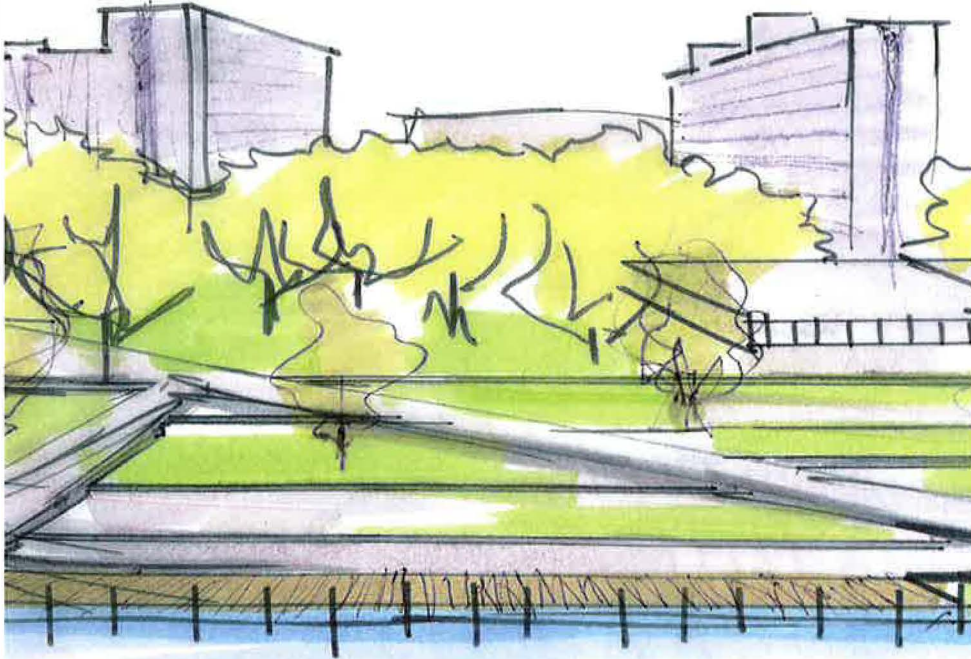
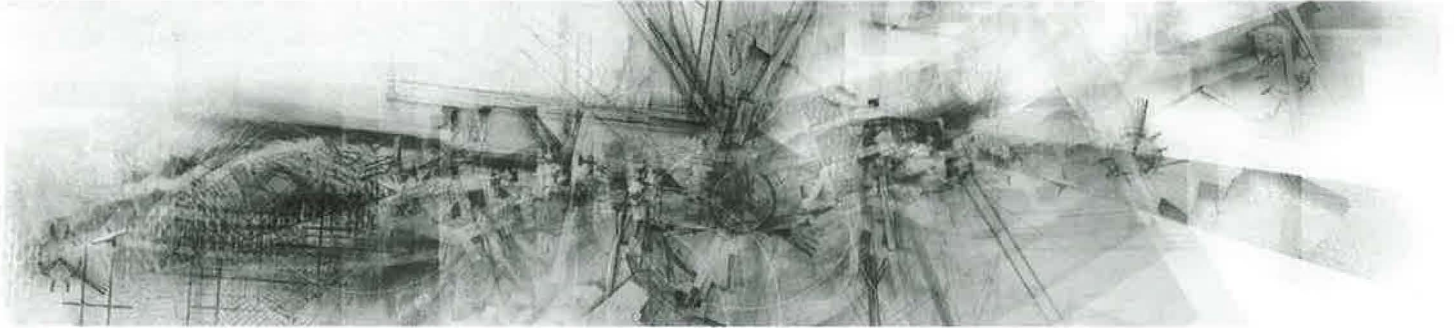




REPRESENTING LANDSCAPES: ANALOGUE

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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OLIN creates distinguished landscapes and urban designs worldwide. Our work is predicated upon social engagement, craft, detail, materiality and timelessness, and our appreciation of the urban environment is paramount. We approach each project individually, basing design decisions upon the underlying expressive power of a particular site in conjunction with specific programmatic requirements. In all of our work, we carefully assess the distinguishing spatial characteristics of a site, its connections to surrounding areas, local traditions and history, the natural environment, and social and cultural conditions.

