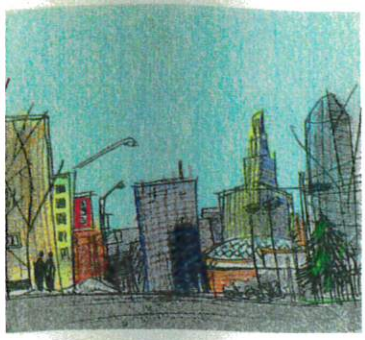
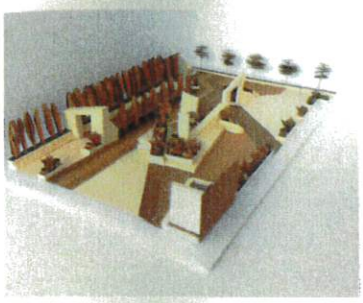
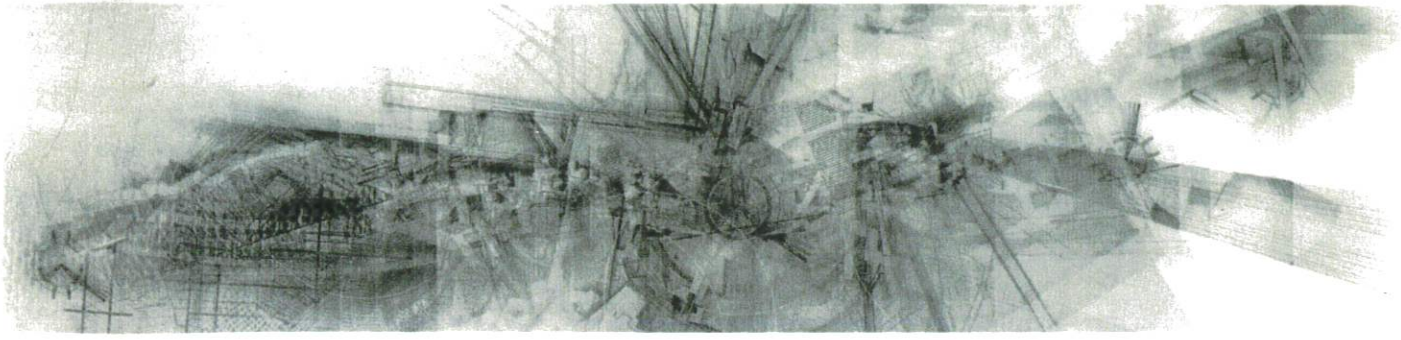
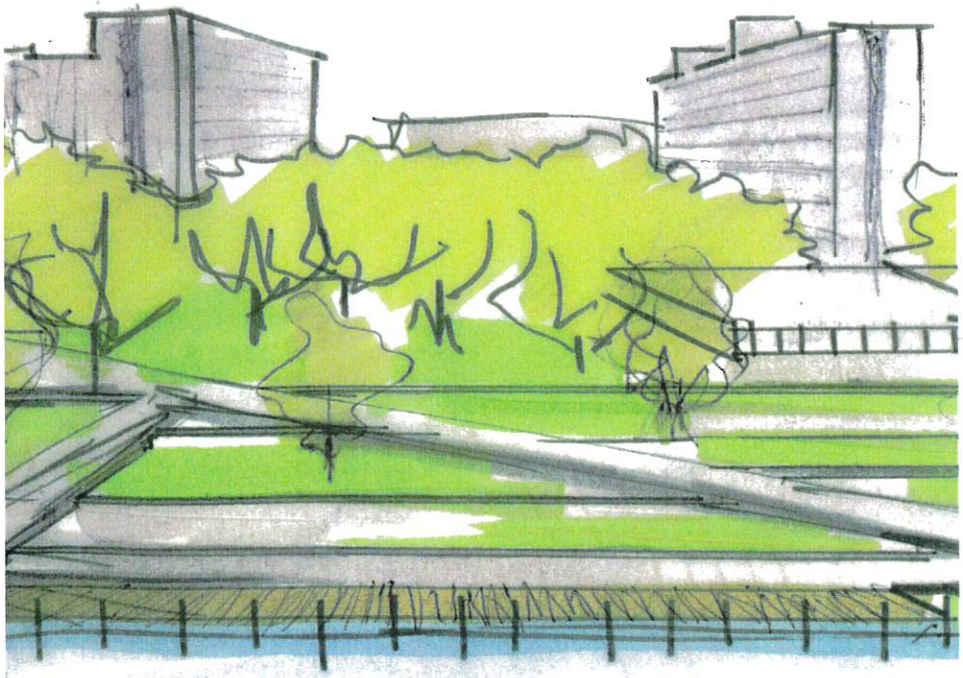




