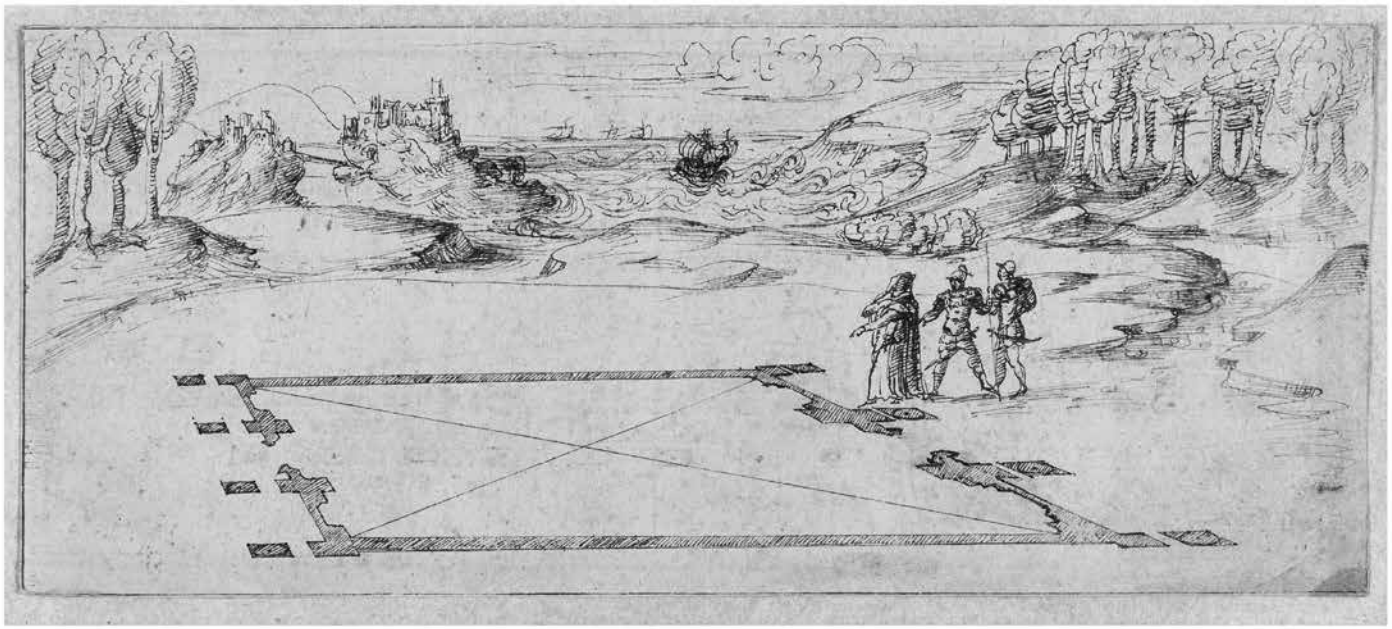
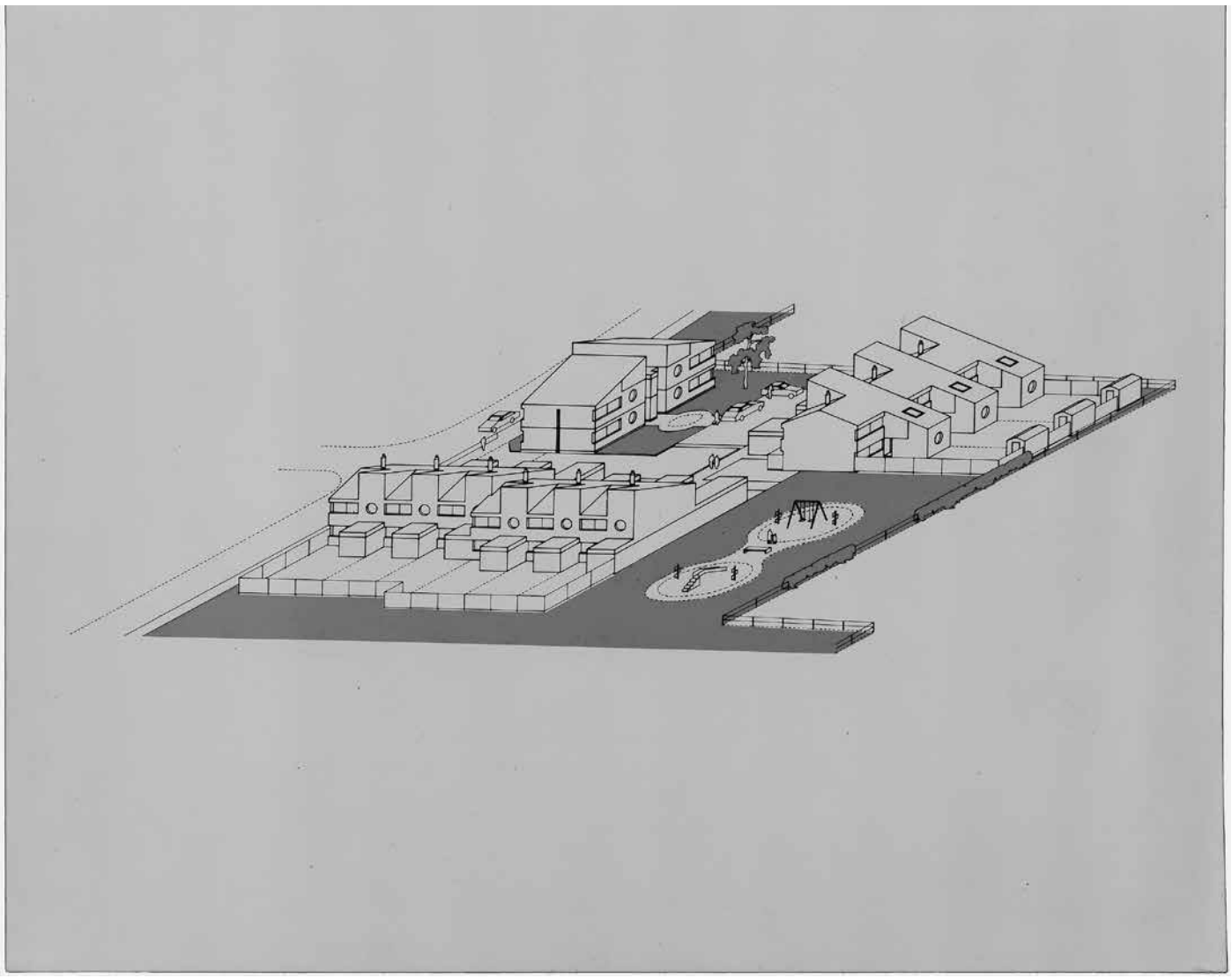
arq (2018), **22.1**, 8–40. ©Cambridge University Press 2018
doi: 10.1017/S1359135518000234



1a



1b

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A selection of plan drawings from the Drawing Matter archive – paired as visual rhymes or striking contrasts – reflect on the plan drawing as a paradoxical sort of object.

Drawing matter: Plan

Stan Allen, Niall Hobhouse, and Helen Mallinson

The enterprise of collecting the drawings now assembled in the Drawing Matter archive began in the mid-1990s, *writes Niall Hobhouse*. The archive now includes a significant body of material focused on architectural drawings as works of ongoing exploration and discovery, particularly through sketches, sketchbooks, models, study, and presentation drawings. The pairs of drawings selected here trace the outlines of the plan as a drawing type unique to architecture. Their expression ranges from the carefully literal to the speculative – from Charles Barry at Karnak to James Stirling in Stuttgart.

The architectural plan drawing is a paradoxical sort of object. In principle, an instrument that should be rendered obsolete by the act of construction, it nonetheless remains the most intensive and compact description of an architectural idea.

'Plan' is a verb as well as a noun, and implies a path toward a specified outcome. The plan is fundamentally optimistic, countering entropy with order, and this anticipatory quality is embedded in the logic of the plan itself. Architects make drawings for buildings that do not yet exist. An architectural plan is an empty geometric scaffold that awaits both construction and inhabitation.

But the plan also works retrospectively: it was the primary technical means employed in the measuring and recording of ancient architectures that was so fundamental to the education of a classical architect. And these drawings affirm that such reconstructions, far from being rote academic exercises, draw deeply on the architect's creative intelligence. In fact, we would argue that the conceptual power of the plan as a working instrument is precisely its capacity to function simultaneously as an analytical and projective device, poised between past histories and future possibilities.

The plan functions through the abstract means of pattern, interval, and measure to encode information about structure and order, yet it is also a snapshot of social relationships.[1] Michel Foucault has famously argued that technique is social before it is technical; the architectural plan *always* works simultaneously in the social and technical registers.

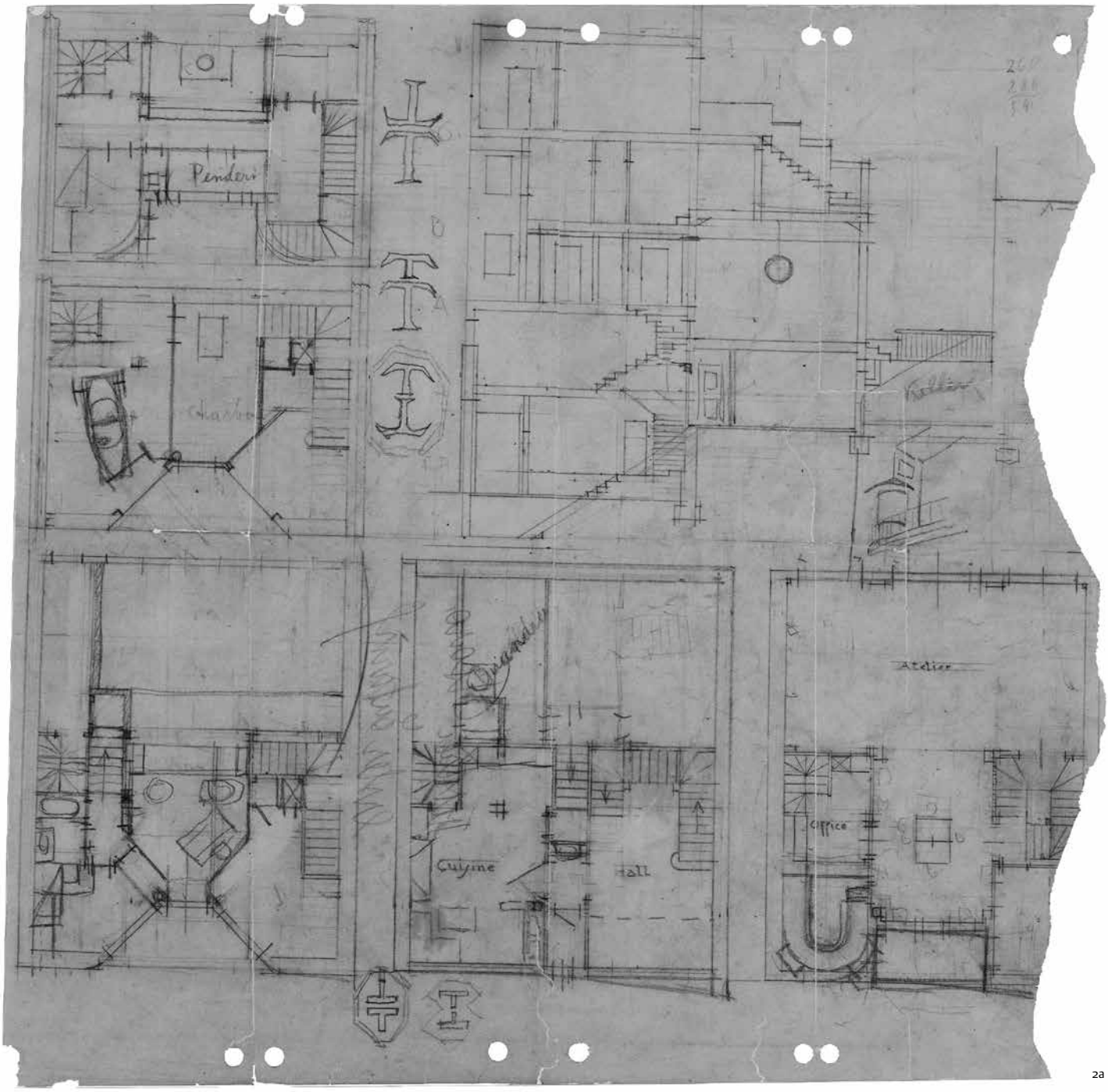
What we talk about when we talk about the plan – in both the general and the specific senses, such as the *plan libre* or the plan of Le Corbusier's Villa at Garches – is a particular set of relationships. Like a musical score, the plan can be reproduced without losing significant information. But architecture will never be a fully notational art form and these 'autographic' plan drawings have much to teach us. It is not simply a question of connoisseurship, or of identifying drawings as autonomous works of art; it is more a question of providing a larger evidential context for the architect's intentions: a chance to inspect the conventions of drawing, and even, in many of the examples chosen, the hesitations – the quality of searching and testing – that is communicated through the nature of drawing itself. Some of the most interesting drawings are those in which the uncertainty of the architect is on display.

Finally, what jumps out is how immediate, how contemporary, these drawings are. While the tools have changed, the conventions of plan-making have not been significantly altered in 500 years. This provides a unique historical window. It is impossible to inhabit the day-to-day social, political, or cultural reality of a Sangallo, a Loos, or a Fontaine but we understand – not intellectually but through the hand as a kind of bodily apprehension – what it means to make these drawings or to imagine these spaces.

Over the course of an intensive day-long session, the authors combed the *Drawing Matter* archives for exemplary plan drawings. Their selections are presented here in pairs, based on visual rhymes or striking contrasts, on cross-historical comparisons or the persistence of plan-making techniques over time. It is, among other things, a case for the continued relevance of the plan today as evidenced by the diversity, conceptual density and sheer visual power of these artefacts.

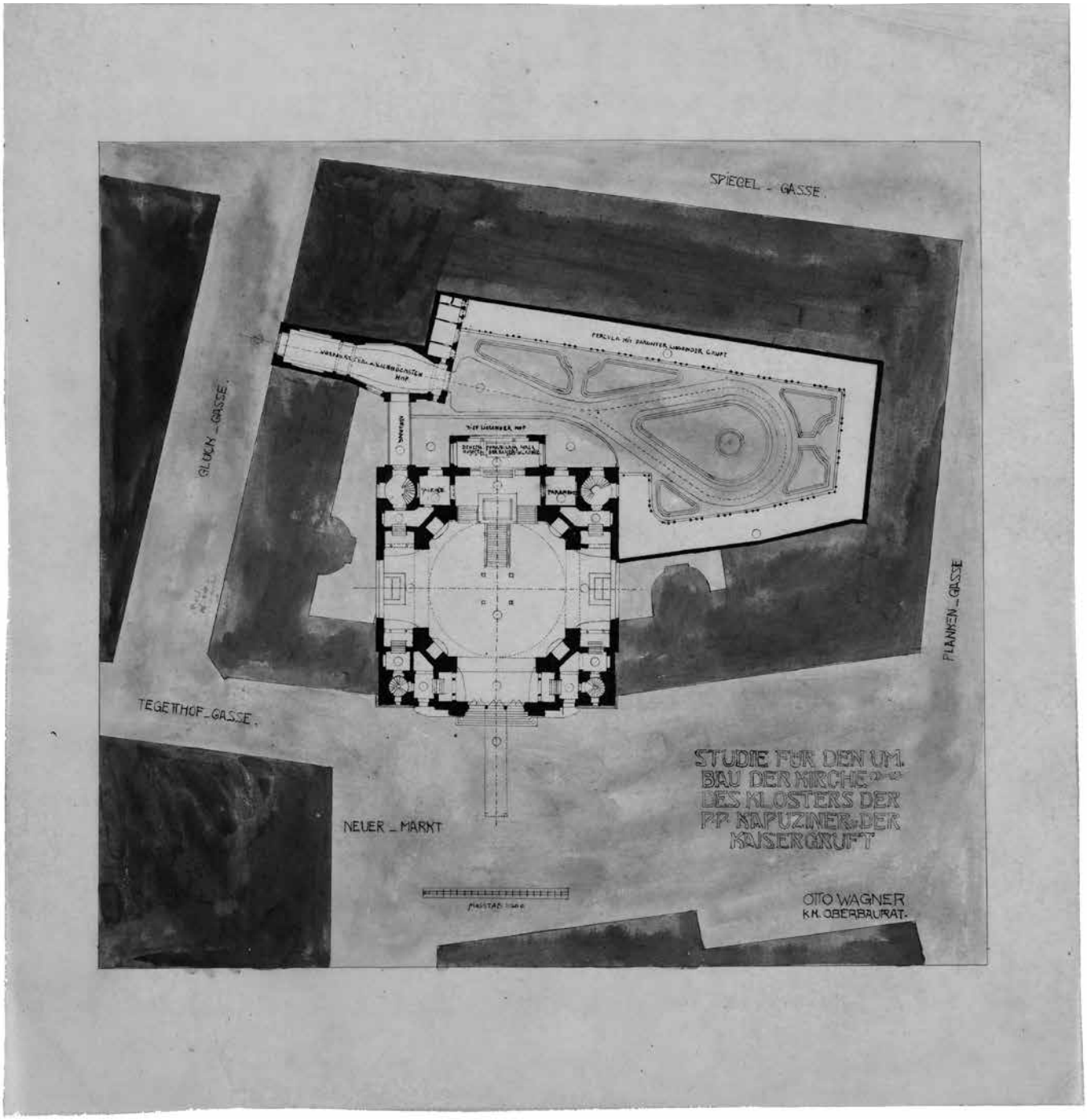
1 *a* Attributed to a member of the Sangallo family, *Plan of a four-column amphiprostyle in a coastal landscape, illustration to Vitruvius Book III, chapter 2*, 1530–45. Pen and dark brown ink on laid paper, 150 x 250 mm.
b James Gowan, Isometric of housing, East Hanningfield, Essex 1975–6. Pen, ink, and green film on board, 205 x 254 mm, © Estate of the architect.