OLIN has offices in both Philadelphia and Los Angeles and works throughout North America, Europe and Asia. Our portfolio stretches across myriad scales and typologies, including celebrated places such as Bryant Park in New York City, the J. Paul Getty Center in Los Angeles, and the grounds of the Washington Monument in Washington, DC. In each instance, our multidisciplinary design staff create environmentally advanced technical projects, promoting greater social engagement and ecology for every project.

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5 Composing cartographies of complexity

Ed Wall

Landscapes are messy. They are ill-fitting, contradictory, dirty and used. Landscapes don't look, smell, taste or feel how they are frequently represented in idealised landscape drawings. Instead, the visceral dimensions of landscapes that are the focus of issues such as human rights, environmental changes and urban development, expose, threaten and terrify as well as comfort, empower and inspire. And as we work with landscapes as designers we must employ a range of methods to research them, inventive approaches to analyse what we find and a range of tools to develop proposals and represent designs.

This chapter discusses a specific drawing that, in the Advanced Landscape Studio at University of Greenwich, we term a 'base drawing' (See Figure 5.1a). The base drawing is a composite layered drawing, usually composed as a single-scaled plan or sectional elevation, which brings into close proximity contrasting landscape information. The aim of creating a base drawing is to recognise site-specific relations and issues that can be worked with as proposals. The base drawing is, therefore, a foundational composition that we can develop during the design process, and that enables us to navigate from collecting and organising data, recognising issues and developing proposals (See Figures 5.1b and 5.1c).

To make base drawings, we iteratively draw and redraw what we find during fieldwork and desk studies. Conventional architectural and geographical drawings of plans and maps are redrawn, rescaled and layered in order to analyse relations across different data sets. This enables us to further understand the site. Written narratives and photographic studies are also spatialised through being reinterpreted in drawings; thus the important information that they contain can be overlaid with reworked maps, plans and aerial photographs. The drawing, ordering, sifting, arranging, overlapping, rescaling and editing required in creating the drawing is an analytical process that allows us to establish, and communicate, what we argue is uniquely important about the landscape we are studying.

The base drawing brings together contrasting local and regional scales, intersects long histories with fleeting events and brings into close proximity spatial, ecological and political information (See Figure 5.2a). Through the drawings, global issues of colonisation and climate are brought to bear on local-scale landscape conditions. Historic maps and visualised accounts of daily lives in these landscapes are bound together in a single drawing. And information of planned urban developments is layered with projections of flooding frequencies and intensities (See Figures 5.2b and 5.2c).