REPRESENTING LANDSCAPES: ANALOGUE

EDITED BY NADIA AMOROSO
FOREWORD BY JIM RICHARDS





"In chapter after chapter, contributors describe innovative techniques and sophisticated pedagogies as well as provide exemplary approaches to using analogue tools for recording and documenting the landscape. *Representing Landscapes: Analogue* is sure to become the keystone for future generations of designers who will bravely carry forth the torch that a few of us struggled to keep lit."
Chip Sullivan, *UC Berkeley, USA*

The fourth book in Nadia Amoroso's Representing Landscapes series, this text focuses on traditional methods of visual representation in landscape architectural education. Building on from the previous titles in the series, which look at digital and hybrid techniques, *Representing Landscapes: Analogue* is a return to the basic foundations of landscape architecture's original medium of visual communication.

Each of the twenty chapters includes contributions from leading professors teaching studio and visual communication courses from landscape architecture programs across the globe, showcasing the best student examples of analogue techniques. It demonstrates the process from graphics as a form of research, design development, and analysis, to the final presentation through drawings, models and descriptive captions of the methods, styles and techniques used. It features critical and descriptive essays from expert professors and lecturers in the field, who emphasize the importance of the traditional medium as an intrinsic part of the research, design and presentation process.

Over 220 full-colour images explore the range of visual approaches students and practitioners of landscape architecture can implement in their designs. With worked examples in the chapters suitable for class use, this is an essential book for visual communication and design studios.

Nadia Amoroso is a faculty member at the University of Guelph, Department of Landscape, School of Environmental Design and Rural Development. She was the Lawrence Halprin Fellow at Cornell University and the Garvan Chair Visiting Professor at the University of Arkansas. She holds a PhD from the Bartlett School of Architecture, UCL, London, and degrees in Landscape Architecture and Urban Design from the University of Toronto. She specializes in visual communication in landscape architecture, digital design, data visualization and creative mapping. She also operates an illustration studio, under her name, focusing on landscape architectural visual communication. She has written a number of articles and books on topics relating to creative mapping, visual representation, and digital design.

LANDSCAPE / DRAWING

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Contents

7 The hand graphics experience

Ashley Steffens

Beginning

The hand graphics class I teach begins with the development of lines. It's a tactile unique expression based on individual experiences. Highly variable, the line has the ability to communicate a beginning, a middle and an end whether tight, loose or anything in between. Understanding how to draw the line and what it means in regards to communication is the foundation for the beginning design student in developing traditional hand graphics.

Starting with the formal line used for drafting and lettering, the hardest part of drafting is using standardized tools and methods such as squaring the paper to the table, securing it with drafting tape, drawing on a mat, using a T-square and a triangle, using different types of paper, pens and pencils. Beginner lines are mere byproducts of holding on to all of these tools and keeping the pencil or pen connected to a secure piece of paper. After some basic lines, the class focuses on the small deliberate lines used for developing standard block lettering. These short lines are easier to control while holding all the tools. This includes lettering and early line work.

The next step is focused on developing the longer line, learning about line types and widths and using scaled lengths. However, drawing a longer line can be challenging. Different line widths can represent different items on a drawing, so a line needs to remain the same width as the lead grinds down on the paper. Many professionals have adopted a slight twisting motion of the pencil so the lead is constantly on the edge. A line also needs to have a defined start and stop that emphasizes the beginning and end of that particular line segment. Emphasis at the beginning and end of a longer line can be created by scrubbing the pencil back and forth a few times when you start and end the line. The scrubbing should make the line ends slightly darker since it is receiving more lead, not necessarily thicker. It's a lot to think about for such a simple thing, but understanding these mechanics will help develop skills for free hand drafting, drawing and even sketching.