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2a

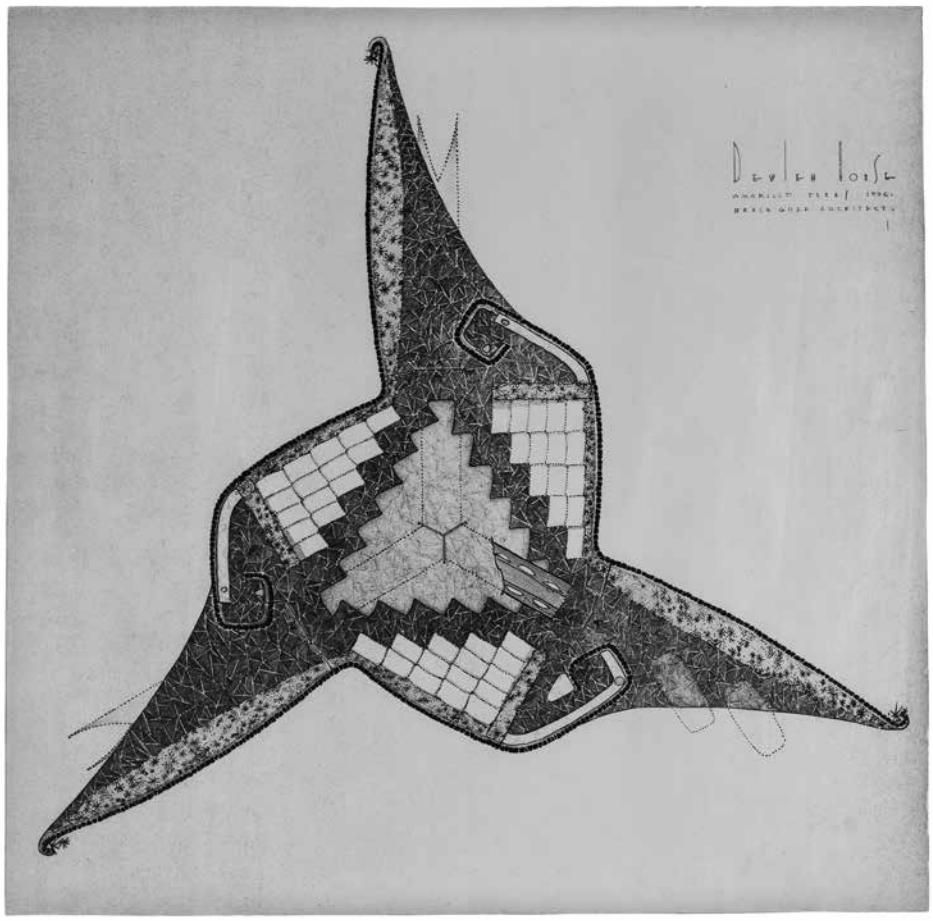
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2b

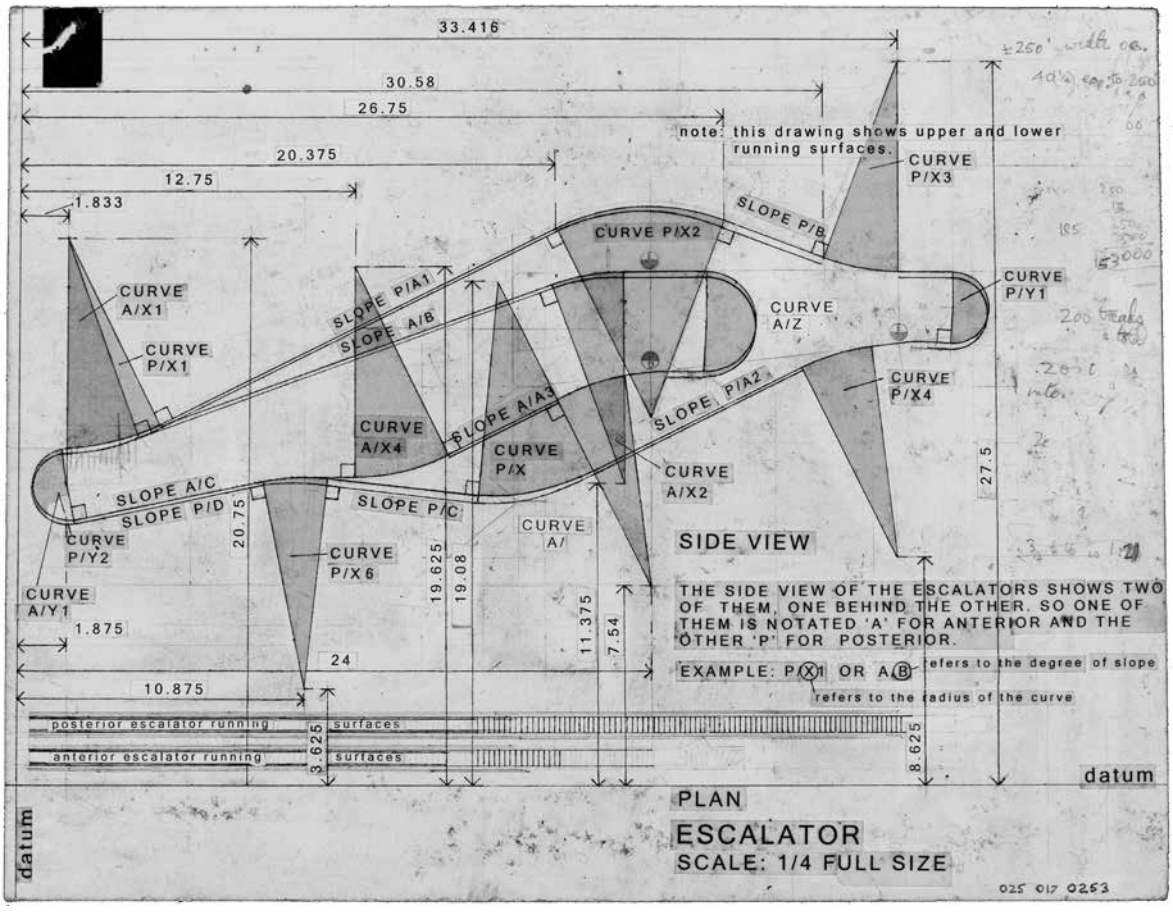
2 *a* Adolf Loos, *Early sketches for plan and section of the Tristan Tzara House, Paris*, 1925–6. Pencil on paper laid on backing sheet, 342 x 345 mm. *b* Otto Wagner, *Plan of proposed Imperial Crypt, Vienna*, 1898. Pen, ink, and wash on tracing paper, 240 x 232 mm.

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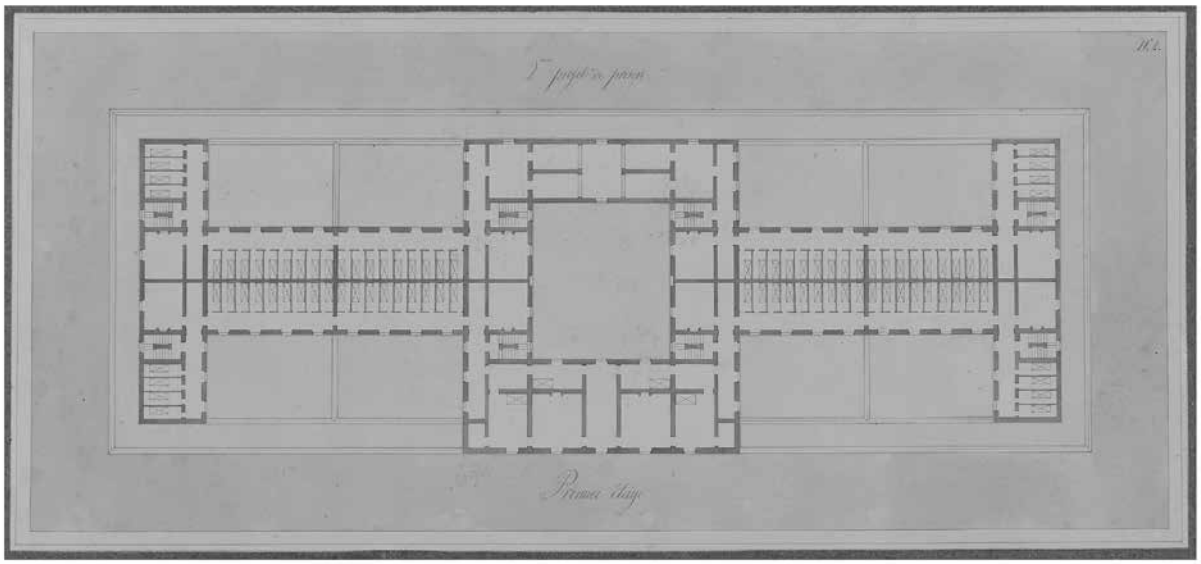
3a

3 *a* Bruce Alonso Goff, *Plan of the Dewlen House: APARTURE, Amarillo, Texas*, 1956. Hand-colouring over print, 452 x 458 mm. *b* Mike Webb, *Plan of escalator, Sin Centre, Leicester Square*, 1961. Pencil, pen, ink, and film on board, 215 x 280 mm.

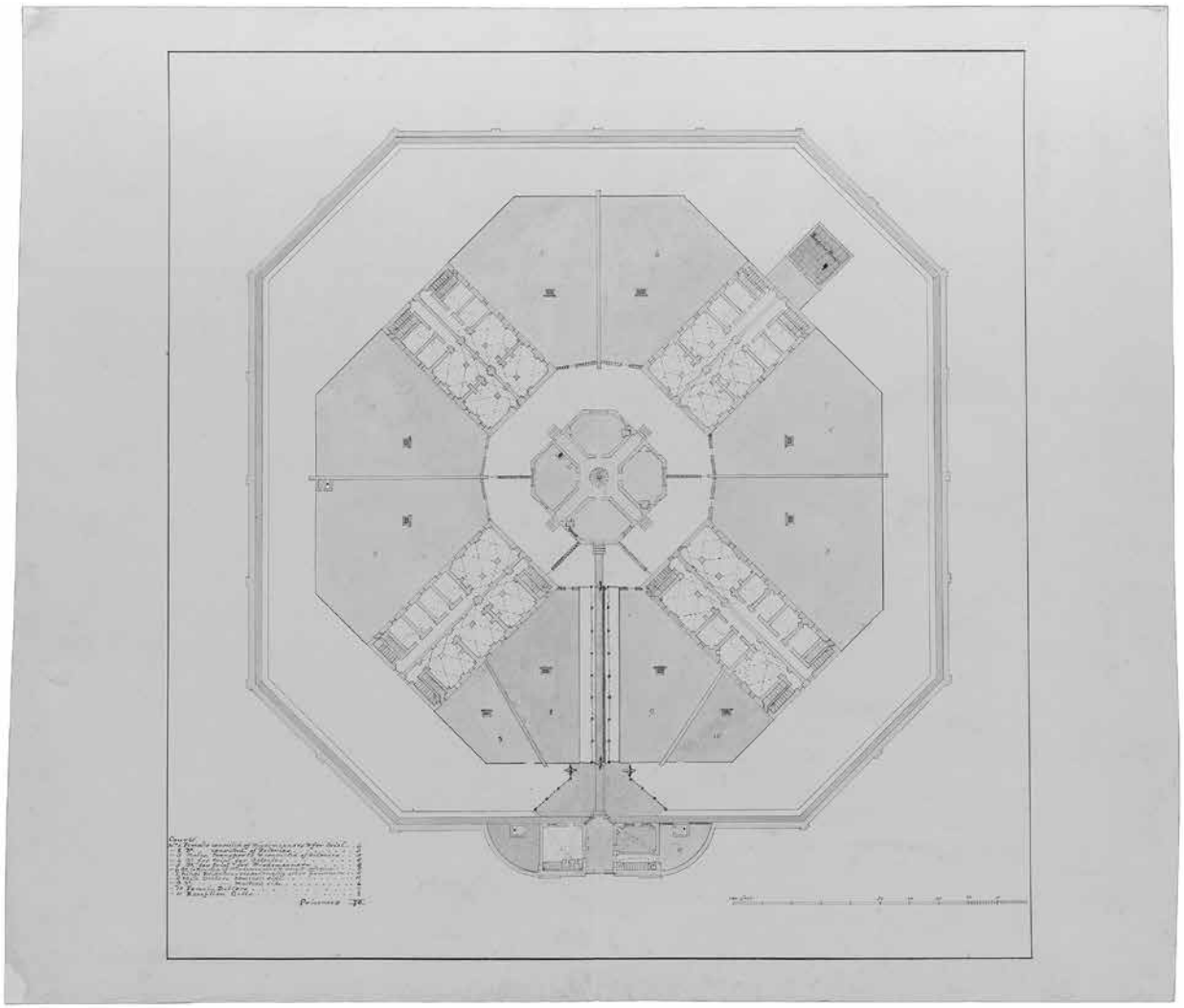


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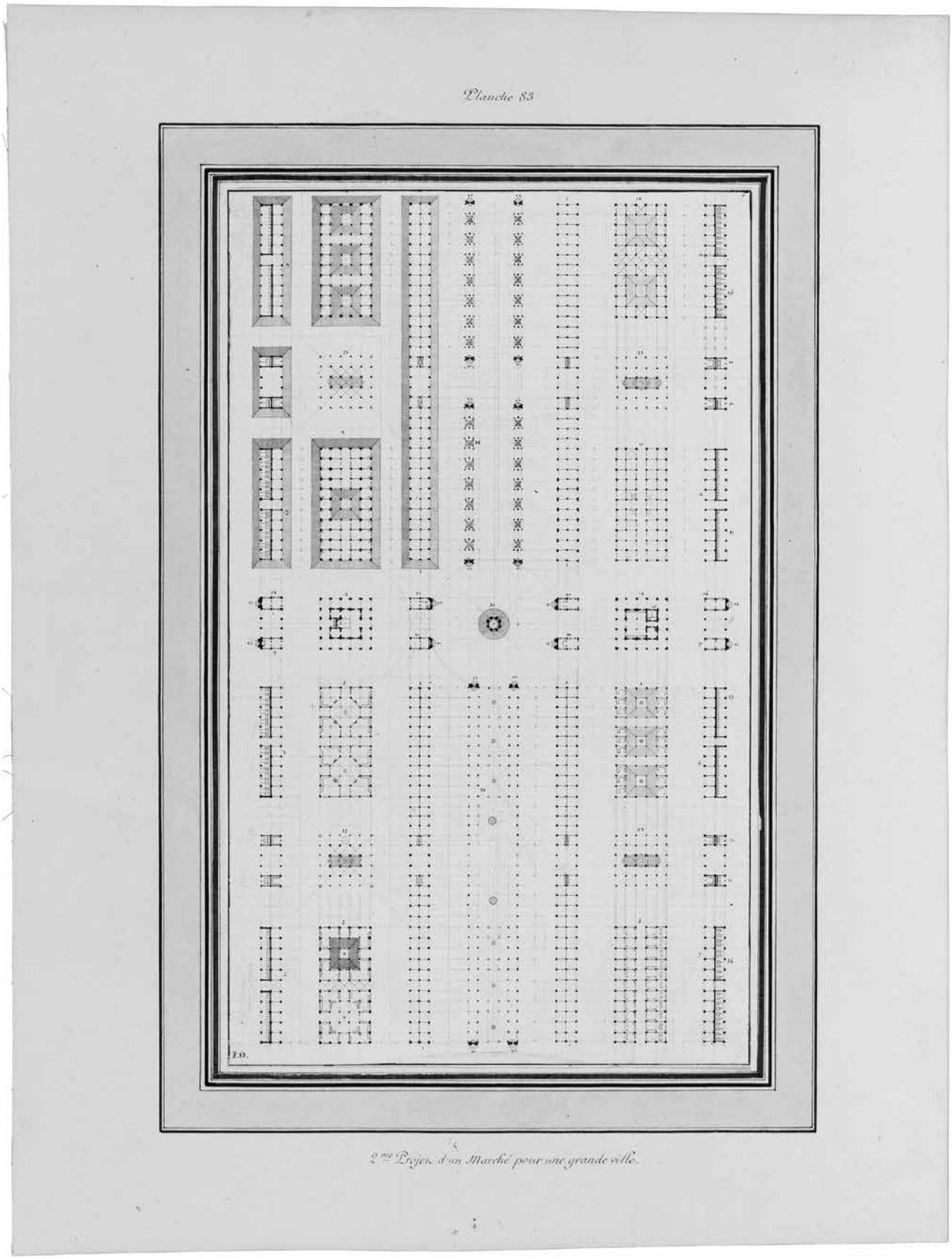
4a



4b

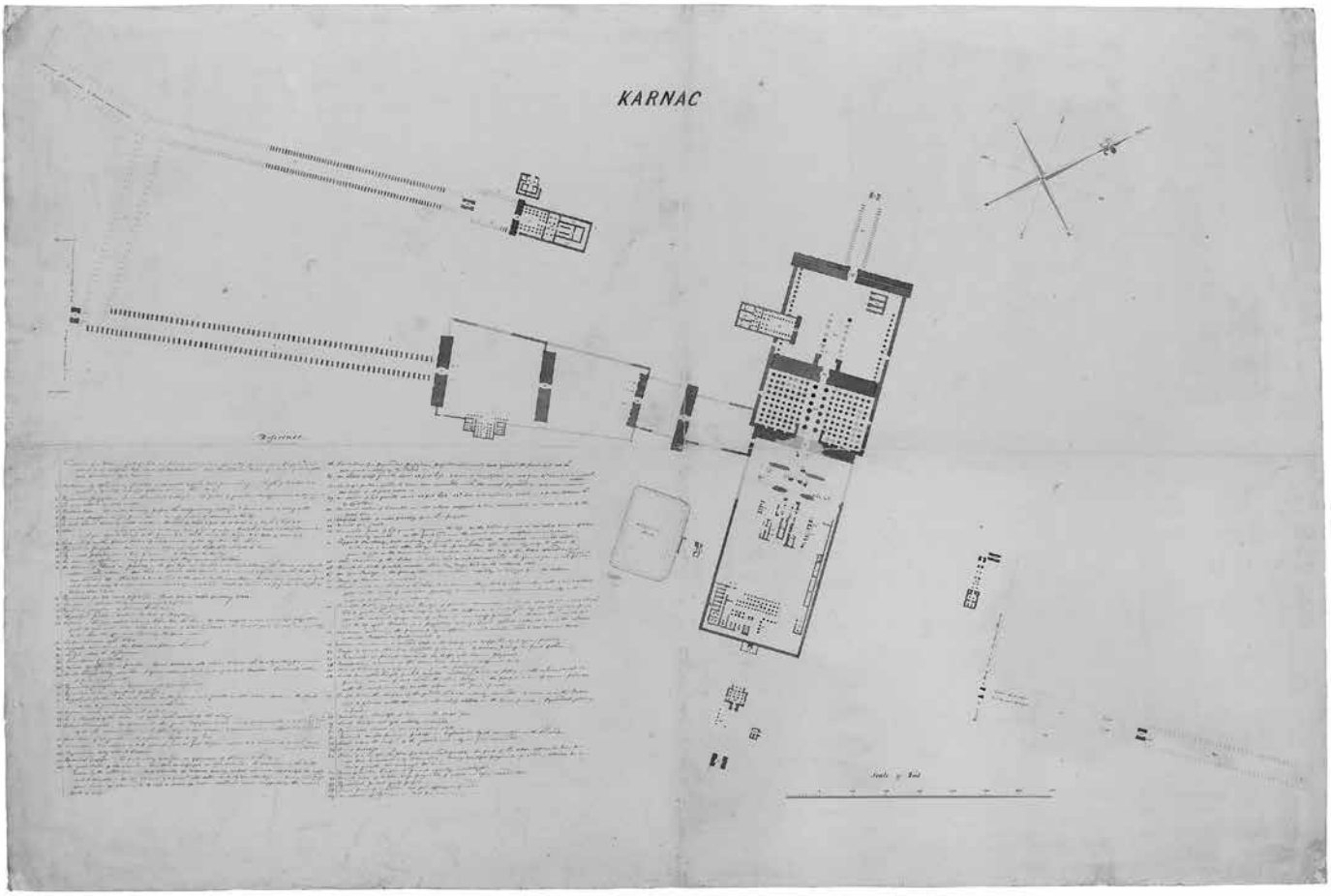
4 *a* Paul Piot, *Plan of the first floor of a Courthouse and Prison*, 1833. Pen, ink, and wash on wove paper, 325 x 650 mm. *b* George Byfield, *Plan of detached radial prison for the Cambridge County Gaol*, 1800. Pencil, pen, black and brown ink, and wash on wove paper, 433 x 505 mm.

