





## THE DOCUMENTAL DRAWING:

To draw a facade poses a primary opportunity to coordinate within a single task the eye, mind and hand

Very much opposite to the photographic experience (to focus, compose, and take a picture), whenever we draw, our eye must roam over the whole subject as well as its parts and details. We are obliged to observe and –in the process- understand the particular way in which the constituent parts of the whole are coordinated, communicated, and committed with each other.

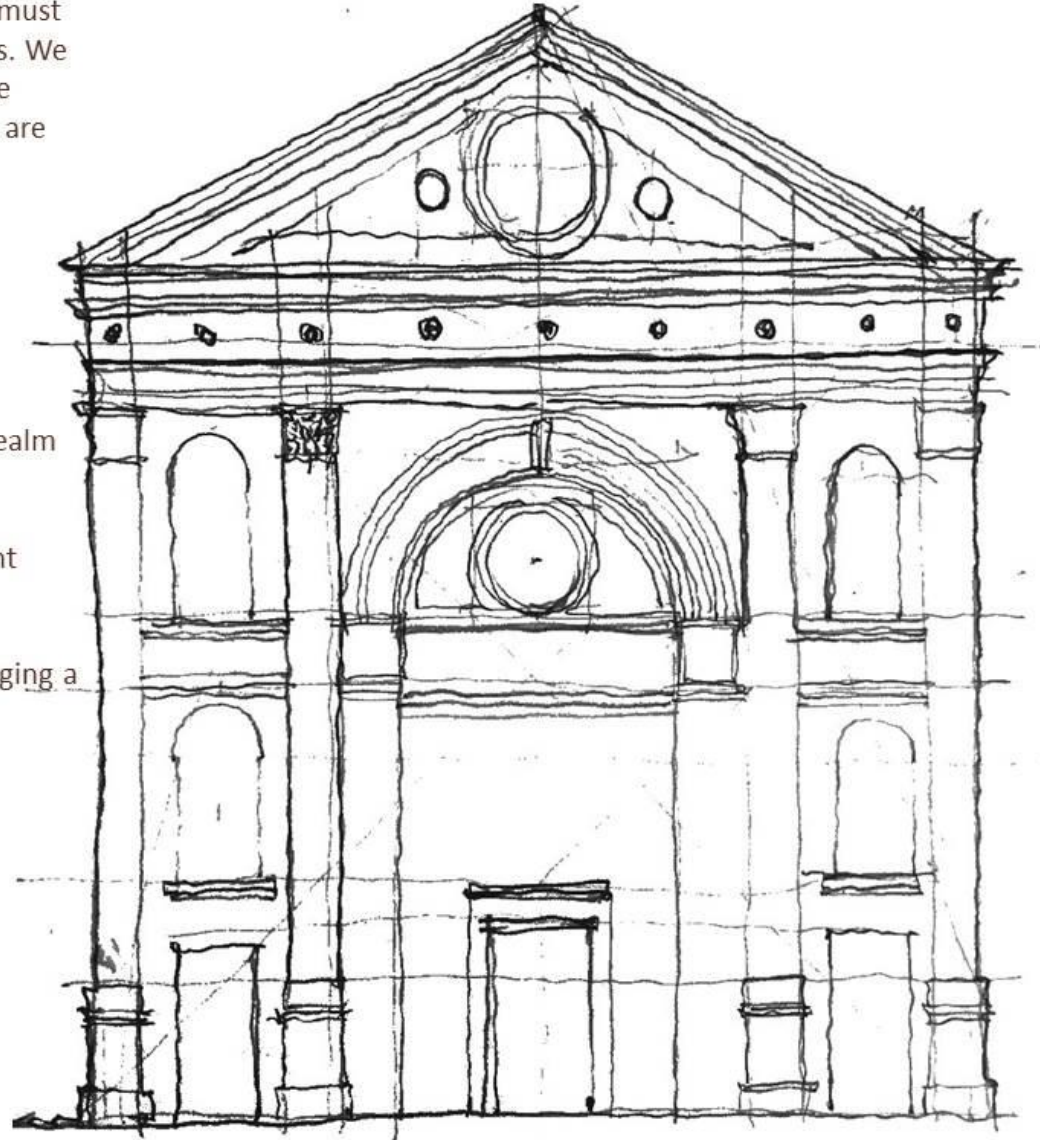
On the particular case of Sant'Andrea:

Arrangement of multiple symmetries (general/local) orchestrated in a hierarchical manner.

Overall A, B, A rhythm, operating both within the general realm as well as within the particular parts (at different scales).

Balance in the direction (horizontal/vertical) of the different component parts.

The theme of the interwoven ribbons requires acknowledging a certain depth within the facade plane.



## THE GENERATRIX IDEA DIAGRAM:

Upon proper attention to the documental drawing, and endowed with a much better understanding of the subject under study, we proceed to identify the **diagram ruling over the overall composition**. This is a drawing intended to represent the intentional arrangement between the conforming parts of the facade.

On the particular case of Sant'Andrea:

The circular shape, promotes recognition of the particular arch-shaped openings operating (adjusting perspective for height and depth) at what seems to be similar scale.

Vertical associations (stacked one on top of the other) are recognized based on similitude, proximity and continuity.

