the excursus? If you like this elliptical style of writing, you will enjoy the book.This book about drawings has no drawings inside it, nor illustrations, nor photos. I found this to be a drawback, as they could have enriched the book and help achieve its goals. The books preface notes that related illustrations can be found on a

website - which is helpful but still seemingly remote. If you choose to buy a physical book, shouldn't you get the images too? Belardi returns to Calvino and specifically mentions the essay "Quickness" from *Six Memos for the Next Millennium*, a wonderful book at the center of my bookshelf. Ultimately, these two essay lectures by Belardi could benefit from Calvino's quickness, if not from the editorial services of Hemingway. Although there are illustrative voids in the prose, it is still an excellent lecture, and guides the reader on a journey of contemplating the complexity and potential of drawing. 0 of 6 people found the following review helpful. Poor printing cover was upside down and backwards. By Milton Yergens. Poor printing cover was upside down and backwards, body of book was trimmed with uneven margins leaving the top sentence on every page in the entire book missing. This was nobody's fault and the book should have been discarded at the plant.

Why would an architect reach for a pencil when drawing software and AutoCAD are a click away? Use a ruler when 3D-scanners and GPS devices are close at hand? In *Why Architects Still Draw*, Paolo Belardi offers an elegant and ardent defense of drawing by hand as a way of thinking. Belardi is no Luddite; he doesn't urge architects to give up digital devices for watercolors and a measuring tape. Rather, he makes a case for drawing as the interface between the idea and the work itself. A drawing, Belardi argues, holds within it the entire final design. It is the paradox of the acorn: a project emerges from a drawing -- even from a sketch, rough and inchoate -- just as an oak tree emerges from an acorn. Citing examples not just from architecture but also from literature, chemistry, music, archaeology, and art, Belardi shows how drawing is not a passive recording but a moment of invention pregnant with creative possibilities. Moving from the sketch to the survey, Belardi explores the meaning of measurement in a digital era. A survey of a site should go beyond width, height, and depth; it must include two more dimensions: history and culture. Belardi shows the sterility of techniques that value metric exactitude over cultural appropriateness, arguing for an "informed drawing" that takes into consideration more than meters or feet, stone or steel. Even in the age of electronic media, Belardi writes, drawing can maintain its role as a cornerstone of architecture.

About the Author Paolo Belardi, an architect and poet, is Professor in the Department of Civil and Environmental Engineering at the University of Perugia. He has won numerous international prizes, including TECU Architecture Award and the Premio Internazionale di Architettura Andrea Palladio. Zachary Nowak is a graduate student in the doctoral program for American Studies at Harvard University and Associate Director for the Food Studies Program at the Umbra Institute, in the central Italian city of Perugia.