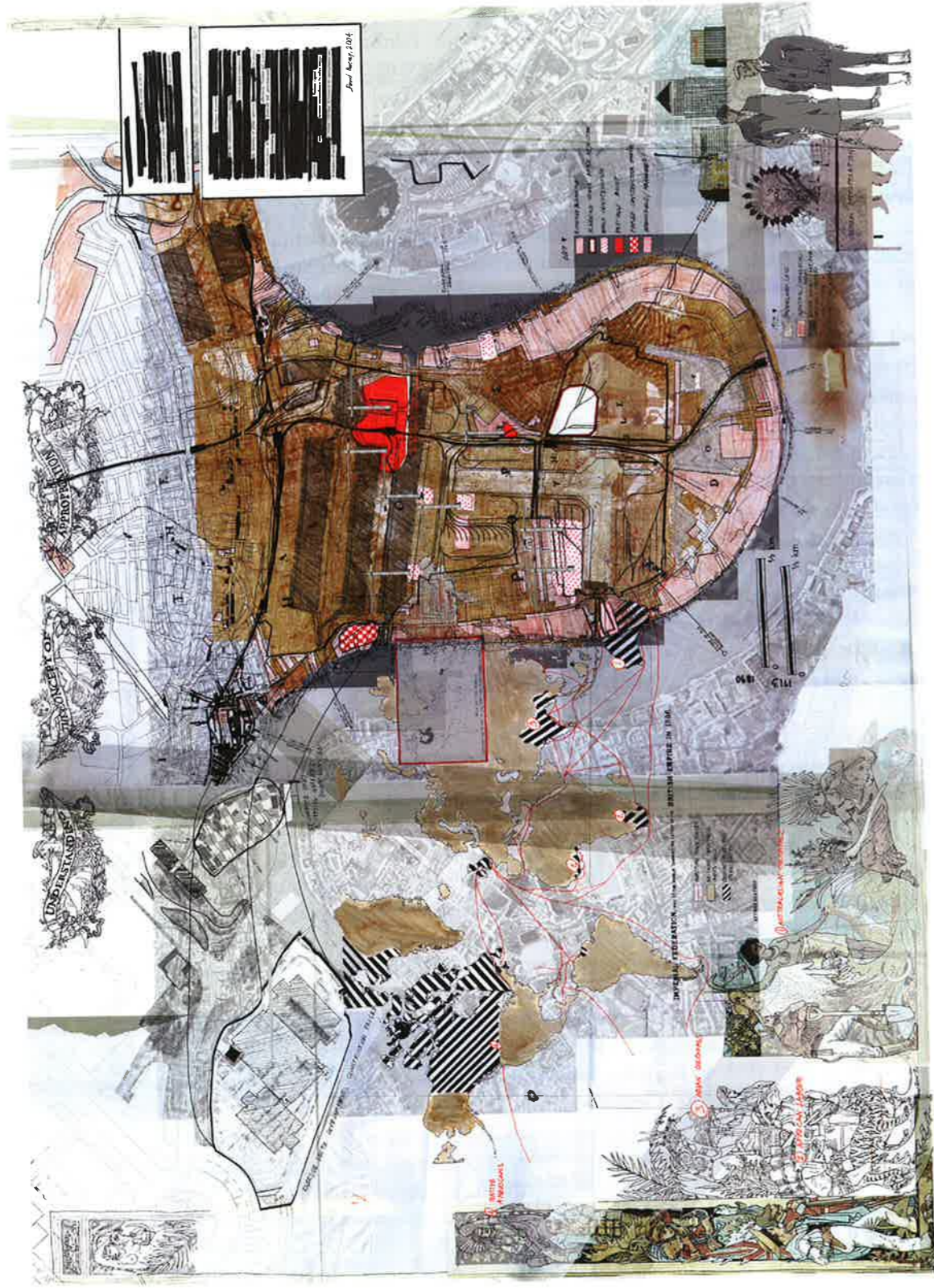
As official narratives presented in maps are combined with personal stories learned from unstructured conversations, unique site knowledge is aggregated. As a greater number of layers and fragments are added to the base drawing, a sorting, prioritising and editing process intensifies. With the aim of developing a base from which to develop proposals, parts of the base drawing are highlighted and others recede into the background. However, as the base drawings begins to emphasise the significant

issues of the landscape studied, and as spaces and conditions suggest future proposals, the complexity of the sites reveals the potential of closely studying landscapes.

Hand drawing is a useful tool in these iterations. Editing, sketching and drafting by hand provide an immediate marking of information and a direct relationship between the designer and the composition. Hand drawing is, however, not the only tool – as overlays and drawn elements are scanned, manipulated as raster images, traced on tablets, and 'vectorised' through digital drawings. Digital models are imposed onto hand-drawn maps to articulate the heights and shadows of landforms. Photographs are incorporated into the base drawing but are then sketched over in pencil and pen (See Figure 5.3a).