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5a

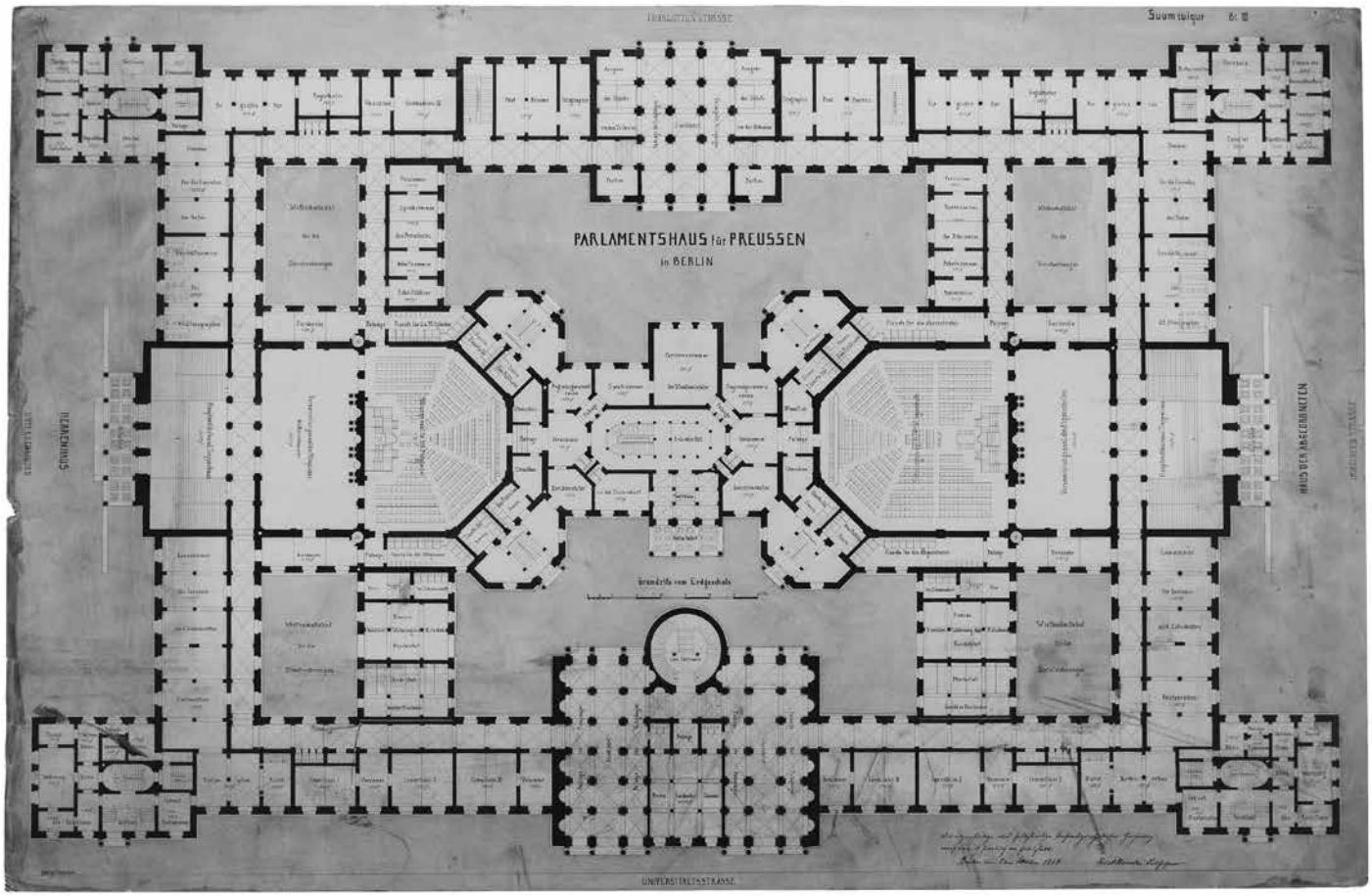
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5b

5 *a* Pierre François Léonard Fontaine, *Plan of a market for a large town*, 1820. Pencil, black pen, grey and coloured washes on laid paper, sheet mounted with a border of gold paint, black and green washes on card, 430 x 255 mm (drawing) mounted on 605 x 455 mm (sheet).
b Sir Charles Barry, *Survey plan with annotations and key of Karnak, Egypt*, 1819. Black ink on cartridge paper, with sepia wash, 533 x 838 mm.

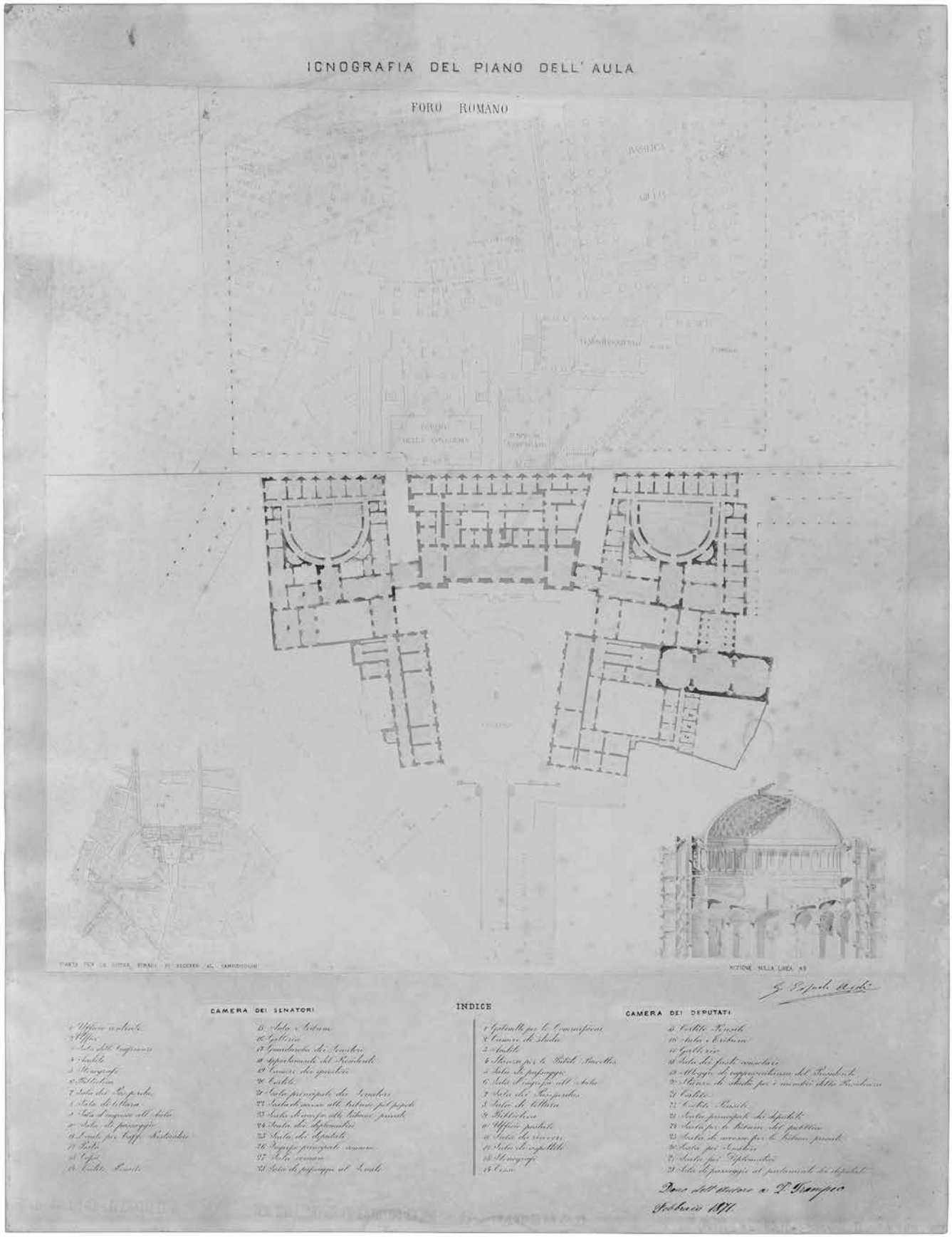
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6a

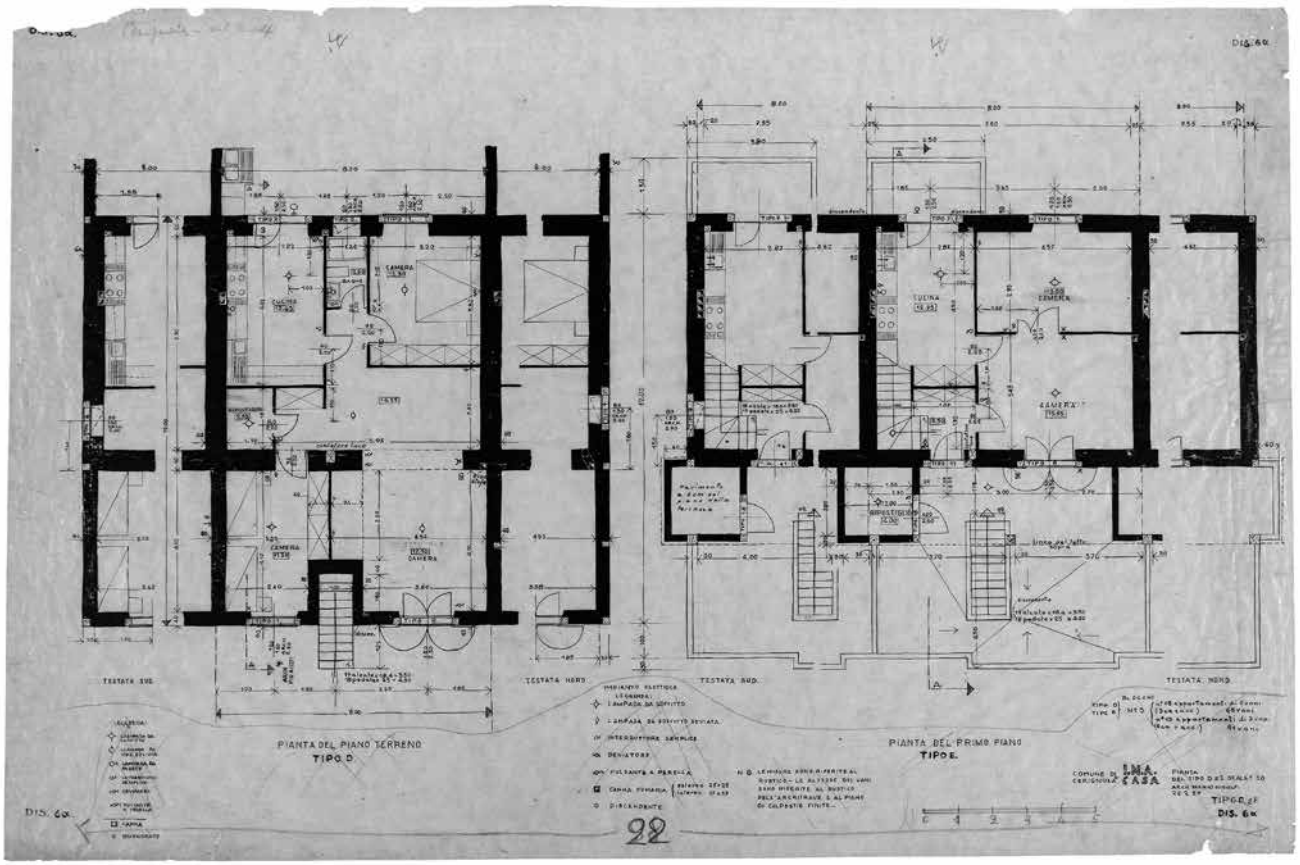
6 *a* Franz Heinrich Schwechten, *Plan of Parliament building for Prussia, Berlin*, 1868. Pen, black and red ink, and wash on board, 640 x 980 mm. *b* Gioacchino Ersoch, *Plan of Parliament buildings for the Piazza di Campidoglio and Forum, Rome*, 1871. Pen, ink, and print with additional wash on two sheets; laid on to backing sheet with print, 640 x 493 mm.

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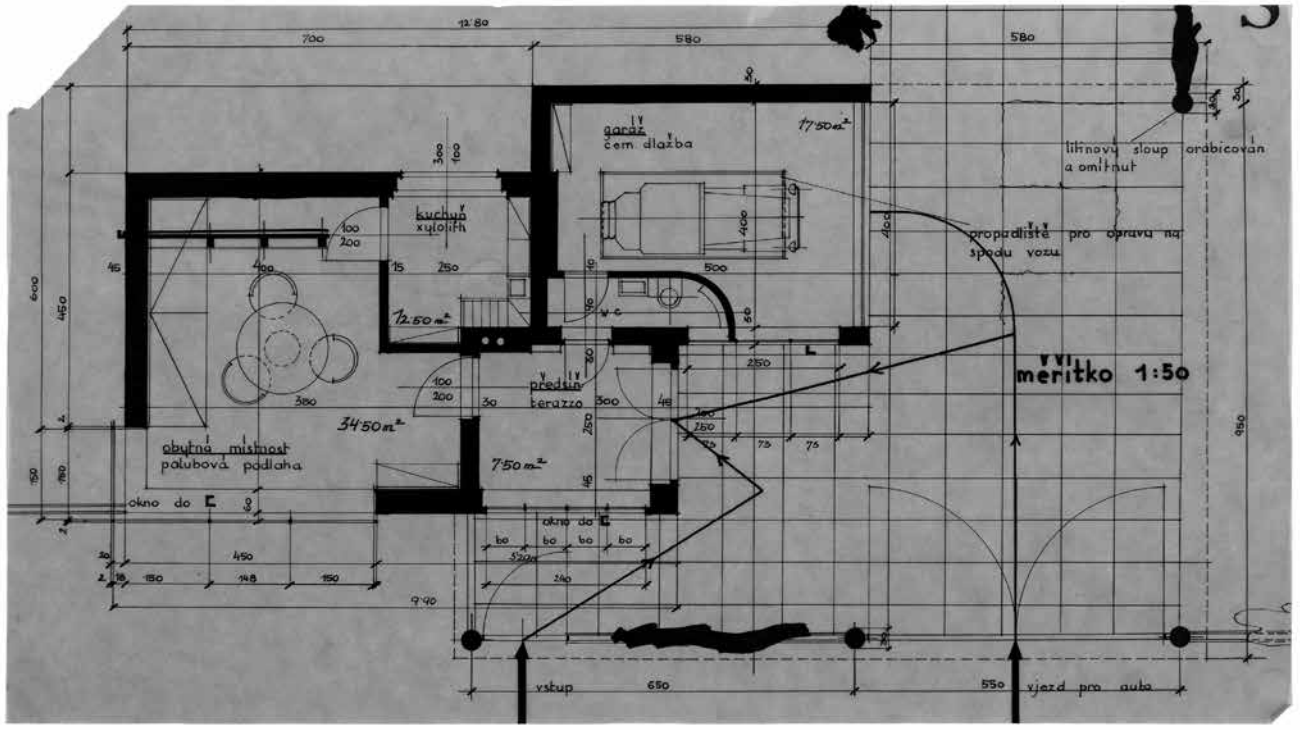


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7a

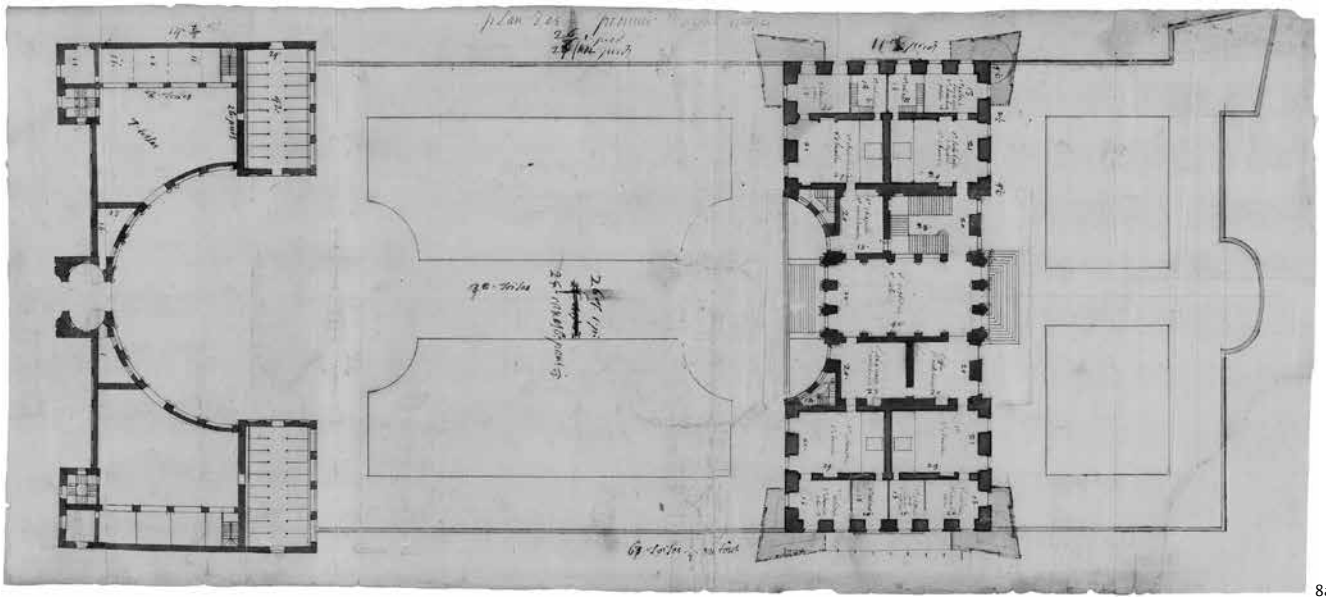


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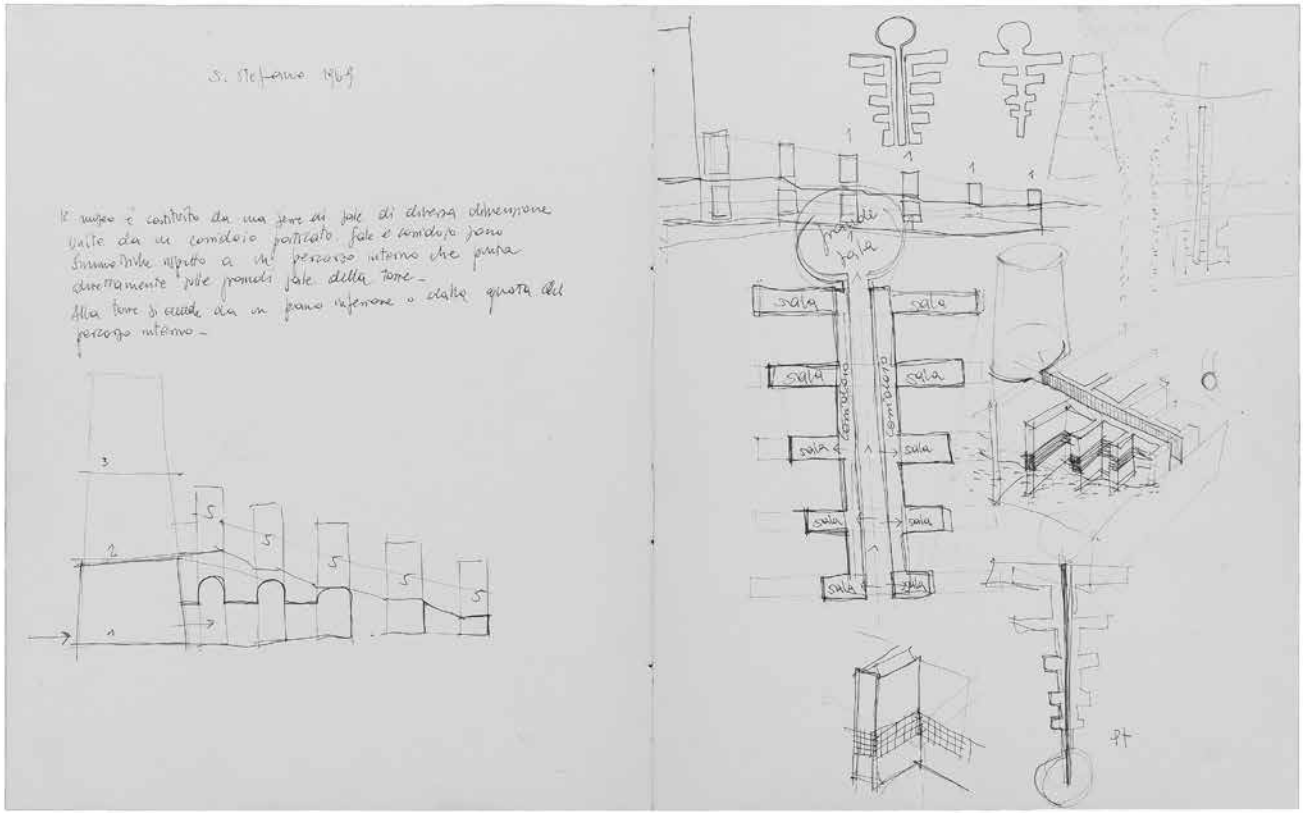
7 *a* Mario Ridolfi, *Plans for INA-CASA housing for the Commune di Cerignola, Rome, types D and E*, 1950. Ink on trace, 495 x 750 mm.

b Karel Lodr, *Annotated plan of Spolocensky Dum 2, Prague*, c. 1930–40. Pen and ink on trace, 250 x 445 mm.

