

Author biographies —

Ross Anderson

Ross Anderson is an Associate Professor of Architecture at the University of Sydney. He writes on the pivotal role played by drawing in the development of modern architecture and aesthetics within the European context. His forthcoming book on the modern Swiss scenographer Adolphe Appia will be published by MIT Press.

Ahmed Belkhodja

Ahmed Belkhodja is a Swiss architect and co-founder of FALA in Porto, Portugal. He is also a studio critic at HEAD – Genève and EAVT Paris-Est. He studied at EPF, Lausanne, CTH, Gothenburg, ETH, Zurich, and ETH's Future Cities Laboratory in Singapore. He has taught at several institutions in Europe and elsewhere, including IUAV (Venice), the University of Toronto, and the Royal College of Art in London.

Paddi Alice Benson

Paddi Alice Benson studied at the University of Cambridge, University College London, and the University of Limerick, where she undertook a master's degree in music. She has previously worked with Benson+Forsyth, Avanti Architects and Fielden Clegg Bradley Studios. She is currently completing an Architecture by Design PhD at ESALA, University of Edinburgh (ESALA), exploring the cultural history of the island as a site of speculation,

invention and experimentation. Concerned with cross-disciplinary ways of working, she produces drawings and installations that combine sound, image and text.

Neil Bingham

Neil Bingham is an architectural historian and curator specialising in the history of architectural representation and modern design. He is a former curator of architectural collections at the Victoria & Albert Museum, the Royal Academy of Arts and the Royal Institute of British Architects. His books include *Patrick Gwynne* (2023); *Mark Fisher: Drawing Entertainment* (2021); *100 Years of Architectural Drawing: 1900–2000* (2013); *Masterworks: Architecture at the Royal Academy of Arts* (2011); *Wright to Gehry: Drawings from the Collection of Barbara Pine* (2005); *The New Boutique: Fashion and Design* (2005); *Modern Retro: Living with Mid-Century Modern Style* (2000); *Christopher Nicholson* (1996) and *C.A. Busby: Architect of Regency Brighton and Hove* (1991).

Nat Chard

Nat Chard is Professor of Experimental Architecture at the Bartlett, University College London, following professorships held at the Royal Danish Academy, Copenhagen, the University of Manitoba, and the University of Brighton. He is an architect registered

in the UK and has practised in London. His work has been published and exhibited internationally. His research practice develops means of discussing uncertain conditions in architecture, explored in his recent work through the construction and operation of a series of drawing instruments.

Fabio Colonnese

Fabio Colonnese is an architect and senior researcher at Sapienza University of Rome, Italy. His PhD dissertation on the labyrinth and its manifold relationships with art, architecture and city was published as *Il Labirinto e l'Architetto* (2006). He has taken part in major survey campaigns in Italy, Turkey and Armenia. His latest book is *La Farnesina ai Baullari e la Rappresentazione dell'Architettura Romana* (Artemide, 2023).

Helen Dorey

Helen Dorey is Deputy Director and Inspectress of Sir John Soane's Museum. For 37 years she has worked on its authentic restoration and published widely on its collections. She has curated exhibitions at the Soane, the RA and Tate Britain and served as a Trustee of the Twentieth Century Society and Moggerhanger House Preservation Trust. She is a member of the Councils of the Attingham Trust and the Society of Architectural Historians, of the Collections and Interpretation Panel of the National Trust, and a Fellow of the Society of Antiquaries. She was appointed MBE in 2017 for services to heritage.

Mark Dorrian

Mark Dorrian is Editor-in-Chief of *Drawing Matter Journal*, holds the Forbes Chair in Architecture at the University of Edinburgh, and is Co-Director of the practice Metis. His work spans topics in architecture and urbanism, art history and theory, and media studies. Dorrian's books include *Writing On The Image: Architecture, the City and the Politics of Representation* (2015), and the co-edited volume *Seeing From Above: The Aerial View in Visual Culture* (2013).

Rosie Ellison-Balaam

Rosie Ellison-Balaam graduated from the Courtauld Institute of Art with an BA honours degree in 2019. She is a writer and editor based in London. Her interests span architecture and design, working for Drawing Matter and gallery space Lot Projects, as well as on her own journal, *Folly*.

Paul Emmons

Paul Emmons is a registered architect and the Patrick and Nancy Lathrop Professor of Architecture at Virginia Tech, serving as Associate Dean for Graduate Studies for the College of Architecture, Arts, and Design. He is based at the Washington–Alexandria Architecture Center of Virginia Tech, where he coordinates the PhD programme in

Architecture and Design Research. His research on the history and theory of architectural practices, focusing on drawing and representation, has been presented at conferences around the world and is widely published, including in his book: *Drawing, Imagining, Building* (2020).