The working and reworking of the base drawing through contrasting media and across prolonged periods of time begins to represent the multifaceted landscapes that are being investigated. The drawings represent the difference between formalities of government planning and unplanned spaces or activities in contrasting graphic modes. Like the landscapes themselves, the varying media employed communicate different conditions. Personal local histories are often represented through pencil drawing and loosely defined migratory zones are illustrated in layers of transparent washes of watercolour. Correspondingly, measured elements of contemporary architecturally constructed landscapes are often modelled digitally (See Figures 5.3b and 5.3c).

The base drawing, while ideally it is never finished through being added to and edited during the design process, should reveal issues, relationships and priorities of the designer. It should also be exquisitely drawn, composed and considered. While each mark that is made corresponds to actions in the site, traces of the designer's actions embody residues, mistakes and inaccuracies. Such drawings, while they can incorporate the precision of geo-referenced digital maps, their layered and collaged qualities reveal the incompleteness of landscapes while providing designers with essential tools to engage with their complexities.



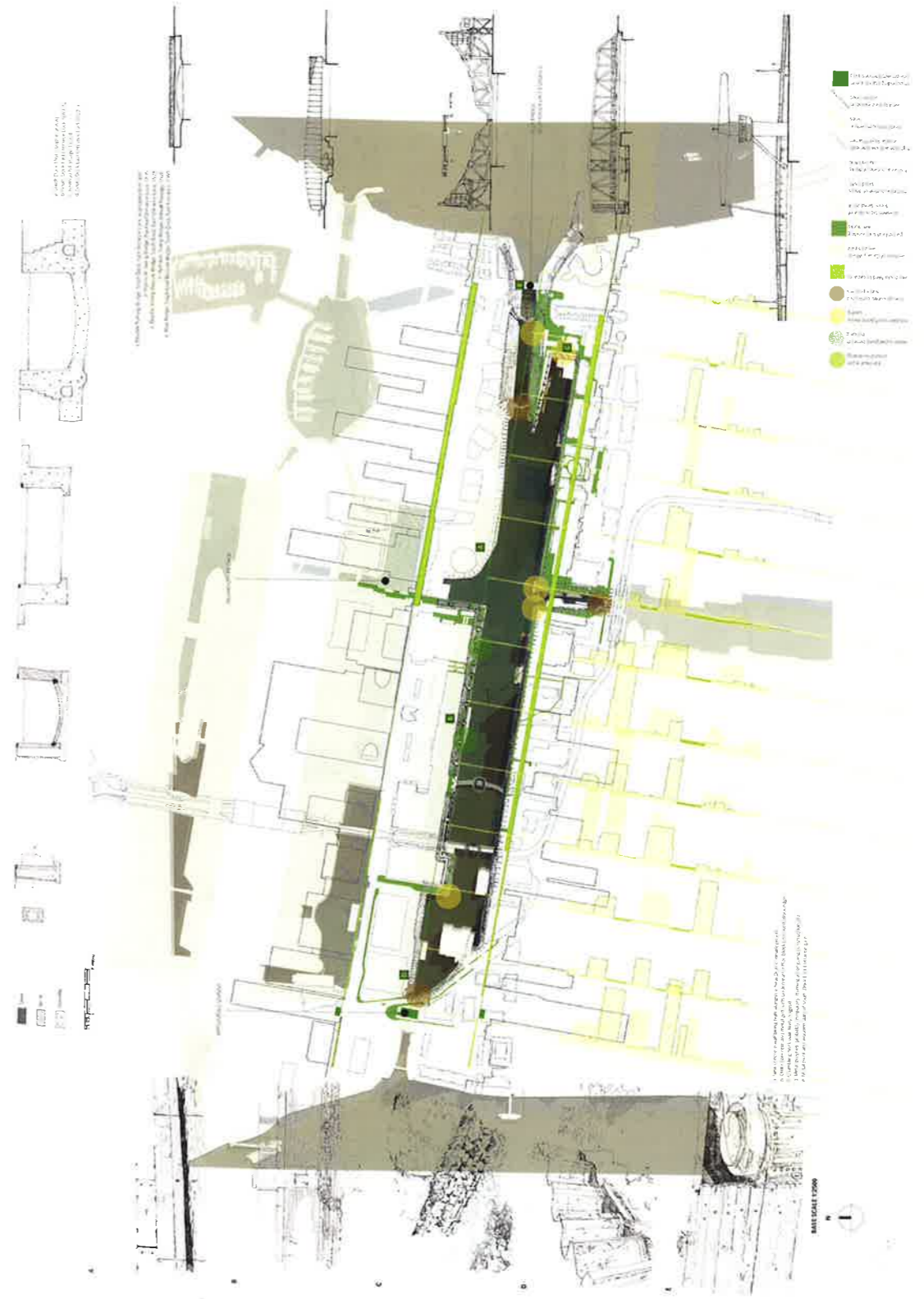
5.1a Base drawing showing urban development of Docklands as new colonisations. By Cesare Cardia.