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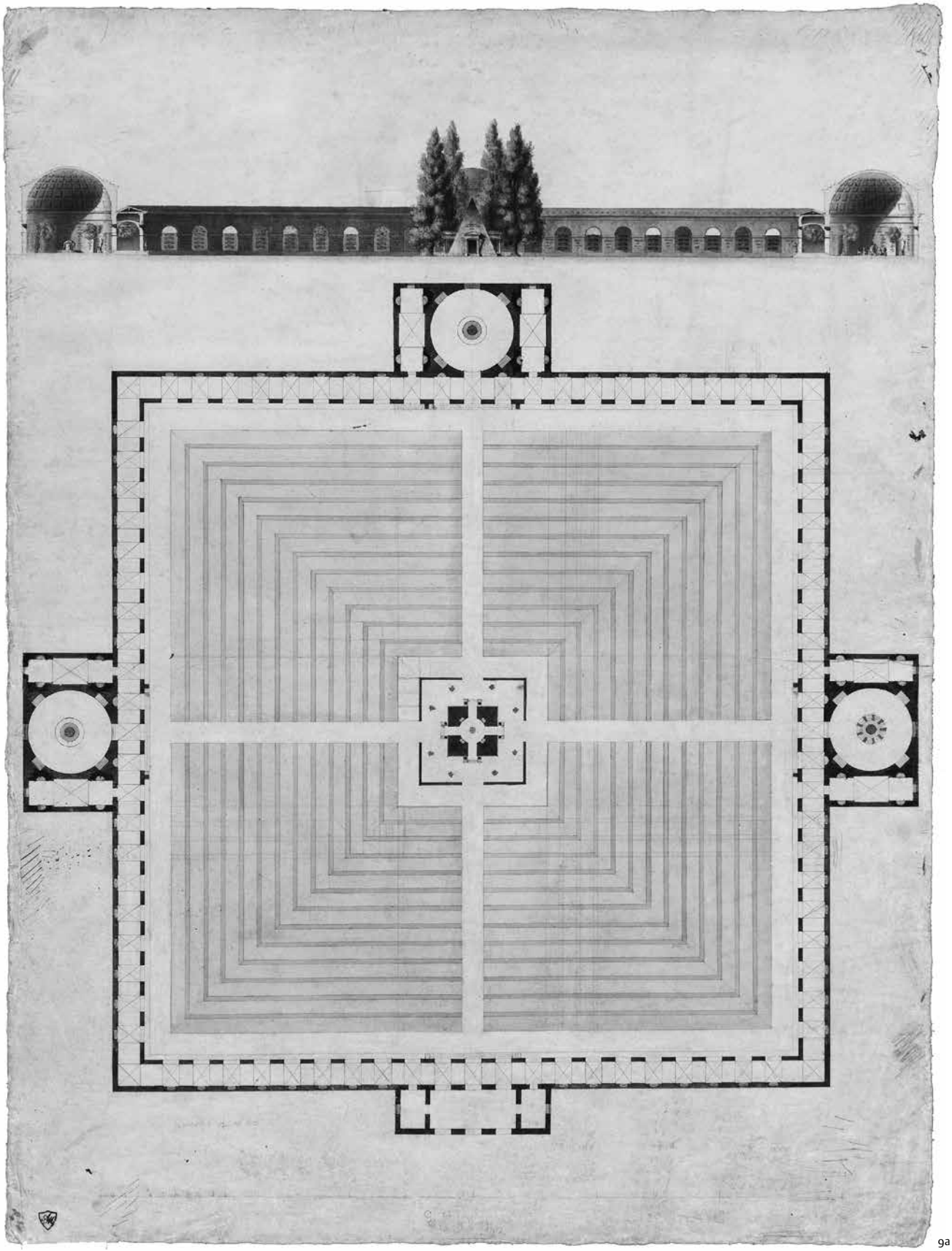
8a



8b

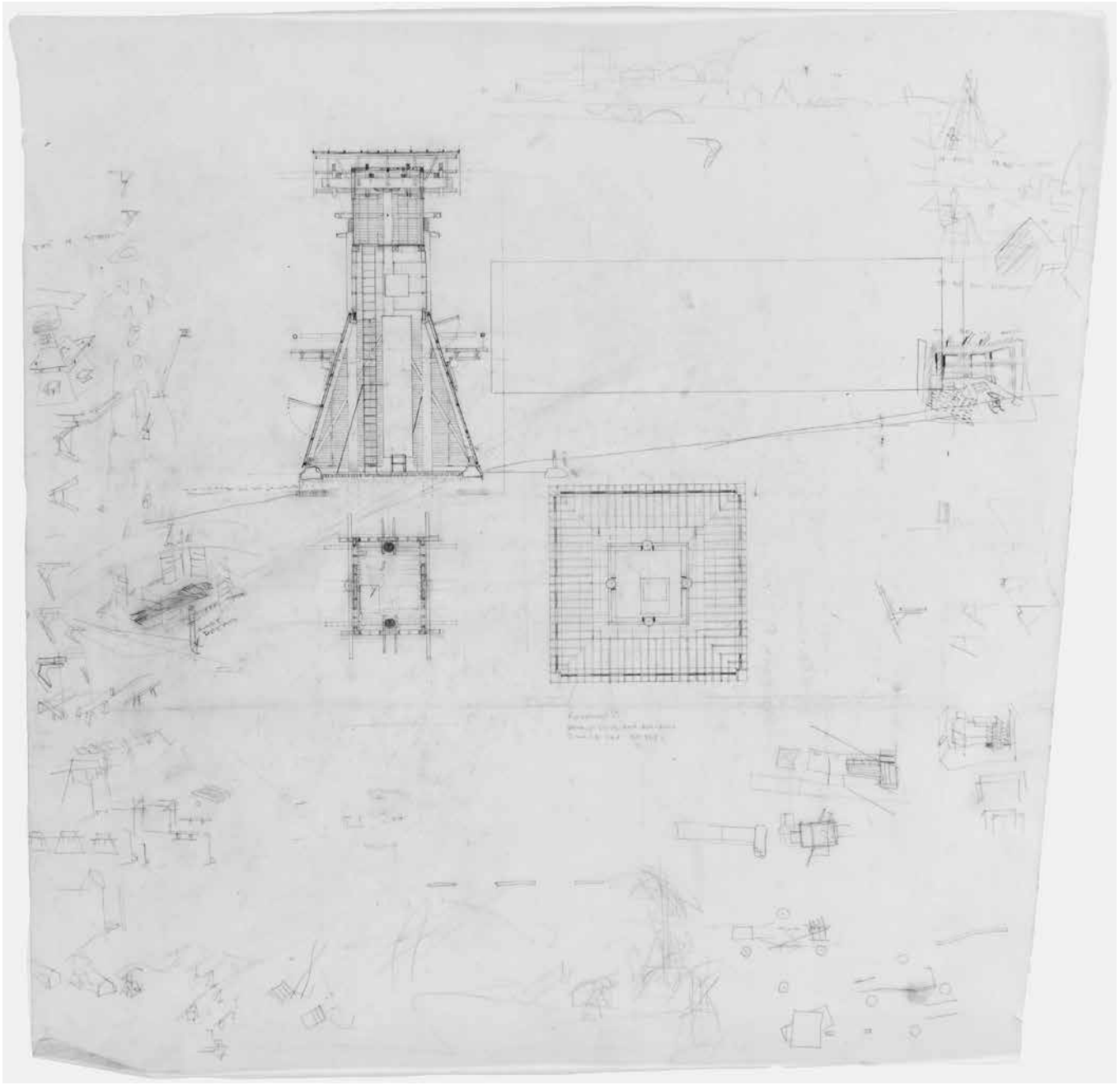
8 *a* **Attributed to Augustin Charles D'Aviler and Jules Hardouin Mansart, *Plan of Chateau, courtyard, entrance and stables*, c. 1693. Pen, brown ink, and wash on three joined sheets of watermarked laid paper, 220 x 495 mm.** *b* **Aldo Rossi, *Sketches for Museo di S. Stefano, Bologna*, 1969. Blue ink on paper, 260 x 418 mm.**

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9a

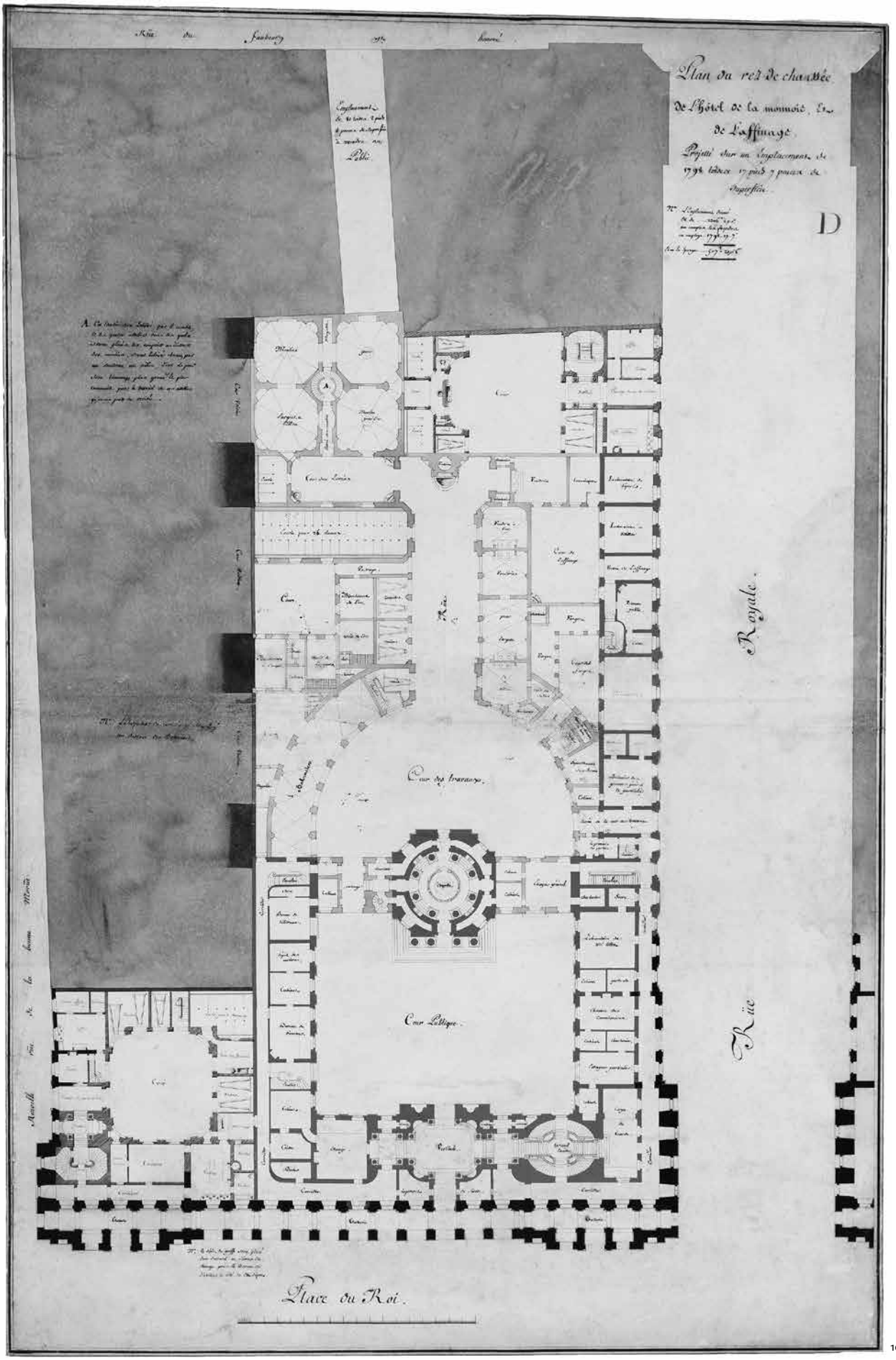
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9b

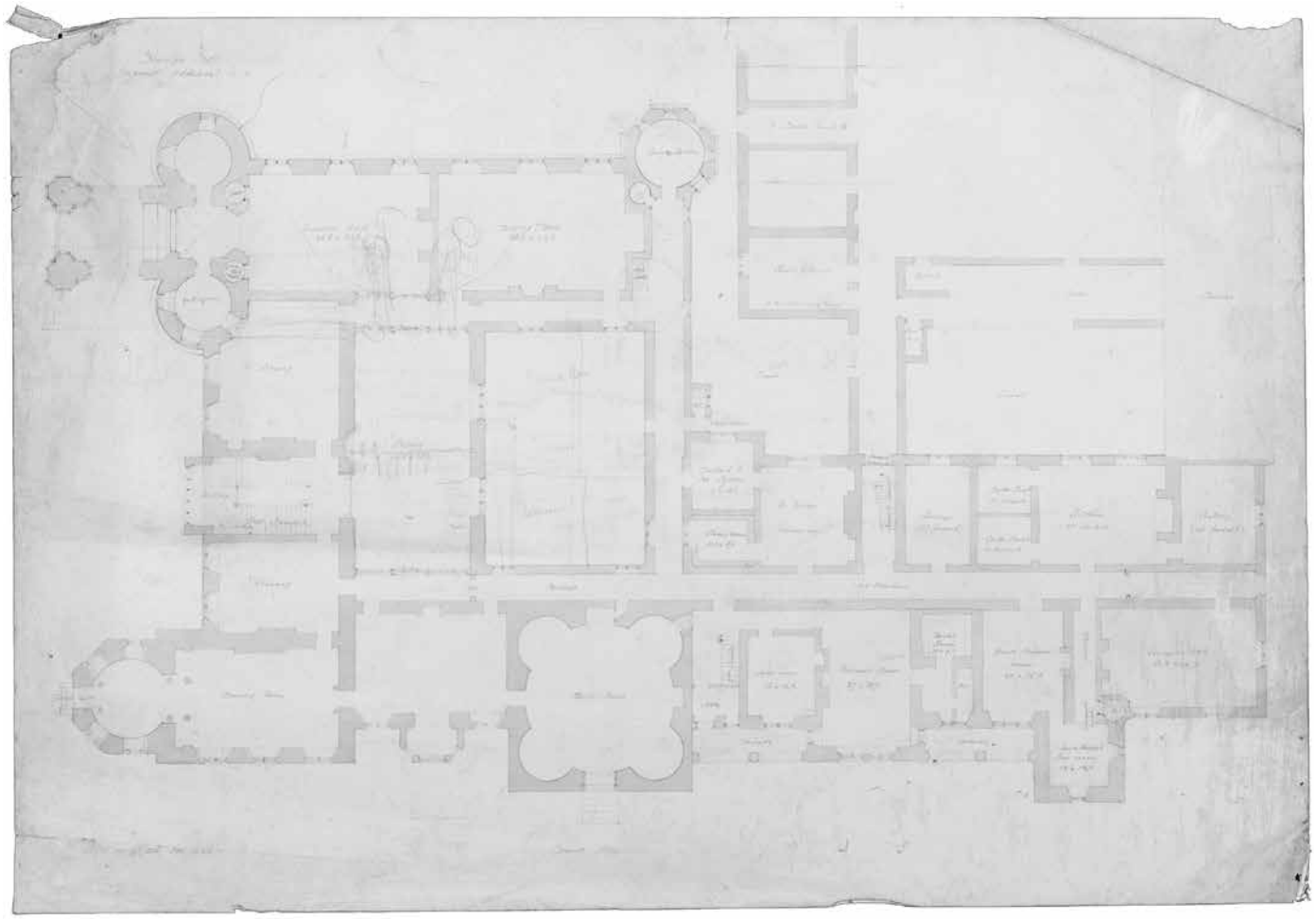
9 *a* Mario Asprucci, *Plan and elevation for cemetery in Pineta Sachetti, Rome*, c. 1800, Pencil, pen, ink, and wash on laid paper, 650 x 490 mm.
b Peter Wilson, *Plan and section of Artist's Retreat for Clandeboye, County Down, Ulster*, 1984. Pencil on trace, 328 x 340 mm.