A short but detailed exercise allows students to get more comfortable with using tools, understanding the importance of sheet layout, and learning about graphic standards for communication. Starting and stopping a measured line in the brick paving exercise, identifying graduated line widths, and practicing the various line types that allow designers and contractors to communicate graphically, allow the students some practice before applying these skills to construction details. This includes having a materials sheet or materials palette.

The next step is putting it all together into construction details which are excellent practical exercises for applying all of the introductory skills. While most construction details are generated by computer, hand generated construction details allow the student to examine whether the line represents space that is inclusive or exclusive, dominant or recessive, illustrative or formal, allowing for precision and a hierarchy of line width and type, based on professional standards.

Middle

As we start moving the line away from the formality of tools, the student experience begins to play a larger role in the communication of the graphic and students start to self-evaluate their lines. "This one is too shaky," "This one is really good," "This line is really bad," "This one is not consistent," at which point I usually respond, "Well, that all depends." The graphics class evolves to a looser interpretation of the line much less dependent on tools but still having certain criteria for appropriate communication. These lines begin to represent spaces, active and passive circulation, textures of plant materials, patterns for emphasizing edges of spaces, shading and detail. These include developing a concept symbols palette.

Having introduced hatch patterns and line widths related to construction details, some of these strokes can be applied to plan symbols and enhanced with markers and colored pencils. Based on a circle, the line width, color and texture will imply a variety of plant materials; evergreen, deciduous, trees, shrubs and ground cover. A specific hierarchy allows the viewer to see through the vertical layers of plant materials.

Illustrative plan view symbols are separated by textural differences, straight lines, loops, smooth, spikey, drafted, and freehand. The class decides on names of textures as I demonstrate drawing them. Names help describe the textures in a fun way, such as "Frantic Squirrel," which describes a line that twists and turns as it moves around the circle. In general, when using textures for illustrative landscape graphics, less texture is used for trees and more texture is applied to plant materials as they get closer to the ground. Likewise, line widths are thicker for trees and get thinner as more texture is applied to smaller shrubs and ground cover.

The final graphic rule for illustrative plan graphics applies to color. Generally, lighter colors are used to render trees and darker colors are applied to plant materials closer to the ground. A deviation to this is that most evergreens are rendered with a mid to dark green. Starting with a light green marker which is usually considered a base, most plant materials are quickly dusted with it allowing this green to visually connect the plan consistently across the page. White space is left in the upper right or left of most plant materials to imply sunlight. Random dots are clustered outside of plant textures to imply movement of leaves, dust and bugs. Reapplying the same color green on plant materials will allow for buildup which creates a slightly darker hue of the base color. Using 3 or 4 greens is all that is needed for most any plan.

Colored pencils are used to diversify the greens often referring to specific characteristics of a plant. Orange pencil can be used for plants that have orange fall color. Pink can be used for plants with pink blossoms. The stroke used for colored pencil is called flavoring. Starting with a fat chiseled lead, flavoring is a pulling stroke across the symbols. At a 45 degree angle, it starts at the top left of the symbol with a light soft stroke. As the pencil moves across the symbol, more pressure is applied to the pencil and it gets darker as it moves toward the lower right of the symbol. This also helps to give it a sense of shadow.