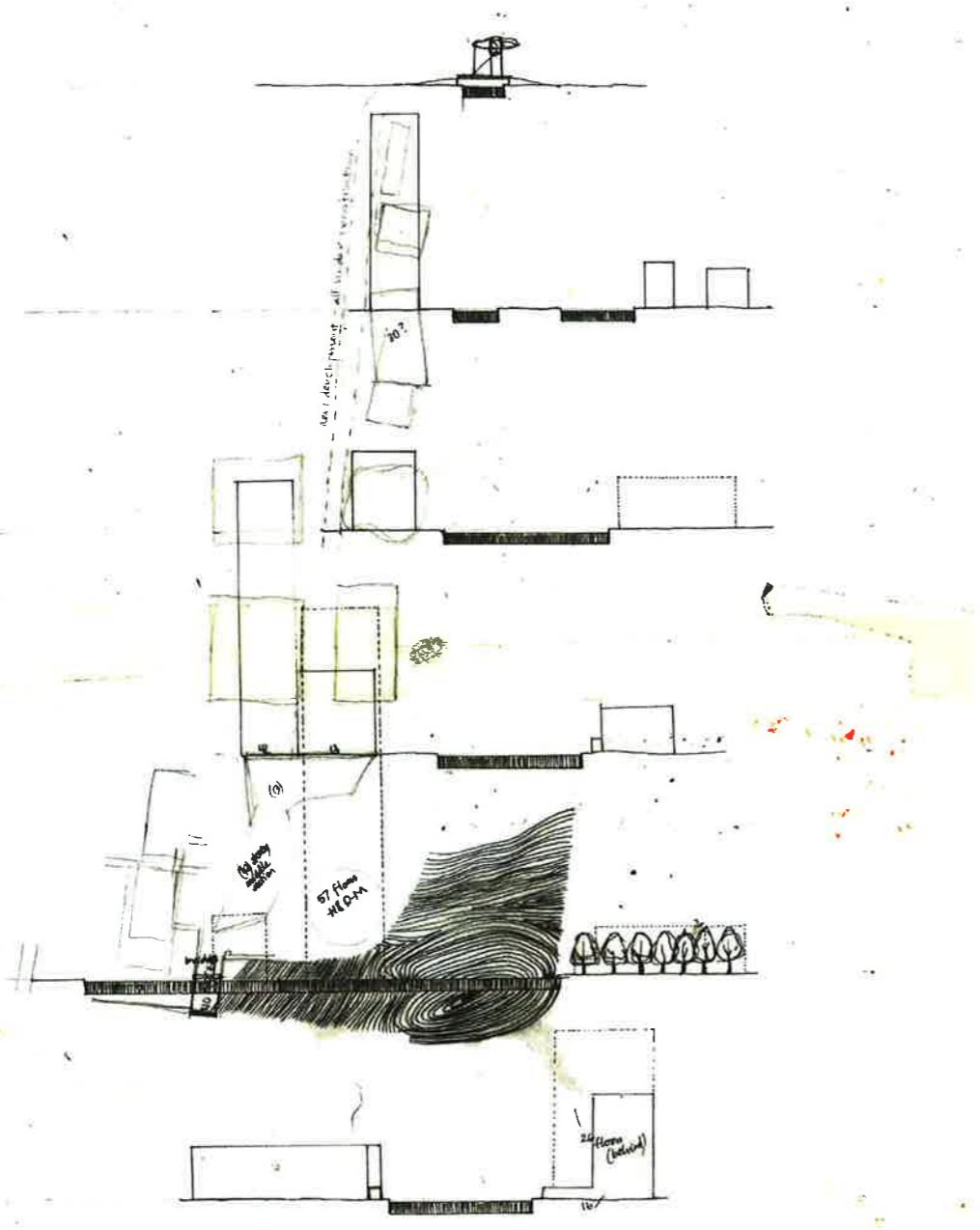
5.1b Sketch fragments of English colonial histories. By Cesare Cardia, University of Greenwich, London.