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10a

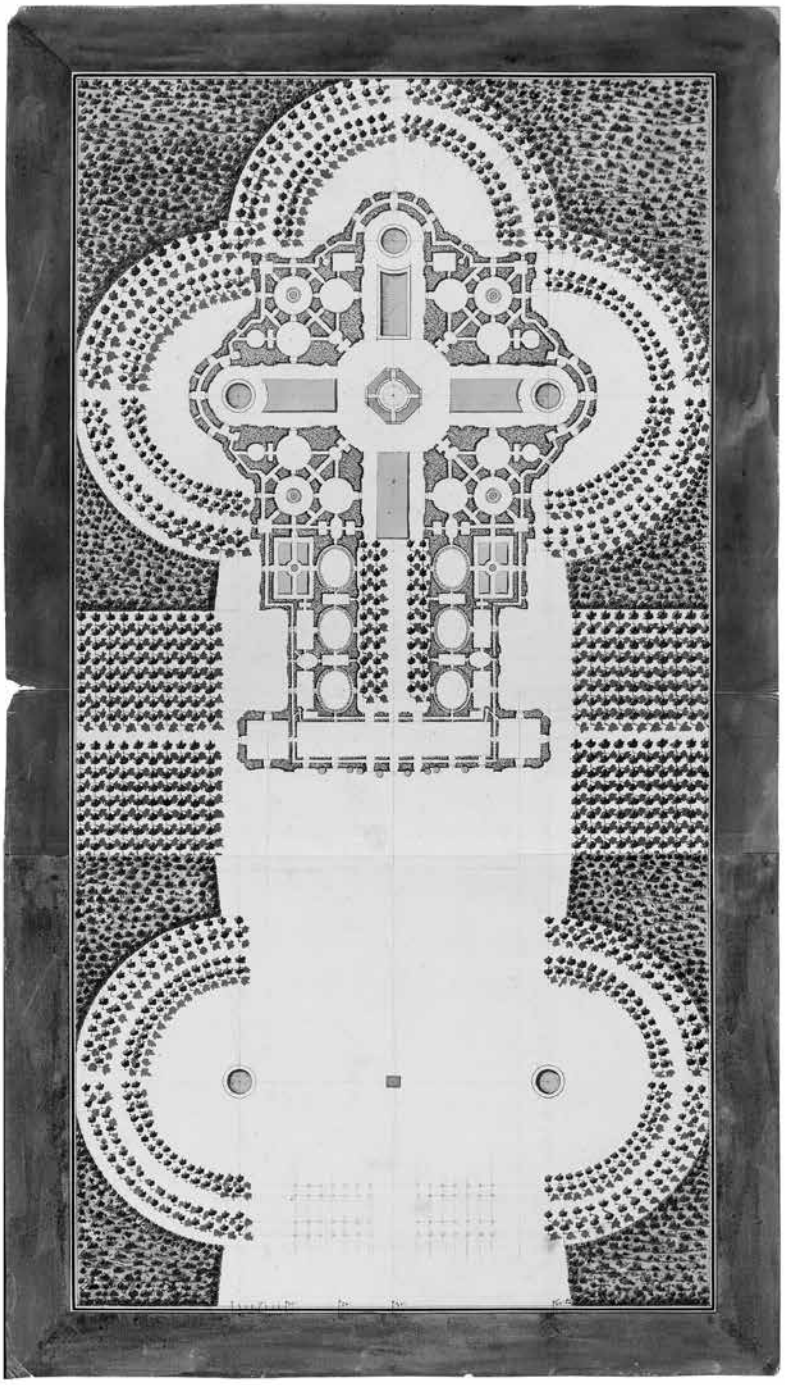
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10b

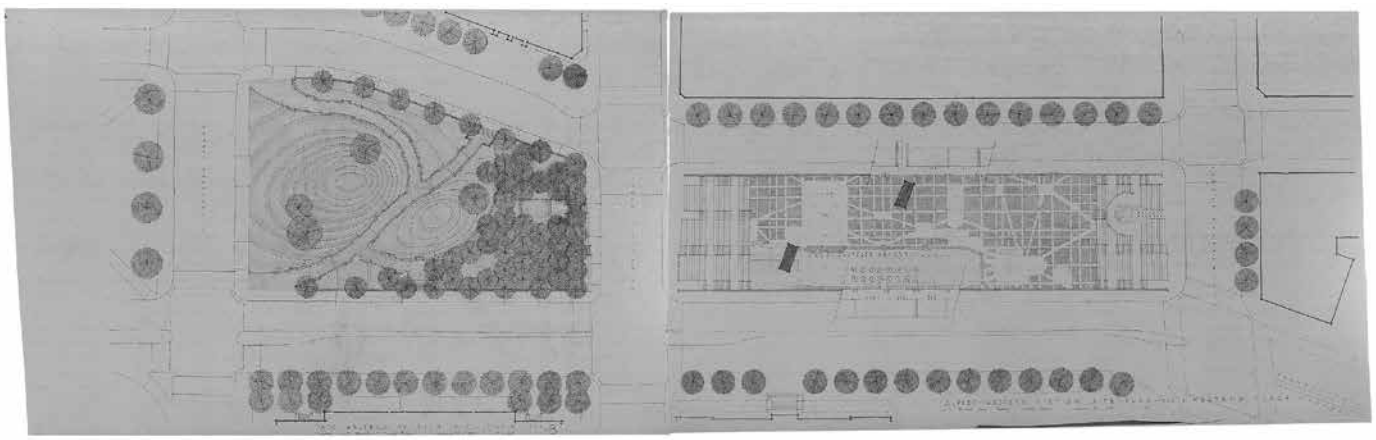
10 *a* Jacques Denis Antoine, *Plan of the Paris Mint*, c. 1765. Pen, black and red ink, and wash on paper, 970 x 610 mm.
b John Nash, *Proposed alterations to ground floor plan of Downton Castle, Herefordshire*, 1772. Pencil, grey and pink wash on wove paper, 380 x 550 mm.

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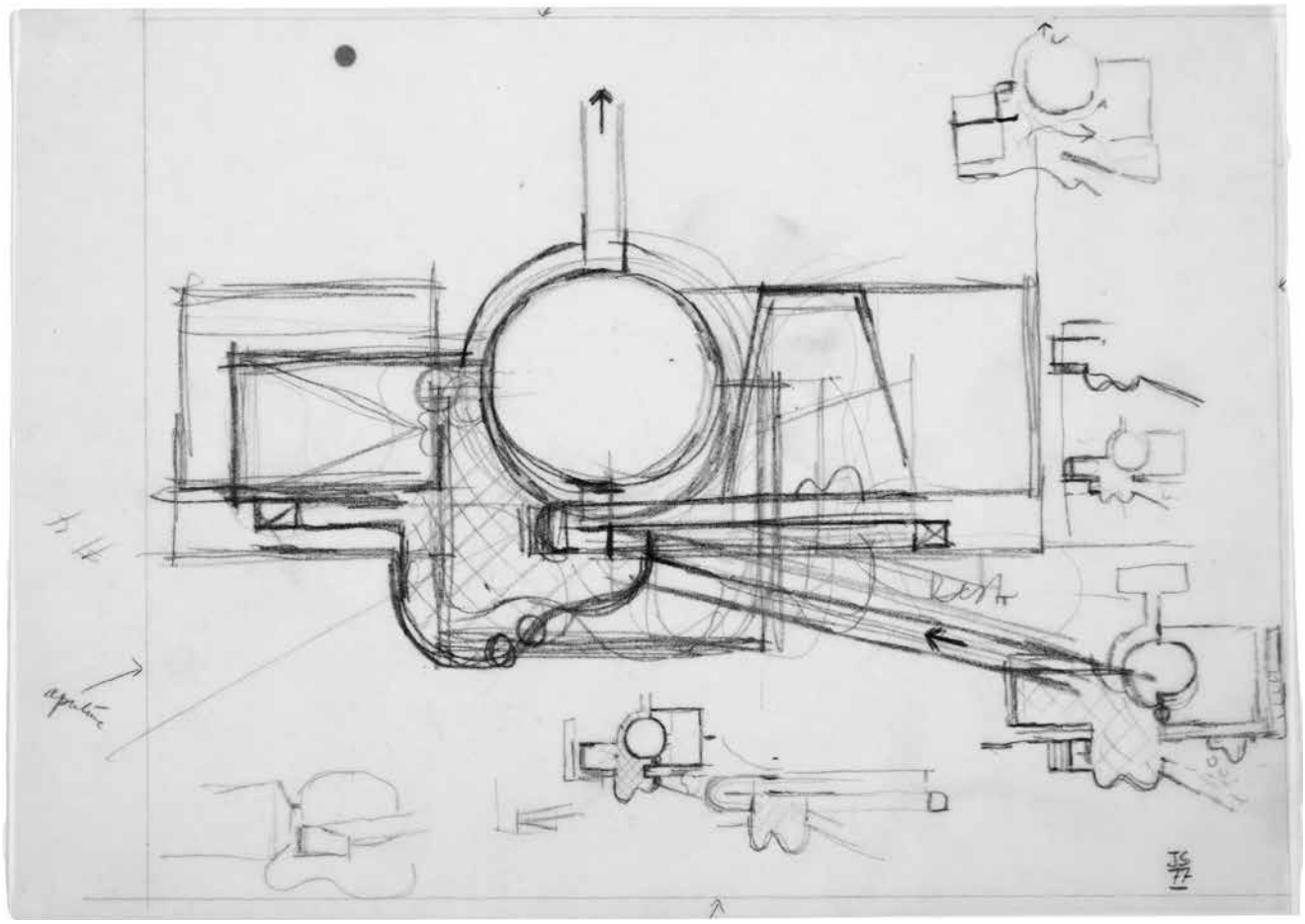
11a

11 *a* Gabriel Pierre Martin Dumont, *Garden plan for a Cistercian abbey, laid out in imitation of the ground floor plan of St Peter's Basilica and Bernini's Piazza*, 1769. Pen, ink, pencil, and watercolour on two joined sheets of watermarked laid paper, 710 x 402 mm. *b* Robert Venturi and George Patton, *Composite plan for Freedom Plaza and Park, Washington, DC*, 1978. Coloured pencil on blue line print, 603 x 1930 mm.

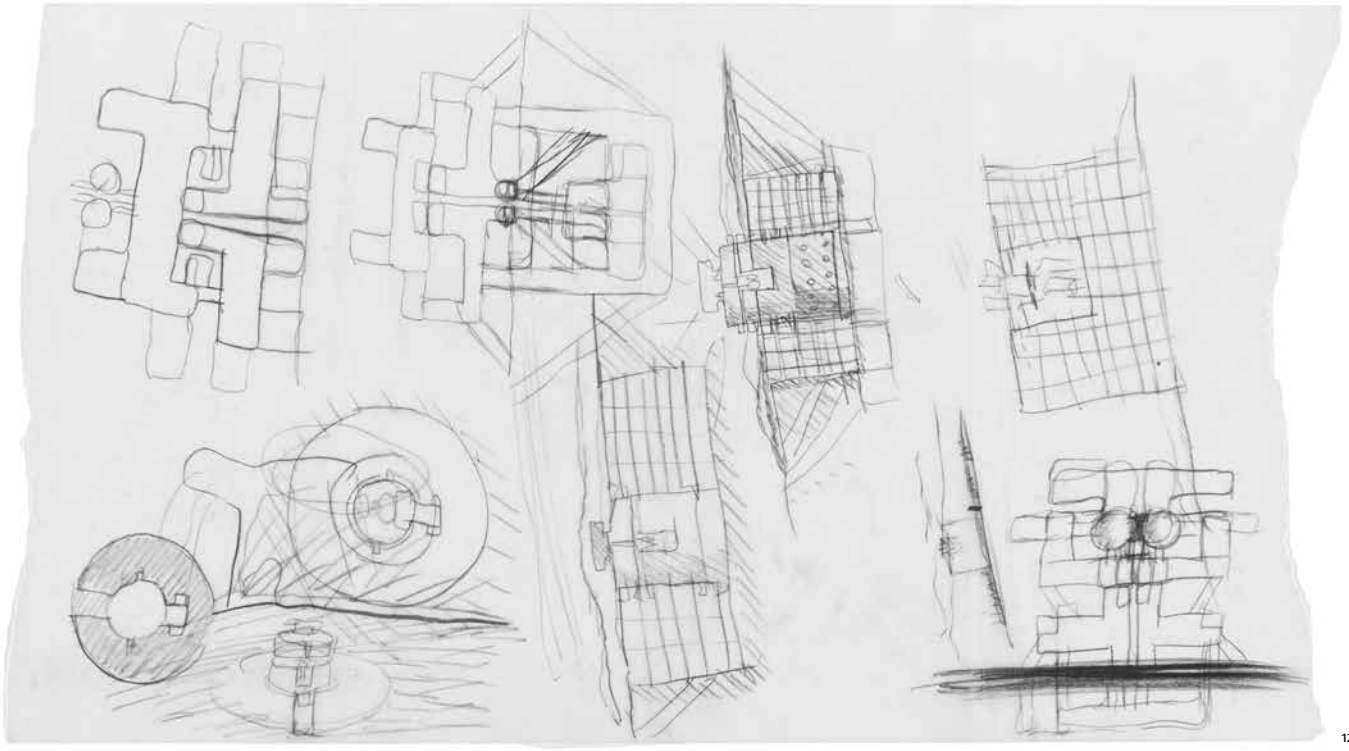


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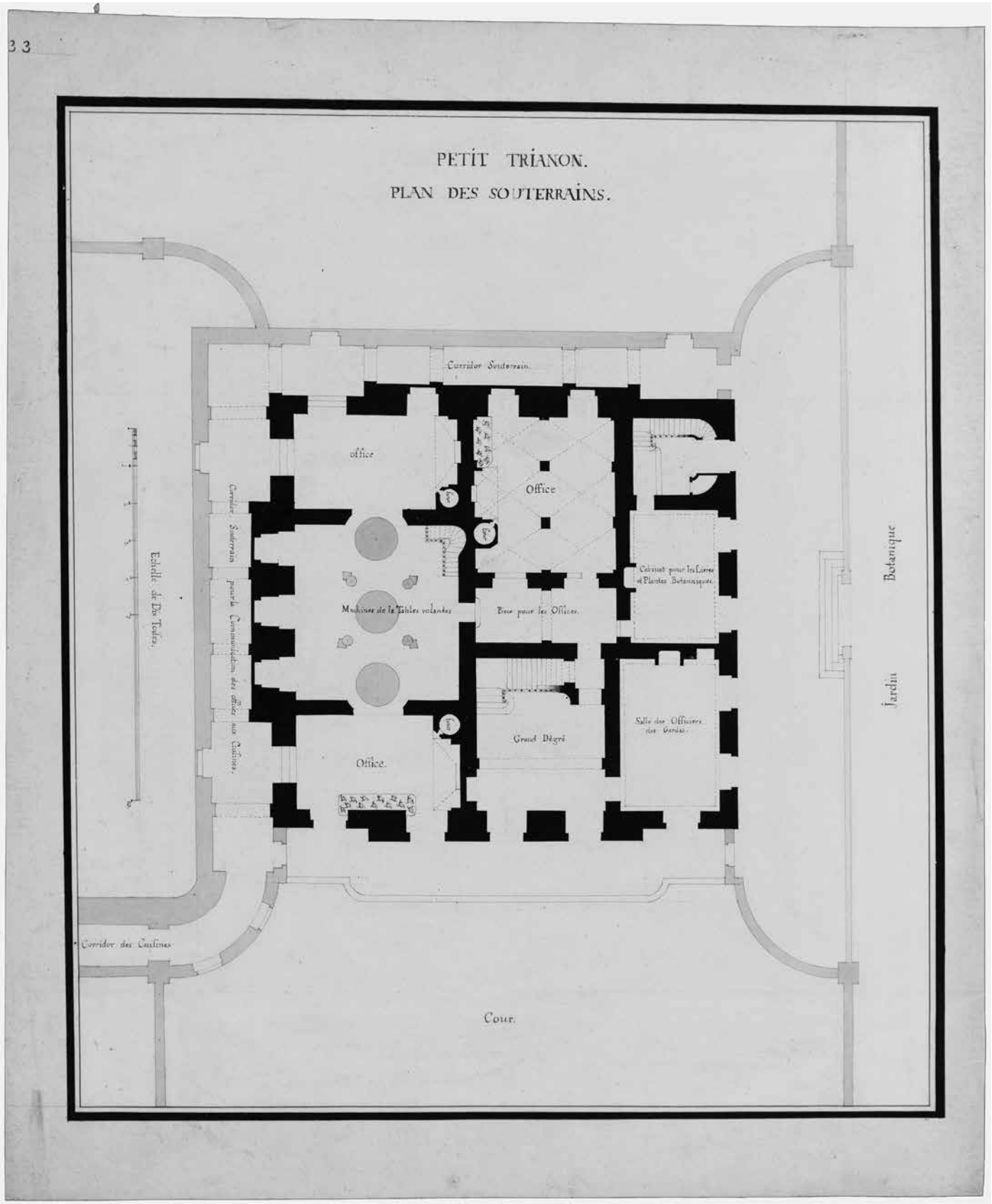
12a



12b

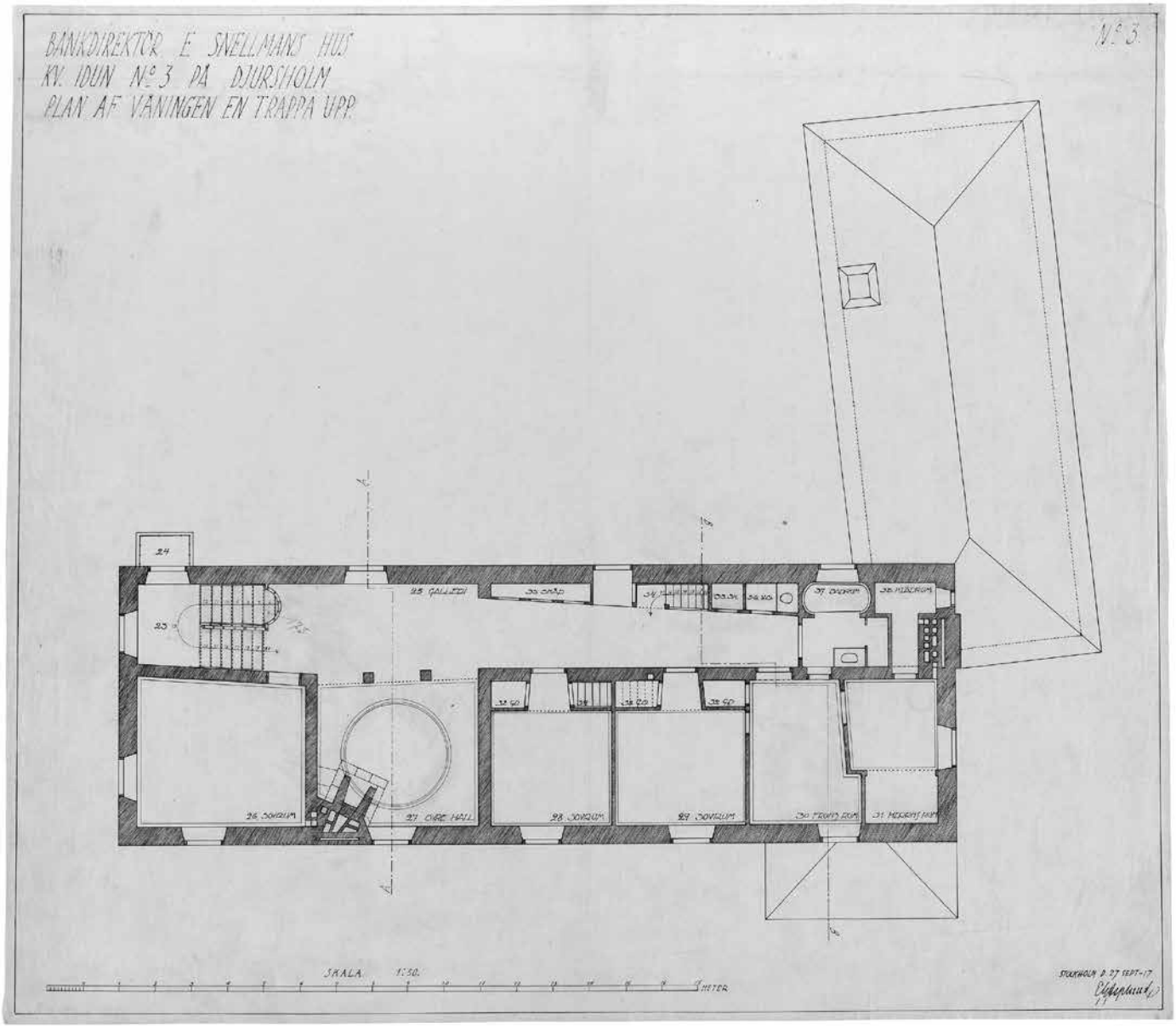
12 *a* James Stirling, *Sketch plan of Staatsgalerie, Stuttgart*, 1977. Pencil and pink crayon on paper, 195 x 255 mm. *b* Walter Pichler, *Sketches for Underground City and other projects*, 1960–4. Pencil on trace, 300 x 535 mm.