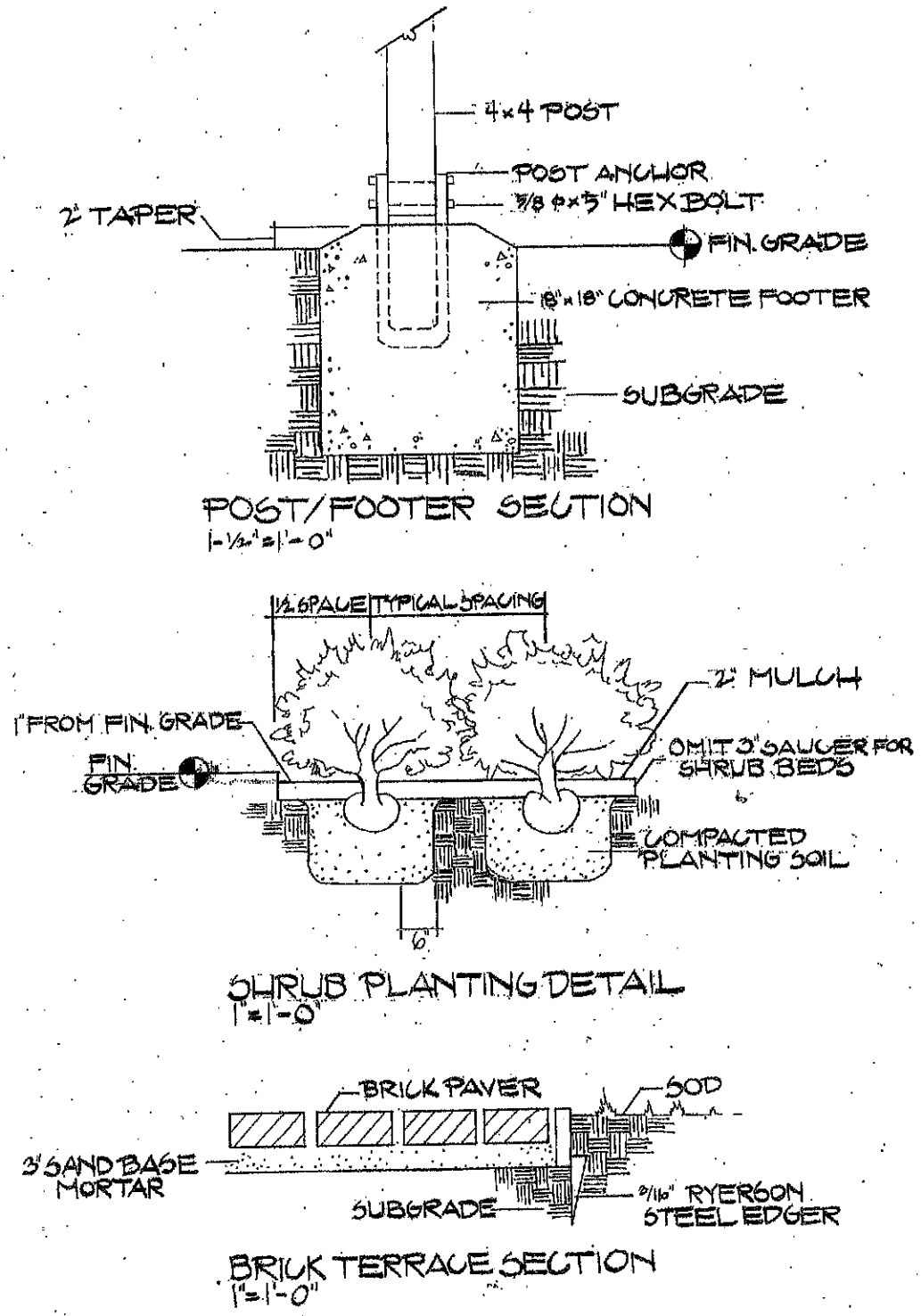
End

The course ends with the development of a variety of orthographic views such as section-elevation, axon and perspective. Using similar textures, line widths and rendering techniques, the students are introduced to the mechanics of developing each. However, these graphics illustrate the design and outcome of the space. The designer has artistic license to choose elements to include or exclude so the client has a better understanding of scale, proportion, and proximity of items in the newly designed space.

