

THESIS STATEMENTS

Despite the seemingly commonplace notion that computers significantly impact design today, it is unusual to suggest that in every era, a tool existed influencing the course of design. While numerous studies in tool history are available, there are few examples that thoroughly analyze the impact of tools on the characteristics or creators of a particular art historical period. The aim of my thesis is to validate the impact of different tools on different eras and creators.

Although tools and methods may seem like distinct concepts at first glance, they equally impact on the drawing and the implemented object in the design process. I discuss the tool together with the method as they alternate or complement each other. I agree with Mario Carpo that the meaning of 'method' is essentially identical in origin to the meaning of 'shortcut.' That is, both the tool and the method serve to simplify the design process, in a way, to standardize it.¹

From Mesopotamia, only a few architectural remnants have survived, yet a certain character emerges from the recurring nature of specific solutions. I will provide original explanations for these enigmatic details based on the characteristics of the stylus imprints left on clay tablets.

¹Carpo, Mario. 2017. ARCHITECTURE in the AGE of PRINTING : Orality, Writing, Typography, and Printed Images in The... History of Architectural Theory. S.L.: MIT Press. 51.

Although the compass was invented in antiquity, its unmistakable mark on buildings only became apparent in the Gothic era. We will see many evidences on the application of the compass in the Gothic architecture.

In the Renaissance era, architecture was primarily influenced by copying. The advent of book printing enabled this method, making treatises widely accessible to everyone. In this case, indirectly, it was the printing press itself that disseminated the method of copying, which thus became dominant over centuries.

Even in modernity, where individual artistic styles are discussed, tools and methods that affect individuals differently can be identified. One such tool is the parallel ruler. Although presumably many architects of the era used this tool, its impact is not evident in the work of every architect. I will demonstrate the impact of parallel ruler on Frank Lloyd Wright's works, the impact of the grid paper on Josef Hoffmann's works, or the elevation method influenced Charles Rennie Mackintosh.

Although the origin of axonometry dates back to the Filippo Brunelleschi, it played a defining, inspirational role in design in the 20th century. In my essay, I introduce how this construction method influenced designers and architects of De Stijl and Bauhaus. From the postmodern era, I will show the renewed popularity of

axonometric representation, through the works of James Stirling and the New York Five.

The conclusion of my case studies is that same tool can inspire and influence the design in different ways. The use of a tool or method alone does not make anyone a genius creator. True greatness is characterized by a high level of sensitivity and the ability to draw inspiration. Without sensitivity toward inspiration, these factors do not have an impact or do not guarantee a remarkable work. As Hockney or Lucas² claims, that the impact of the tools do not diminish the greatness of the masters. A genius is inspired by countless impressions, great works are built from inspirations, and the impressions feed those inspirations. A drawing tool is just one important impact among many.³

The application of a method or tool generally becomes a routine. A routine is a set of methods and techniques used by a particular designer to solve tasks. This routine then becomes integrated with the creator's style. In my understanding, style encompasses a collection of solutions, characteristic of both the era and the designer, yet remains detached from any specific design challenge. I posit that, style can be viewed as a manifestation of routine in essence.

² see more: Hockney, David. 2006. Secret Knowledge : Rediscovering the Lost Techniques of the Old Masters. London: Thames & Hudson. Lucas, Ray. 2019. Drawing Parallels. Knowledge Production in Axonometric, Isometric and Oblique Drawings London and New York: Routledge.

³ Hockney, David. 2006.131.