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13a

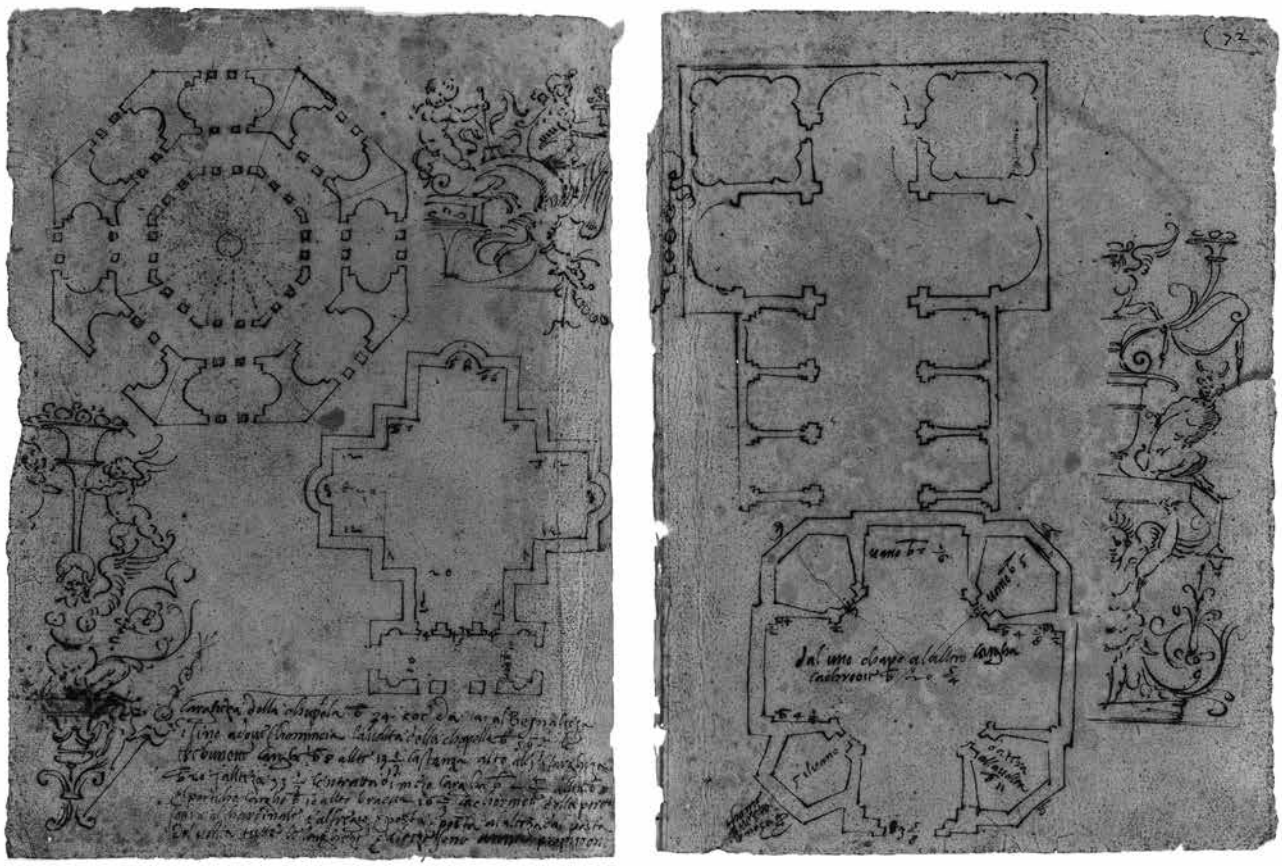
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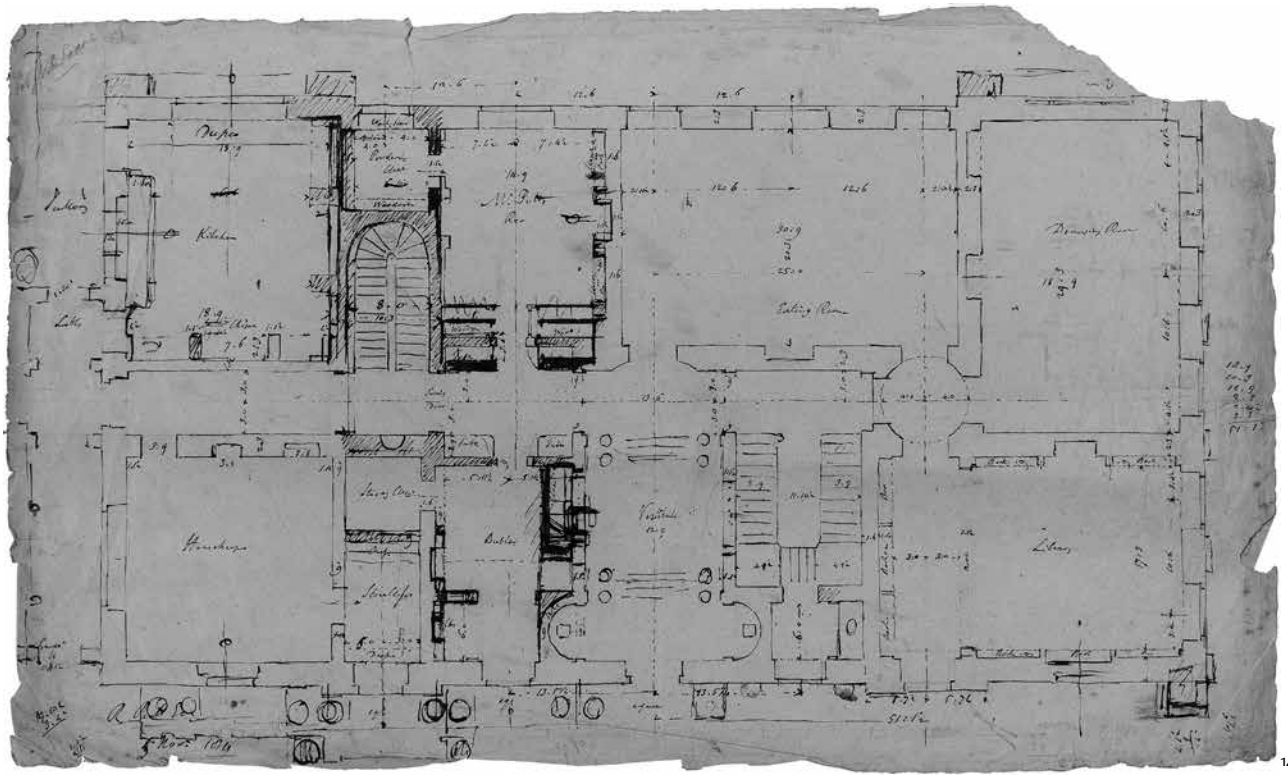
13b

13 *a* Ange Jacques Gabriel, *Plan of the basement of the Petit Trianon, Versailles*, 1762. Pen and ink with black, grey and brown washes on laid paper, watermarked Blauw, 527 x 439 mm.
b Eric Gunnar Asplund, *First floor plans and roof design of Villa Snellman, Djursholm*, 1917. Black ink on blue linen.

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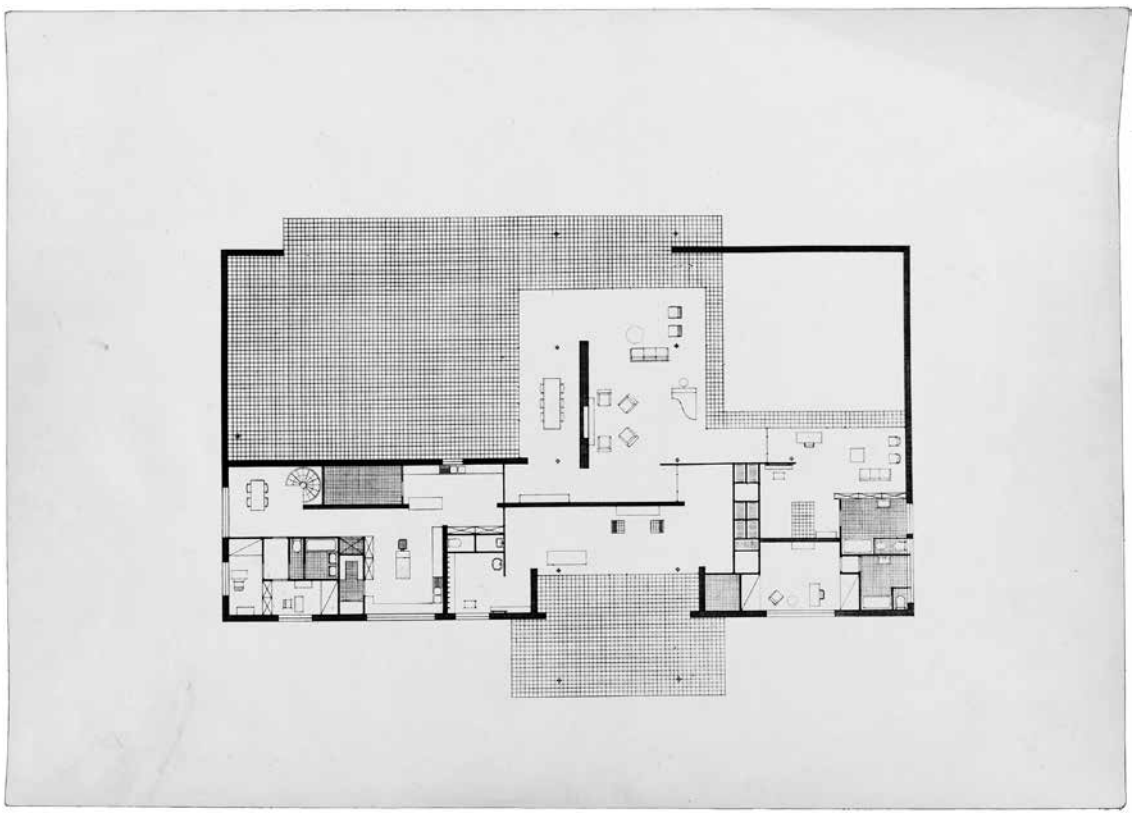
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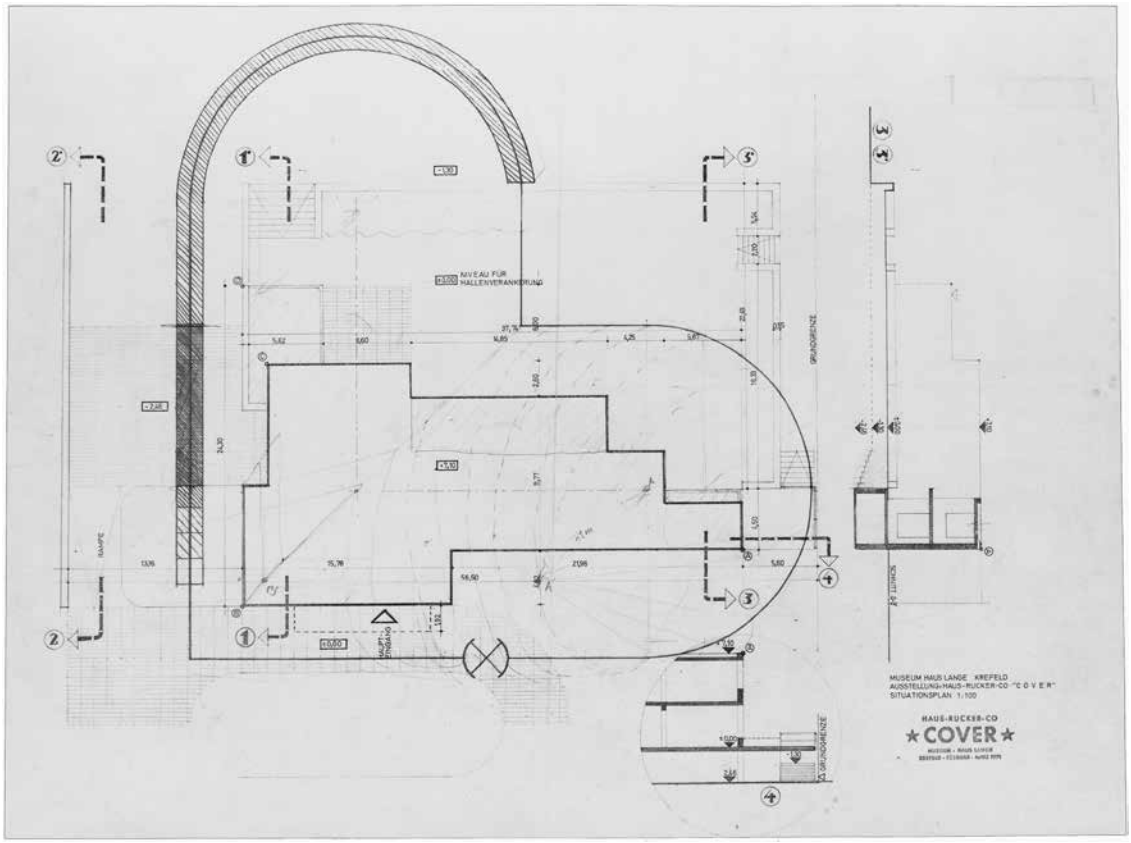
14b

14 *a* Studio of Antonio da Sangallo the Younger, *Leaves from an Album*, c. 1540. Pen and ink on laid paper, 300 x 215; 300 x 220 mm. *b* Sir John Soane, *Ground floor plan of Combe House, Gittisham*, 1805–11. Black ink and pencil with stamped collector's mark in red ink, 340 x 682 mm.

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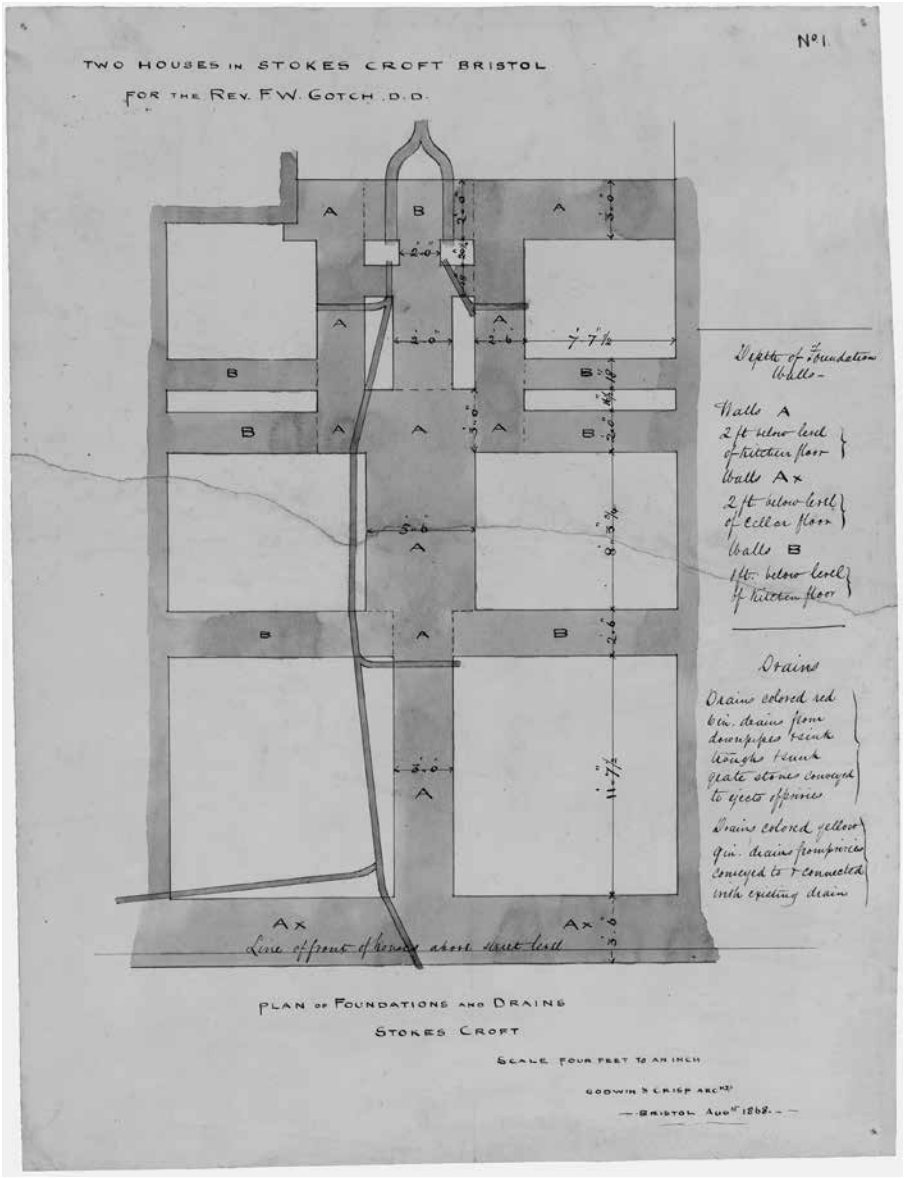
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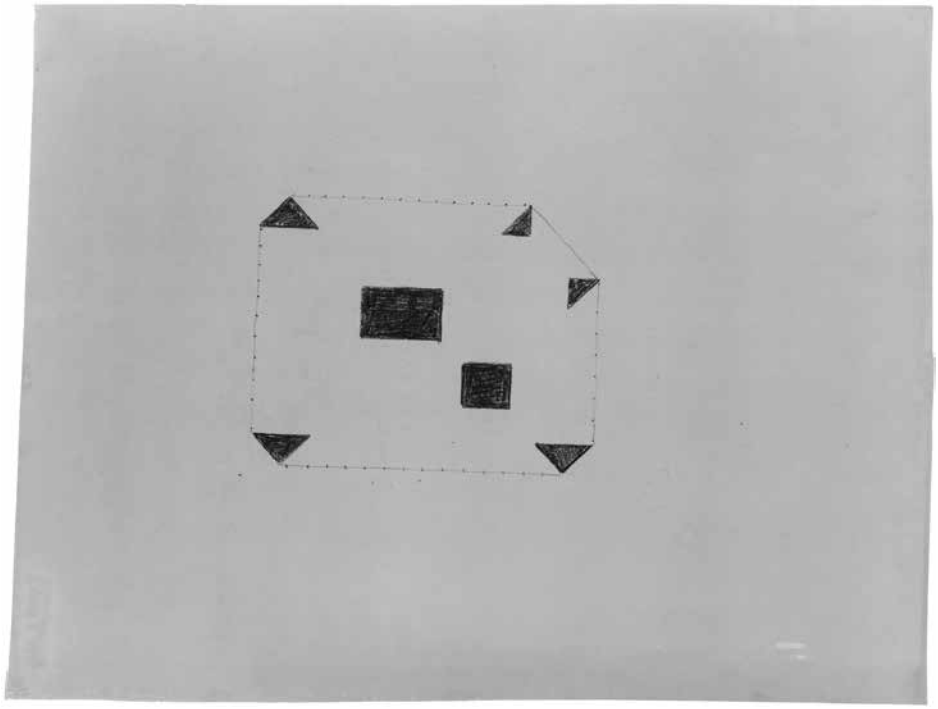
15b

15 *a* Ludwig Mies van der Rohe, *Floor plan with furniture placement (final version) of Hubbe House, Magdeburg*, 1934–5. Silver photostat, 212 x 301 mm. *b* Haus Rucker Co. (Laurids Ortner, Gunter Zamp Kep, Klaus Pinter, Manfred Ortner), *Plan of 'Cover', installation project for Lange House Museum, Krefeld*, 1971. Print on glass paper, 293 x 394 mm.