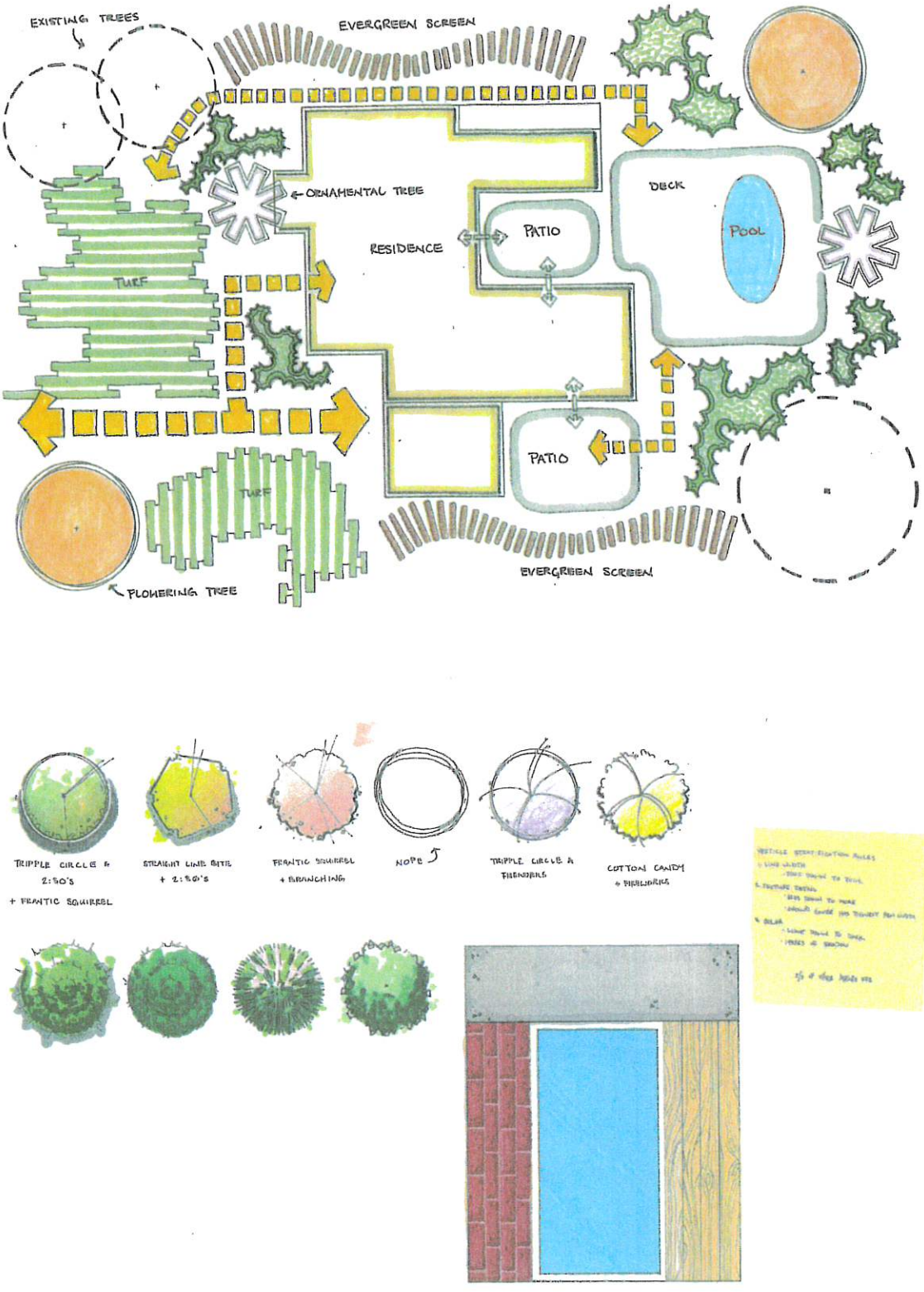
Similar to illustrative plan view graphics, a few graphic rules help with readability. More texture and thicker lines bring items closer to the viewer. Likewise, more vivid colors have a tendency to move elements forward. By this time, the class has a fairly good handle on using tools as well as a variety of

materials. The biggest challenge is getting the students to loosen up, and allow flecks of marker to float around, dust splashes of colored pencil around and allow blossoms to flow outside of plant textures. Described as leaves, dust and bugs, the technique of adding items outside the lines is difficult for many students to overcome.

In the end, it is important to take breaks, have fun and practice. There are plenty of inspirational and professional resources available, and to find examples that you like to use for your drawings. Thinking carefully about the mediums, communication level (detailed or illustrative) and techniques is an important factor in the visual communication of your designs. For those of you who choose to work on computer, try not to limit your abilities by what you know how to do digitally only, adding a touch of hand graphics after printing can really set you apart from your colleagues and result in dynamic and artistic projects.