The arched opening on the sides associate with those at the central bay (always higher) which promotes an "upward" feeling to the overall assembly.

The three doorways at the base seem to be of equal size, and contribute to establishing a fundamentally tripartite arrangement (LB Alberti's typical triumphal arch motif).

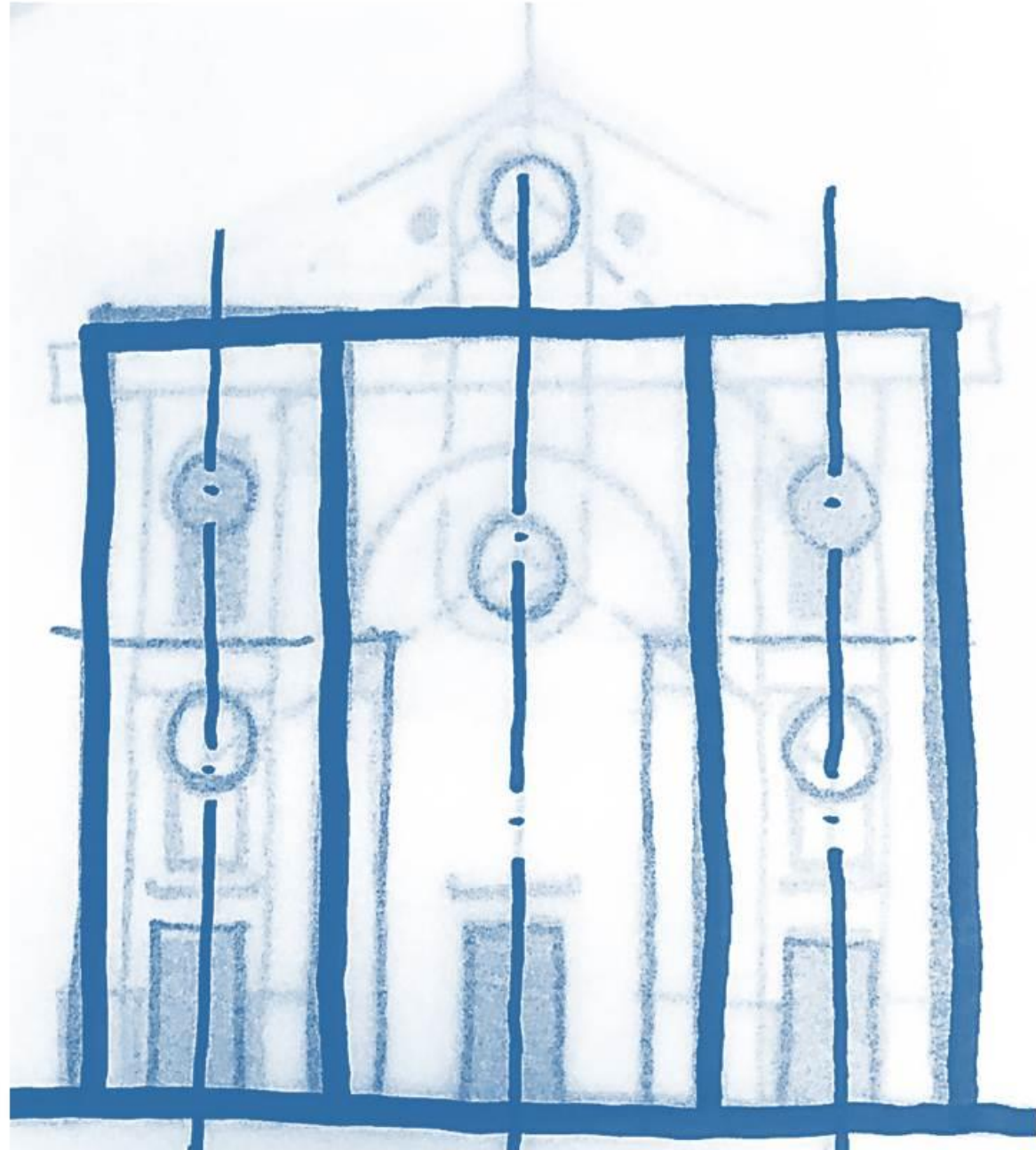




## THE TYPOLOGICAL DIAGRAM:

To be derived from the previous overall intention diagram, the typological diagram illustrates the structural essence of the organization. As such, it is valuable in as much as it serves as departure point for infinite possible compositions. However, it is insufficient to dictate by itself the way to go in the design process. This is the support scaffold upon which the compositional argument of a new proposal is assembled.

The typological diagram is less pertinent to the original model, yet more versatile in its possibilities to serve as departure point for new proposals.



## NEW PROPOSAL:

Firmly rooted upon the lessons learned, a new design proposal can be attained, considering:

That the new proposal should be assembled over the scaffold provided by the typological diagram, derived from the analyzed precedent.

That the new proposal may very well use the same compositional arguments (abstracted and removed from stylistic considerations) observed on the precedent model.

That the new proposal may also be deliberately proposed with a completely different (new) compositional argument (asymmetrically displaced piece).

That the new proposal may very well be designed with a different expression (with regard to style, scale, purpose, etc.).