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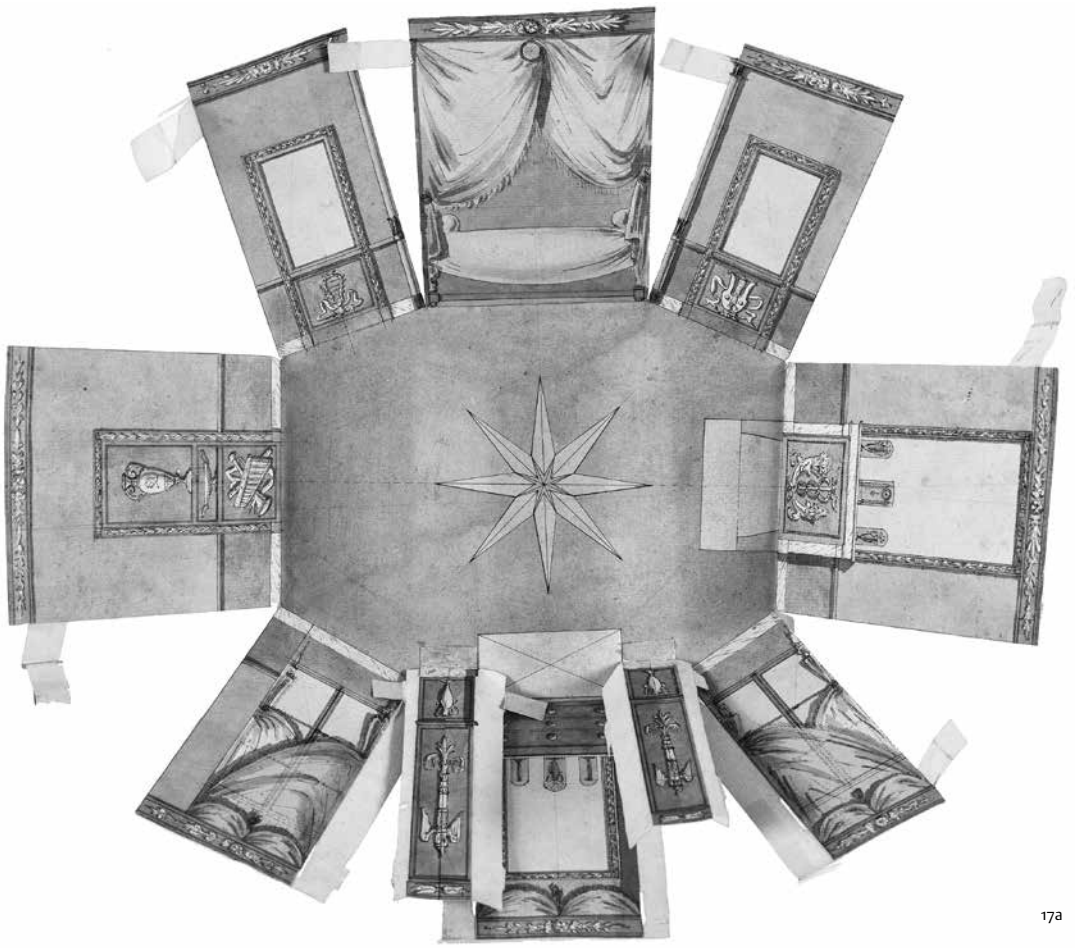
16a



16b

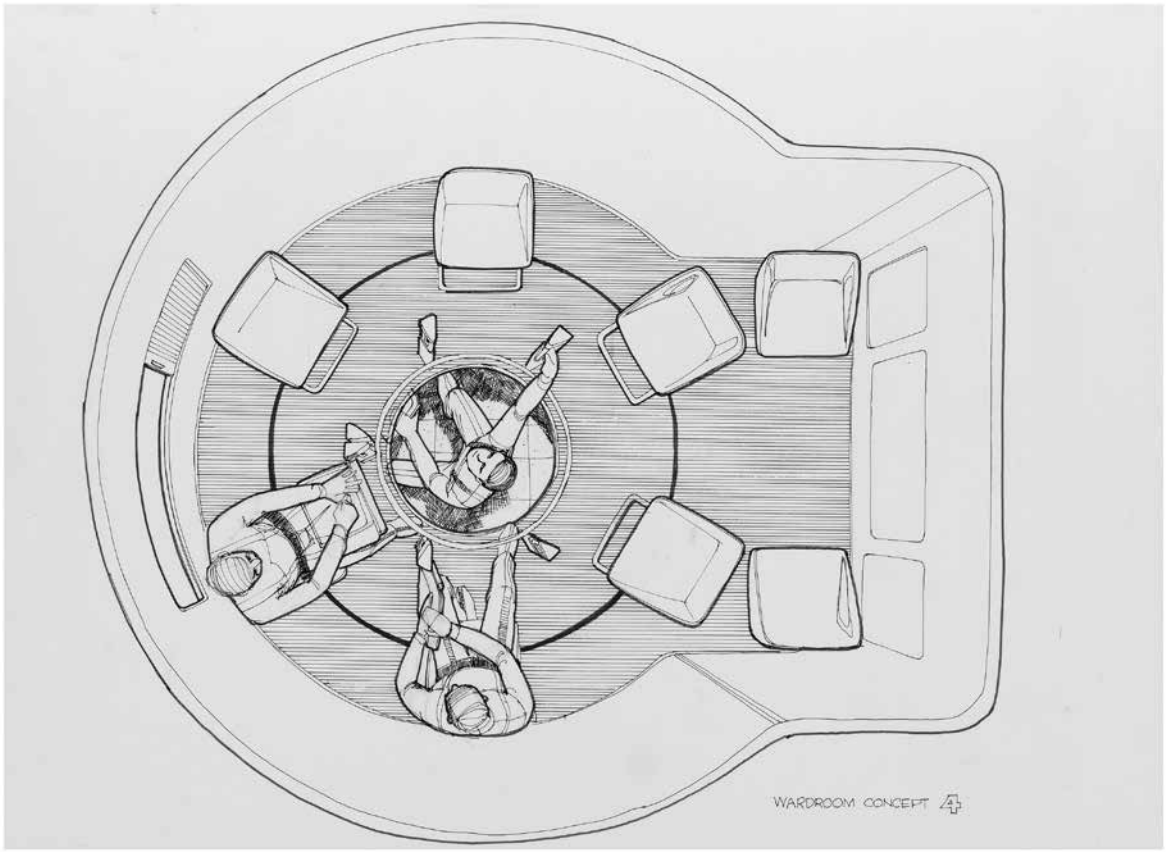
16 *a* Edward William Godwin and Henry Crisp, *Plan of foundations and drains for two houses, Stokes Croft, Bristol*, 1868. Pen, ink, and coloured washes on wove paper, 369 x 278 mm.
b Louis Kahn, *Plan for Kansas City Office Building*, 1972. Black chalk on buff trace, 463 x 597 mm.

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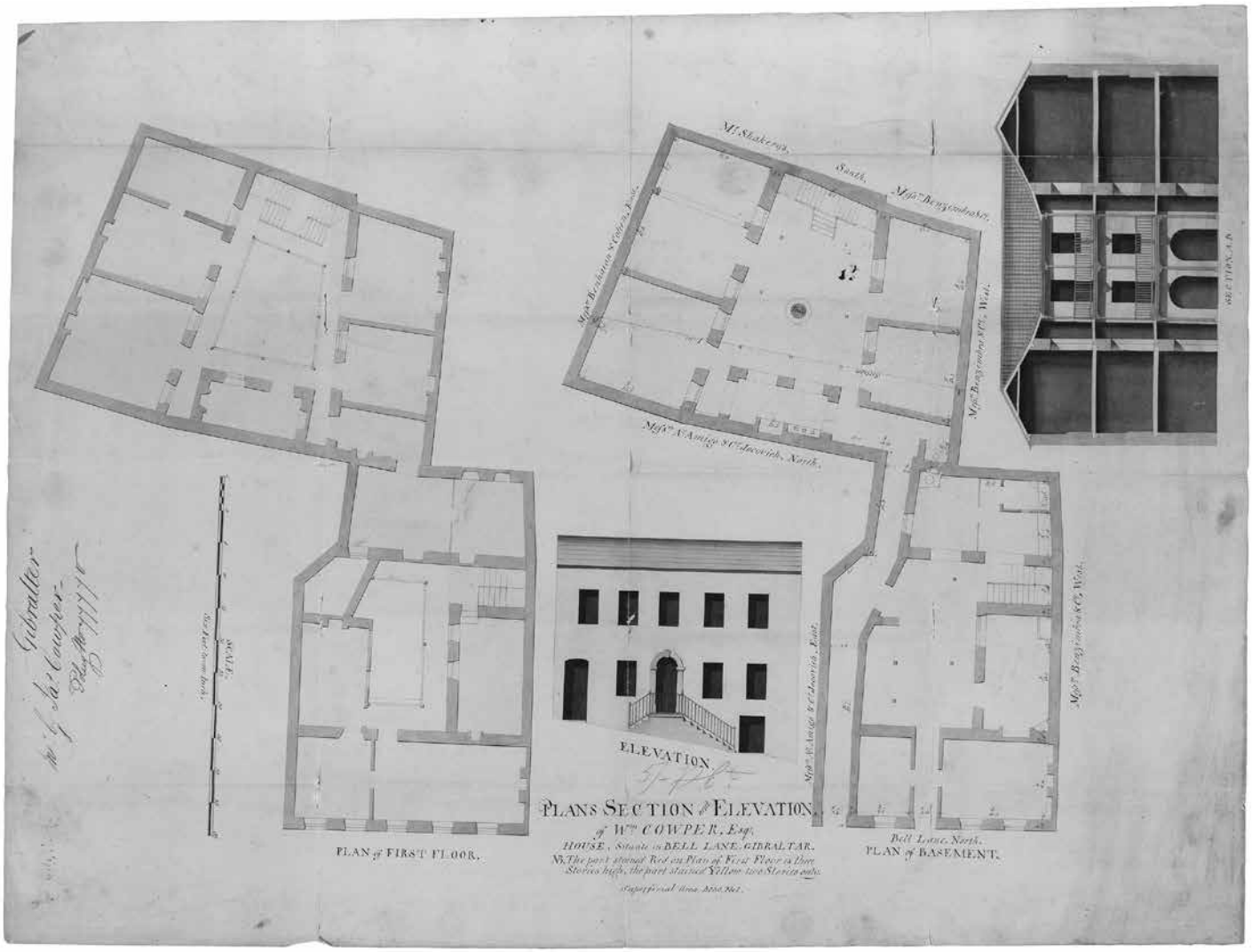
17a

17 *a* Pierre François Léonard Fontaine, *Folded paper model, for the refurbishment of the house of Napoleon and Josephine in the Rue de La Victoire, Paris*, c. 1806. Pen, ink, and watercolour on paper, 120 x 185 mm. *b* Raymond Loewy and William Snaith, *Aerial diagram of Wardroom Concept 4, Habitability Study for the Shuttle Orbiter, NASA Manned Spacecraft Centre*, 1969–75. Pen, ink, and felt pen on thin wove paper, 396 x 545 mm.



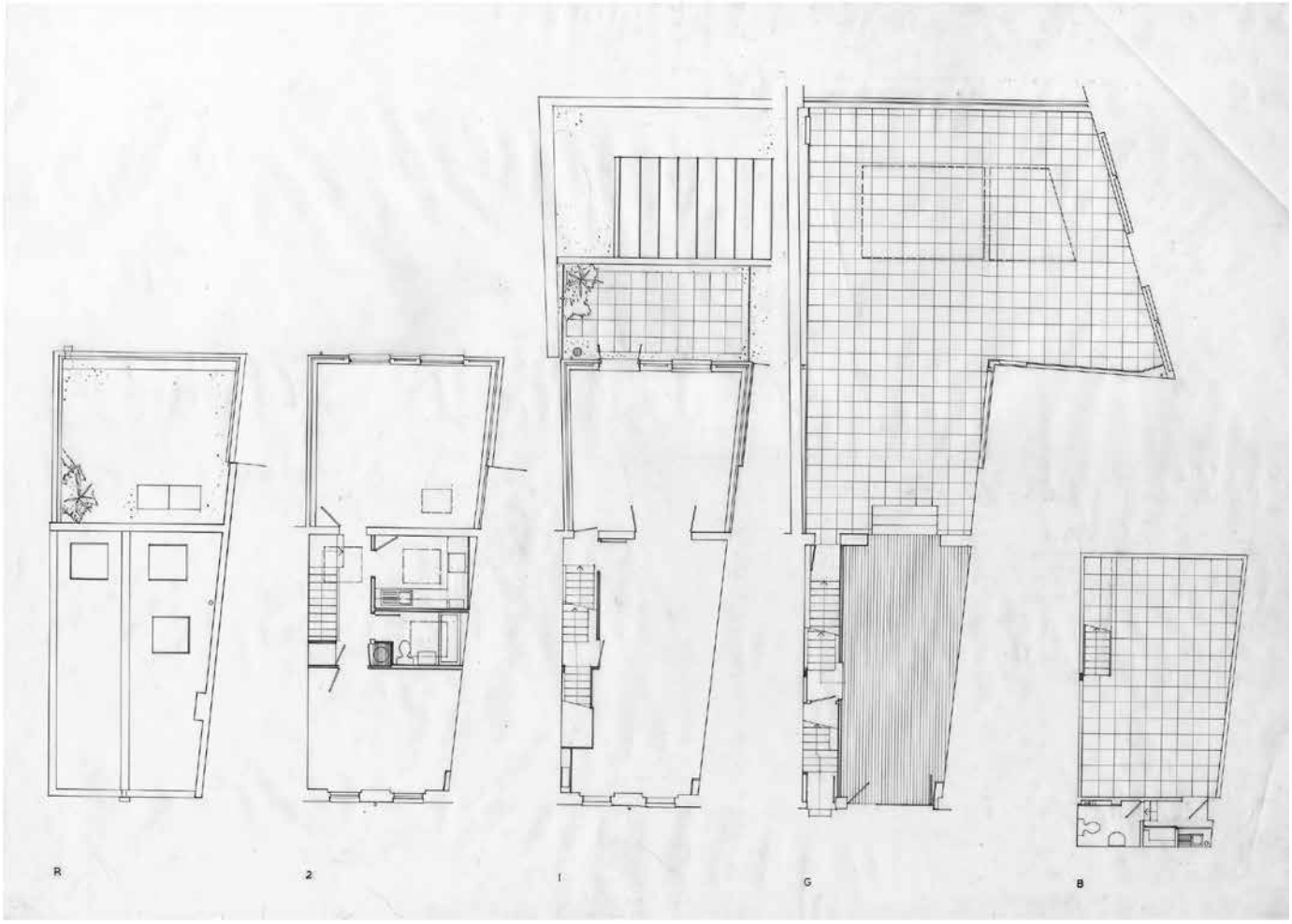
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18a

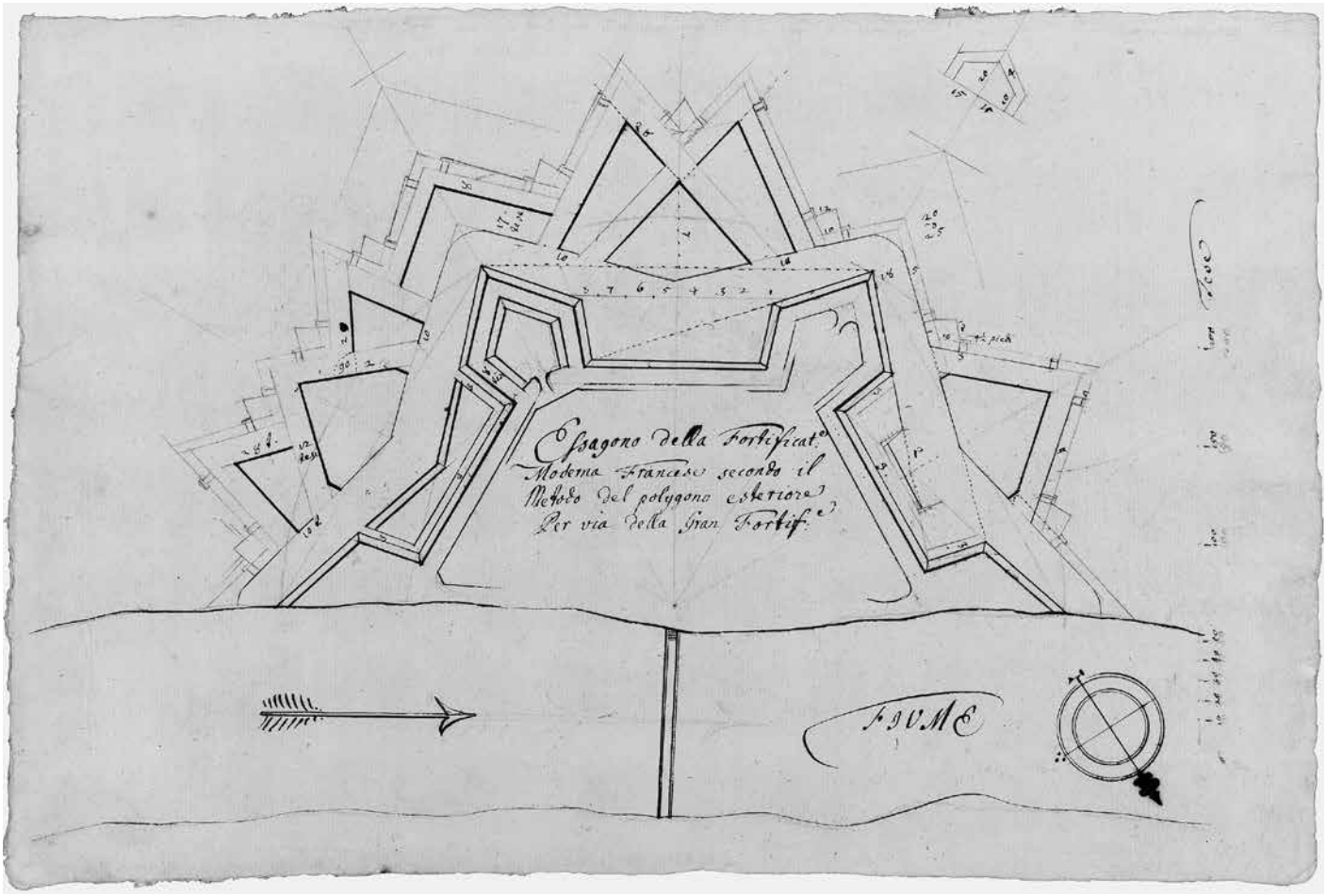
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18b