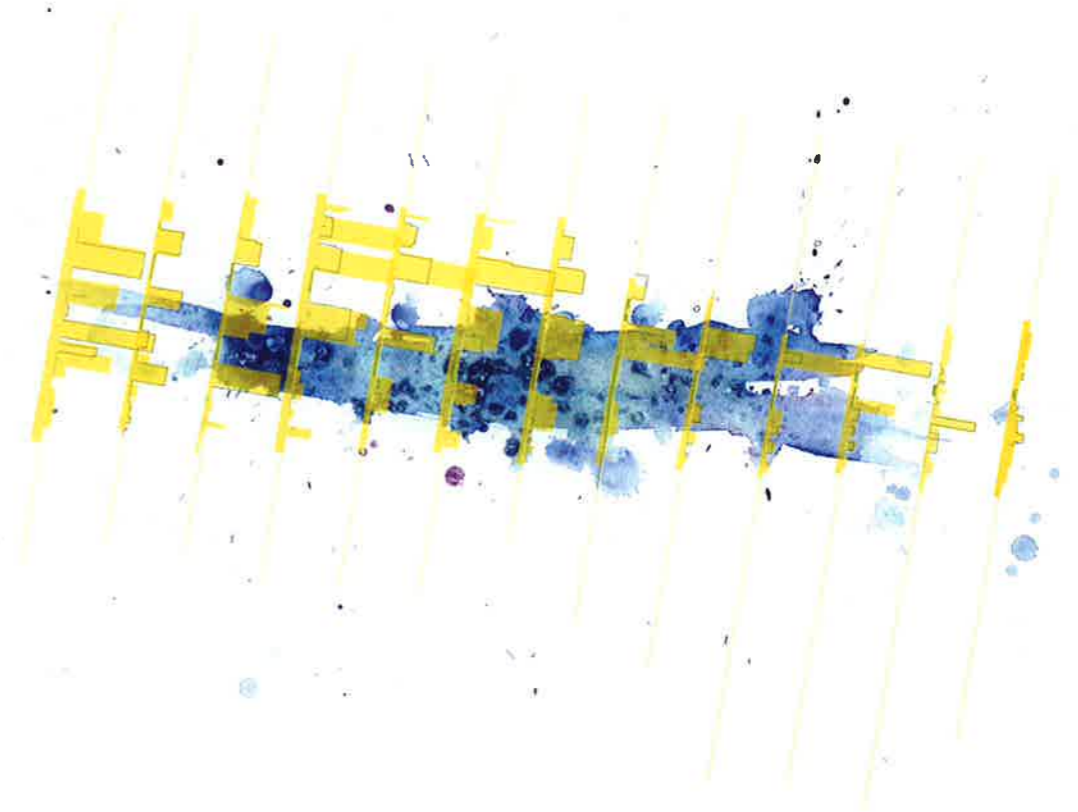
5.1c Layer showing the historical arrangement of streets and buildings on Isle of Dogs. By Cesare Cardia.