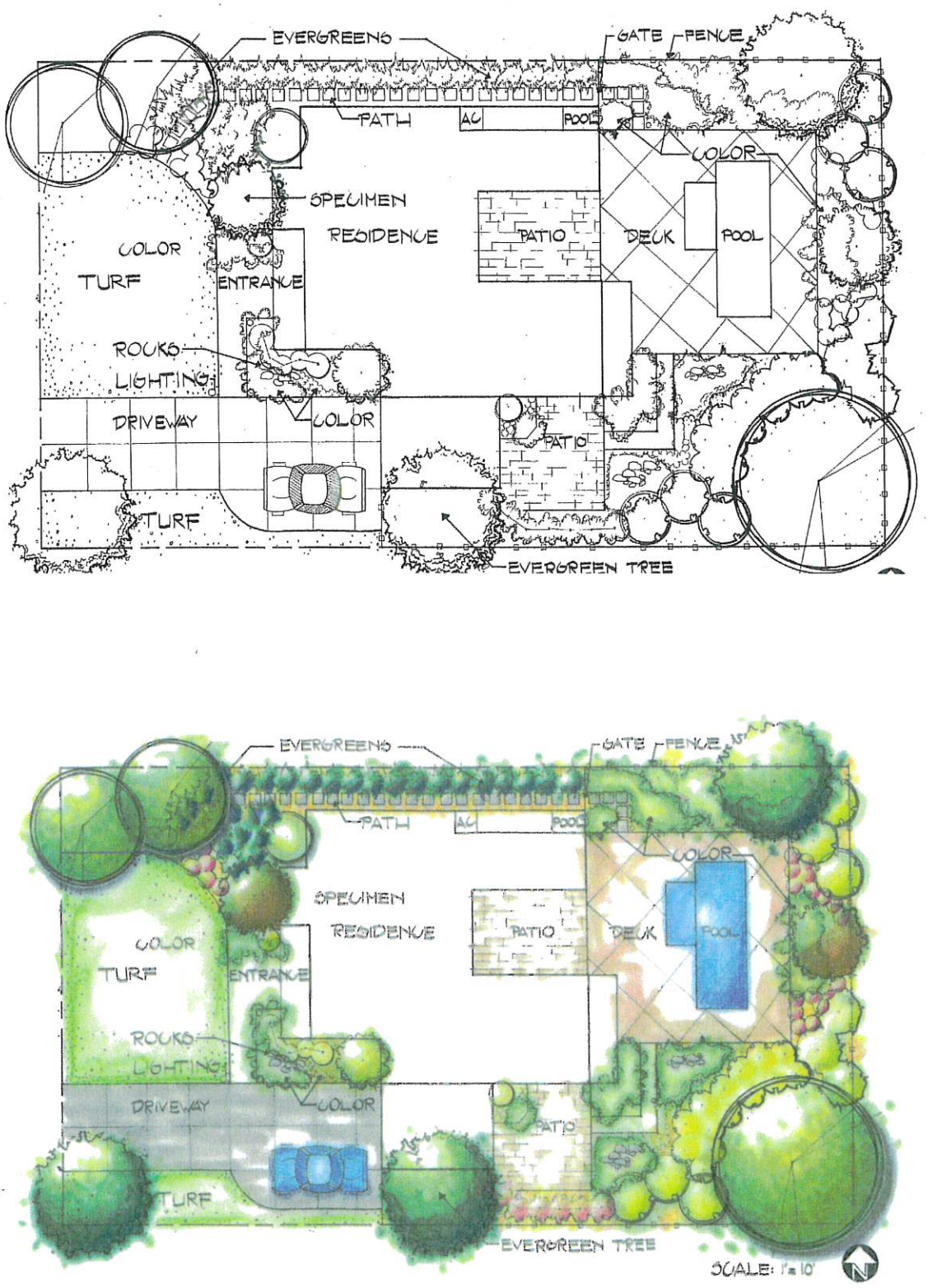


7.1
Construction details. This represents the final sheet of three construction details which students must draft to scale. Skills include drafting, lettering and sheet layout. The original construction details were provided but were sketchy and not to scale. By Anna Leigh Turner.



7.2 and 7.3

Concept plan and practice . This hand drawing is a finalized concept plan of a house that was provided to them. Students developed their own symbols to reflect the plan. By Elias Payne.



7.4 and 7.5
Plan in pen and color marker. Final plans of the house done in pen only, and then color rendered with marker. By Anna Leigh Turner.

7.6
Section elevation. Reflects section elevation done during class as well as the steps taken toward developing a final section elevation through the rear of the yard. Section elevations were generated from the house plan. By Braden Meadows.