Jonathan Foote

Jonathan Foote is an architect and Associate Professor at Aarhus School of Architecture, Denmark. His teaching, editorial work and research focus on the relations between architectural drawings and materials, and between architectural history and workshop-based knowledge. Foote has published on the drawings and workshop practices of Michelangelo Buonarroti, Francesco Borromini and Sigurd Lewerentz. These intersections between the workshop, teaching and academic work have led to a number of international exhibitions and externally funded creative projects. He is also project leader of Ecologies of Stone, a transdisciplinary research group that examines massive stone and extractive landscapes in historic and contemporary practice.

Pablo Garcia

Pablo Garcia is Associate Professor at the School of the Art Institute of Chicago. His multidisciplinary research practice blends forgotten analogue methods with cutting-edge digital technology, paying homage to our long history of human–machine collaborations in art and design. Since 2013, Garcia has commercially produced the NeoLucida, a contemporary camera lucida. His extensive research into 600 years of drawing machines can be found at drawingmachines.org. Garcia holds architecture degrees from Cornell and Princeton Universities.

Francisco Javier Girón Sierra

Francisco Javier Girón Sierra is an architect and senior lecturer in the Department of Architectural Graphic Ideation at the Escuela Técnica Superior de Arquitectura de Madrid (ETSAM, Universidad Politécnica de Madrid-UPM). Between 2017 and 2022, he was Vice-Dean of the PhD and research programme at the school. His research focuses on the role of drawing as an intellectual tool in the emergence of disciplines such as the 'History of Construction' and the 'History of Architecture' in the 18th and 19th centuries. In his publications, he has paid particular attention to the work of Auguste Choisy, with reference to precursors, such as Piranesi and Rondelet, and pioneers, such as Caumont, Willis and Viollet-le-Duc. His most recent contribution has been the chapter dedicated to Choisy's *Histoire de l'architecture* in the collective volume *Narrating the Globe: The Emergence of World Histories of Architecture* (MIT, 2023). He is currently exploring the impact of natural light on theories of graphic representation and the appreciation of architectural form.

Laura Harty

Laura Harty is an architect and Director of the Undergraduate Architecture Programme at the University of Edinburgh. In both roles she engages daily with drawing instruments and instrumental drawings, many of which stand their ground and show us the way. As she lives in Perthshire, Scotland, with a young family and a long commute, most of her drawing is on others' shoulders.

Emma Letizia Jones

Emma Letizia Jones is an architectural historian and Assistant Professor at Hong Kong University. She writes about architectural drawing, architectural media and the globalisation of the building industry in the 19th century. She was educated at the University of Sydney, the Architectural Association and the University of Zurich, and has taught at the University of Technology, Sydney, the EPF, Lausanne, and the ETH, Zurich. Her research has been supported through grants and residencies from Harvard, the Victoria & Albert Museum, the Istituto Svizzero in Rome, the Graham Foundation and the Swiss National Science Foundation, among many others, and she currently sits on the Editorial Board of the EAHN journal *Architectural Histories*. Her book *Schinkel in Perspective* is forthcoming from MIT Press.

Sue Palmer

Sue Palmer has been the Archivist at Sir John Soane's Museum since 1989. She is the author of *At Home with the Soanes. Upstairs, Downstairs in 19th-Century London* (Pimpernel Press, 2015), and has written a number of articles on Sir John Soane and his times. She is a Fellow of the Society of Antiquaries.

Sayan Skandarajah

Sayan Skandarajah is a Lecturer at the School of Architecture in Reading whose design research focuses on drawing-led methodologies. His role involves leading design studios and running a range of modules that deal with architectural representation and reflective model-making. His PhD research, conducted at the Bartlett School of Architecture, engages with non-Western forms of urban representation, such as those found in traditional *Yamoto-e*-style Japanese painting. Alongside Kirsty Badenoch, he is co-curator of the Cartographies of the Imagination project, an ongoing research collaboration that has produced exhibitions, drawing workshops, academic forums and a publication released in 2021.

Philip Steadman

Philip Steadman is Emeritus Professor of Urban and Built Form Studies at University College London. He trained as an architect and has taught at Cambridge University and the Open University. In the 1960s he co-edited and published *Form*, a quarterly magazine of the arts. He has contributed to numerous

exhibitions, films and books on perspective geometry and the history of art. In 2001 he published *Vermeer's Camera* (Oxford University Press), on the Dutch painter's use of the camera obscura. The full-length documentary film *Tim's Vermeer* (Sony Pictures, 2014) was largely inspired by *Vermeer's Camera*. In 2022 he was awarded an Emeritus Fellowship by the Leverhulme Trust for a project on Canaletto and the camera obscura. He is working on a book to be called *Canaletto's Camera*.