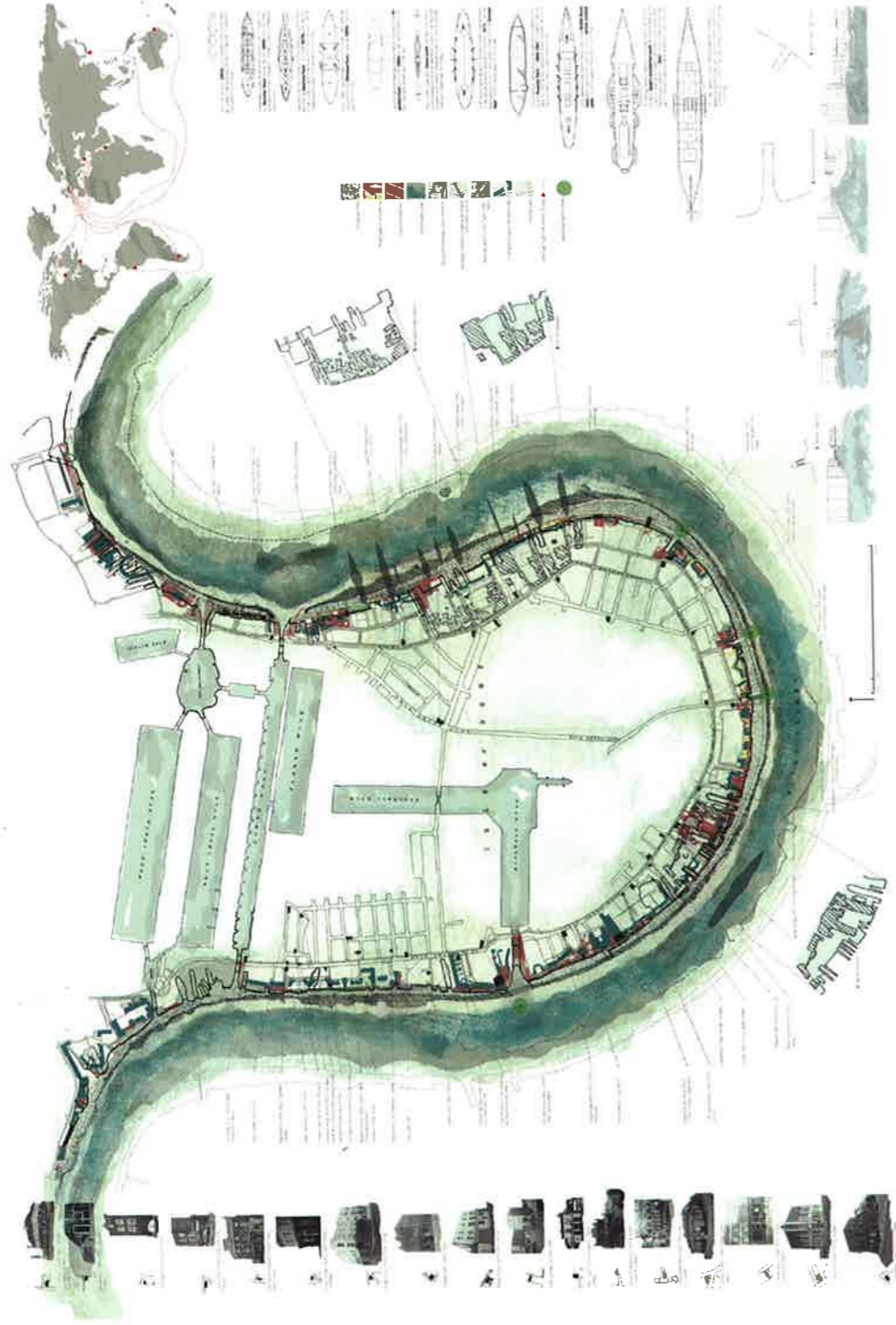
5.2a Base drawing showing dimensions and conditions of water in London's Docklands. By Liz Stark.