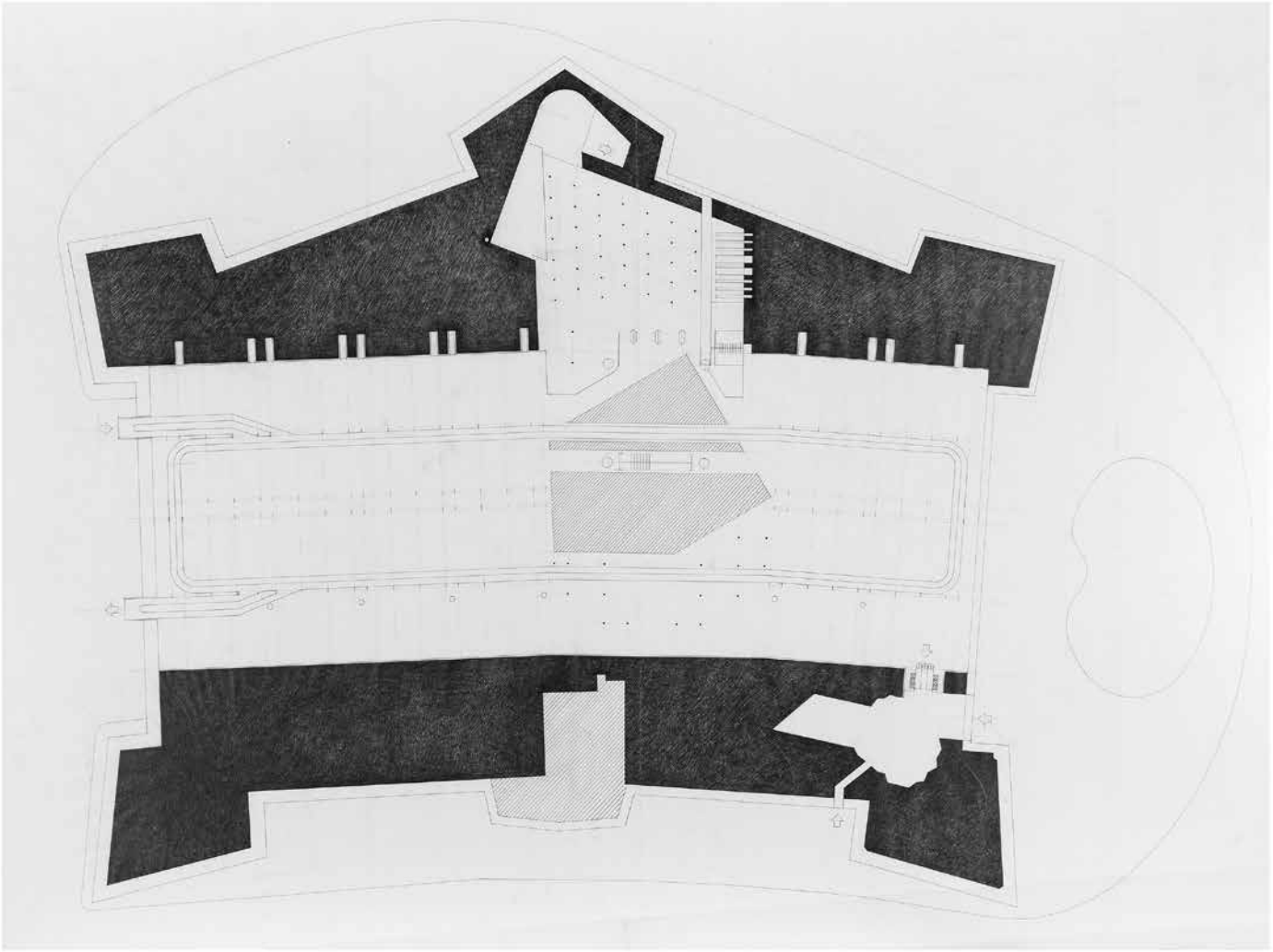
18 *a* **Attributed to Giovanni Maria Boschetti, *First floor and basement plans, section and elevation of the house of W. Cowper Esq, Bell Lane, Gibraltar*, c. 1811. Pen, ink, pink, grey and yellow wash on Whatman paper, watermarked 1811, 605 x 800 mm.** *b* **Tony Fretton, *Plan A1 of the Lisson Gallery, London*, 1984. Ink on trace, 593 x 840 mm.**

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19a

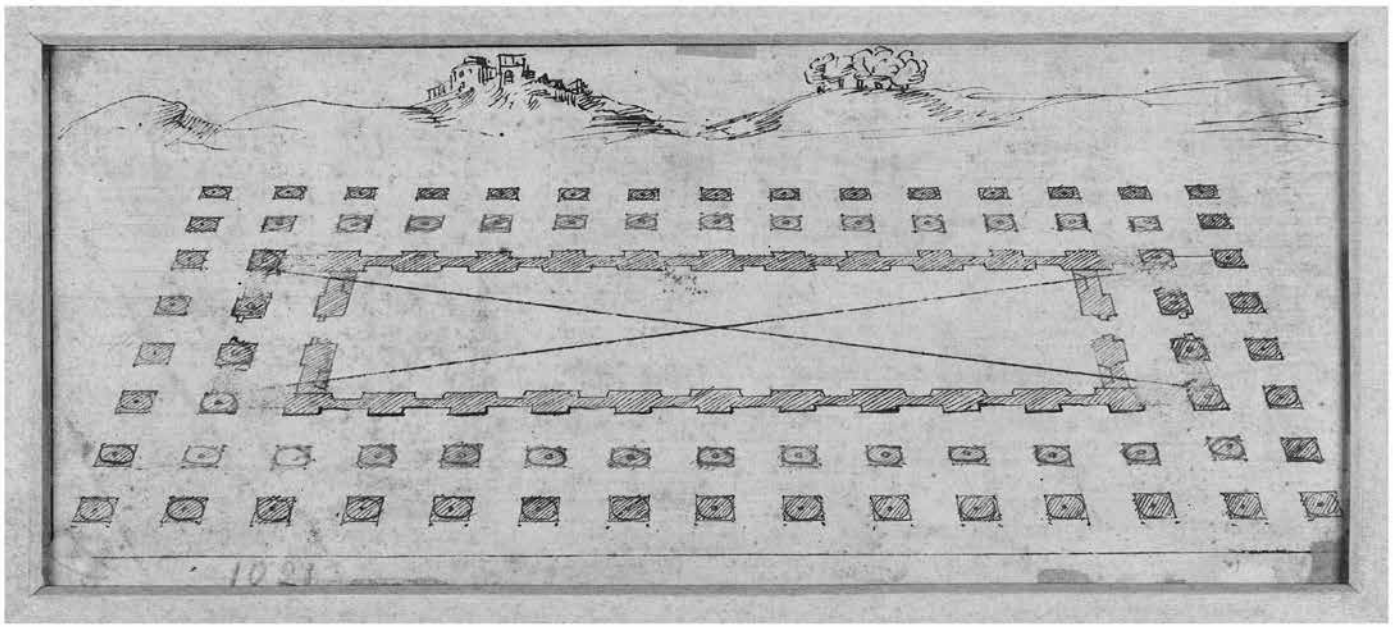
https://doi.org/10.1017/S1359135518000234 Published online by Cambridge University Press



19b

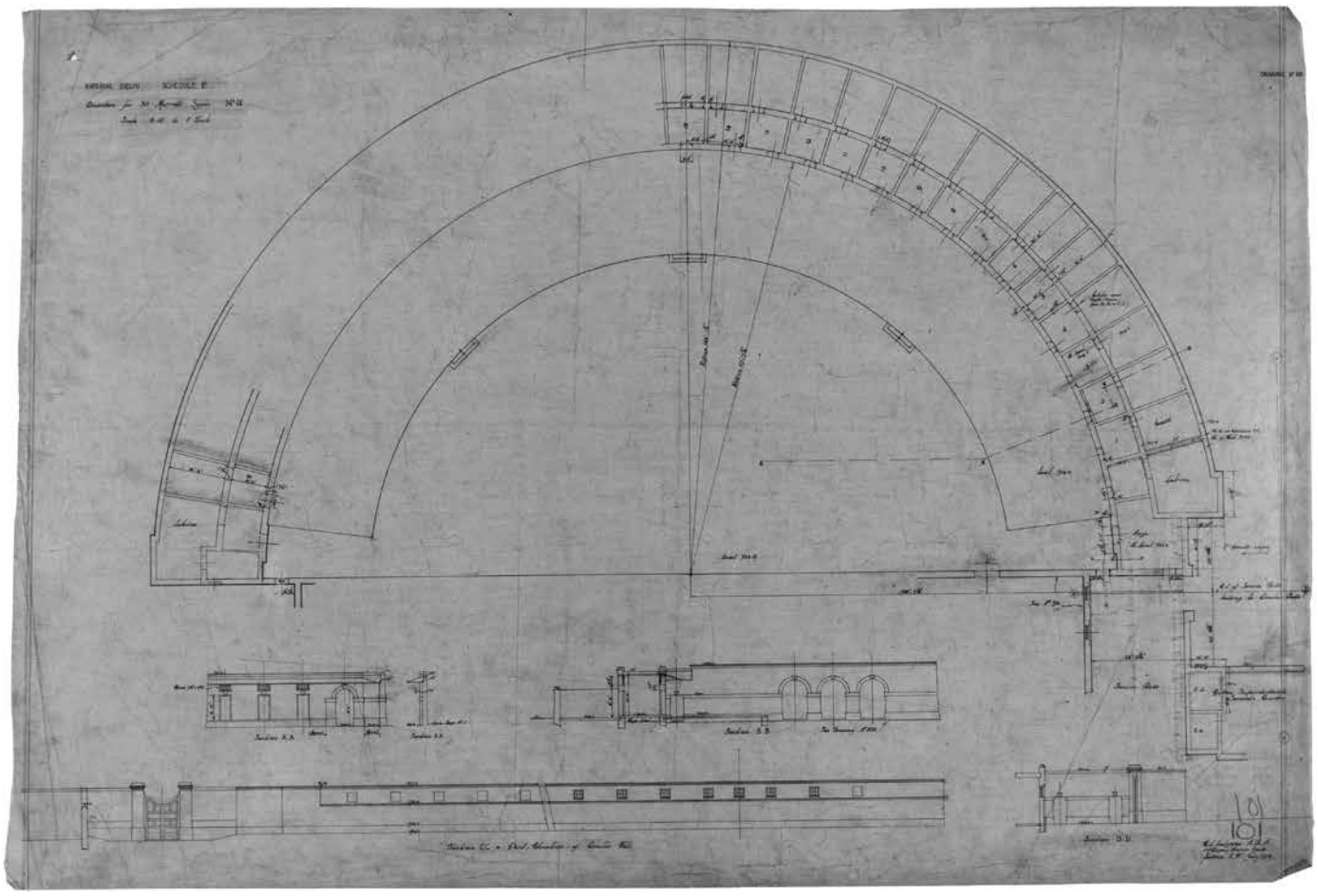
19 *a* Unknown Italian artist, *Plan of half-hexagon bastion fort beside a river with measurements and compass*, c. 1750–20. Graphite and ink on laid paper, 293 x 437 mm.
b Superstudio, *Fortezza da Basso, Florence*, 1967. Pencil on trace, 990 x 1235 mm.

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20a

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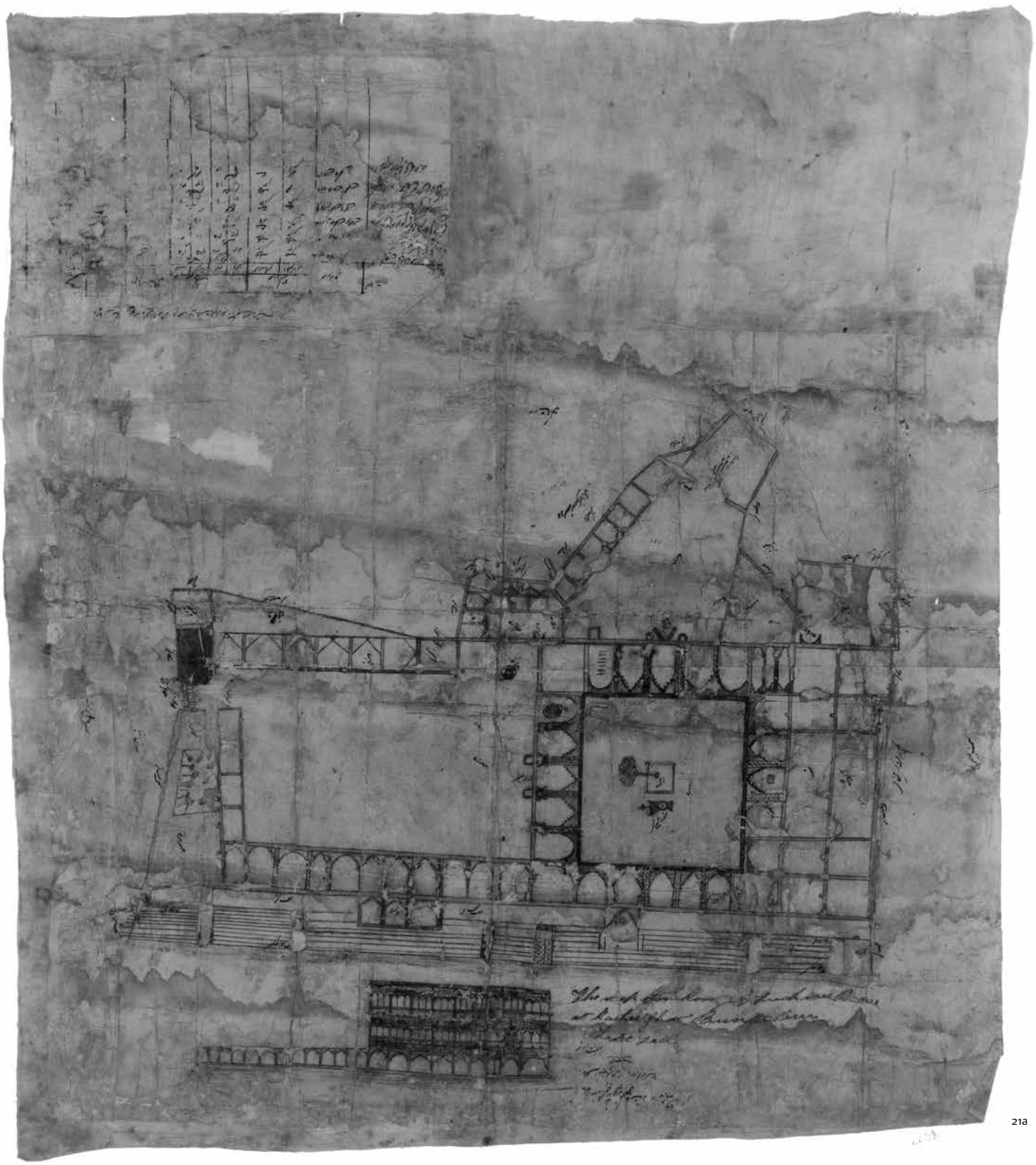


20b

20 *a* **Attributed to a member of the Sangallo family,** ***Plan of an eight-column dipteral in perspective, Illustration to Vitruvius Book III, chapter 2*****, 1530–40. Pen and dark brown ink on laid paper, 150 x 250 mm.**

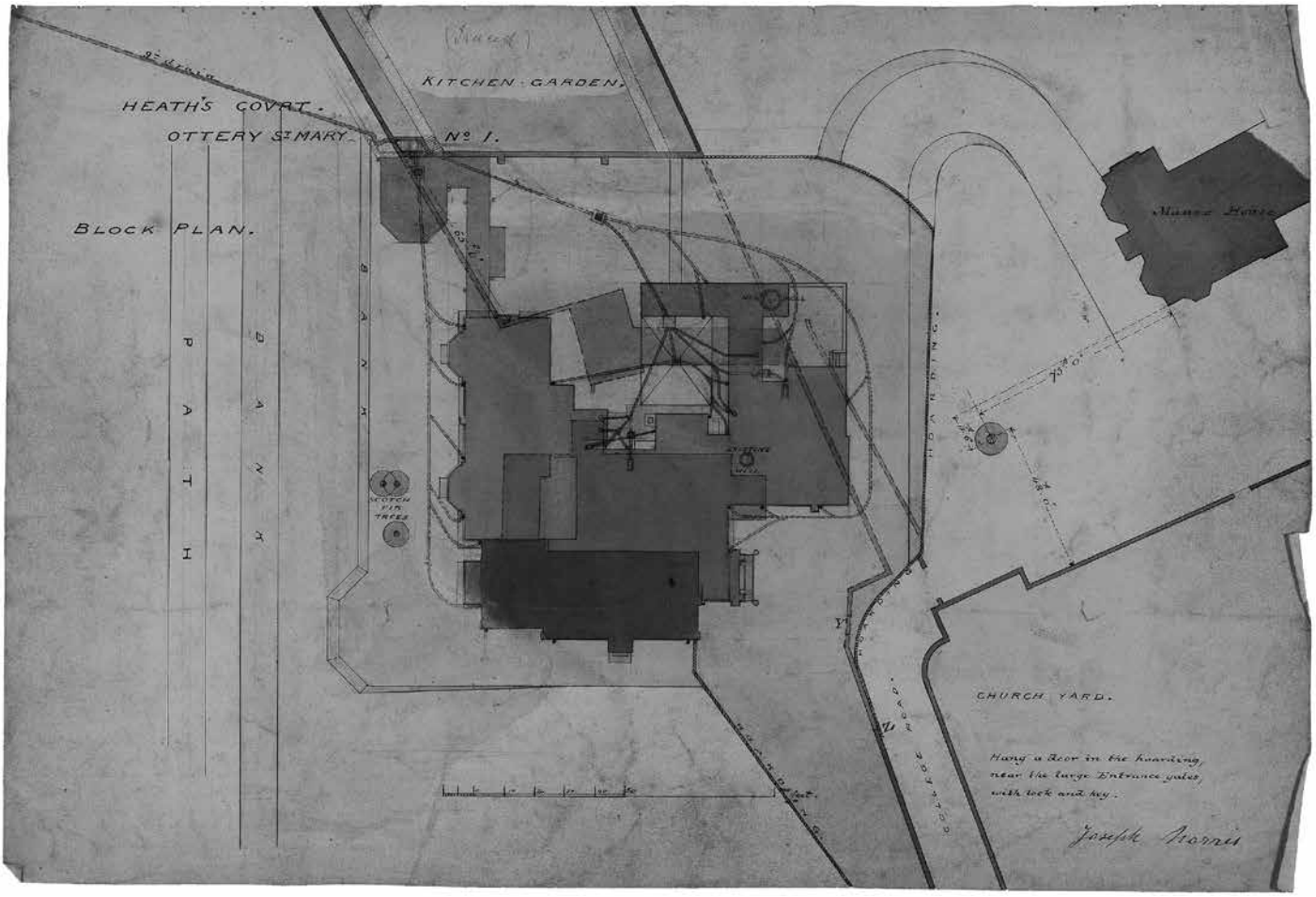
b **Edwin Henry Lutyens,** ***Plans, sections and elevations for quarters for thirty married syces*****, Imperial Delhi, 1918–19. Pen, black ink, and pencil on linen, 775 x 1145 mm.**

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21a

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21b

21 *a* Unknown North Indian architect, *Plan and elevation of Keshi Ghat at Vrindavan, Uttar Pradesh*, c. 1823. Brown ink and washes on paper backed linen, 820 x 740 mm.
b William Butterfield, *Block plan, including kitchen garden, churchyard, manor house, college road of Heath's Court, no. 1, Ottery St Mary's, Devon*, 1880–3. Signed by Joseph Norris, builder. Pencil, pen, ink, and watercolour on Whatman paper, 375 x 555 mm.

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Notes

1. See Robin Evans, 'Figures, Doors and Passages', in *Translations from Drawing to Building and Other Essays* (London, The Architectural Association, 1997 [orig. pub. 1978]), pp. 55–92.

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Authors' biographies

Stan Allen is an architect working in New York and George Dutton '27 Professor of Architecture at Princeton University. His architectural firm, SAA/Stan Allen Architect, has realised buildings and projects in the United States, South America, and Asia. His work is published in *Points + Lines: Diagrams and Projects for the City* and his essays in *Practice: Architecture, Technique and Representation*. *Stan Allen: Four Projects* was published in 2017.

Niall Hobhouse is a writer, critic, and collector interested in architecture and curatorial issues. Formerly a trustee of museums in the UK and North America, he is now Principal of Drawing Matter Trust.

Helen Mallinson is a teacher, designer, and writer. Formerly associated with the Cass, LMU, and its predecessors, she is currently a design partner at Mallinson Architects and editor for Drawing Matter.

Authors' addresses
Stan Allen
stallen@princeton.edu

Niall Hobhouse
niall@niallhobhouse.com

Helen Mallinson
helen@mallinson-architects.com

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