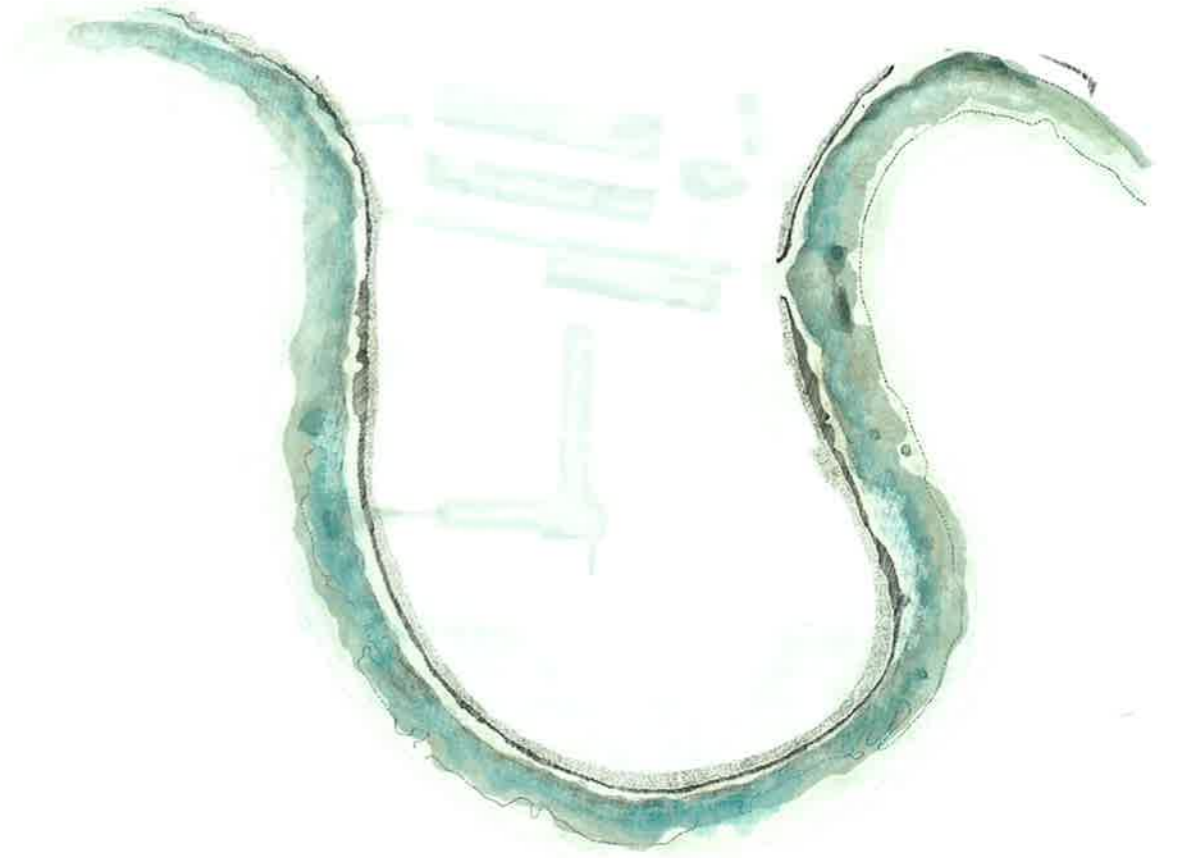
5.2b
Sectional sketches through docks. By Liz Stark.



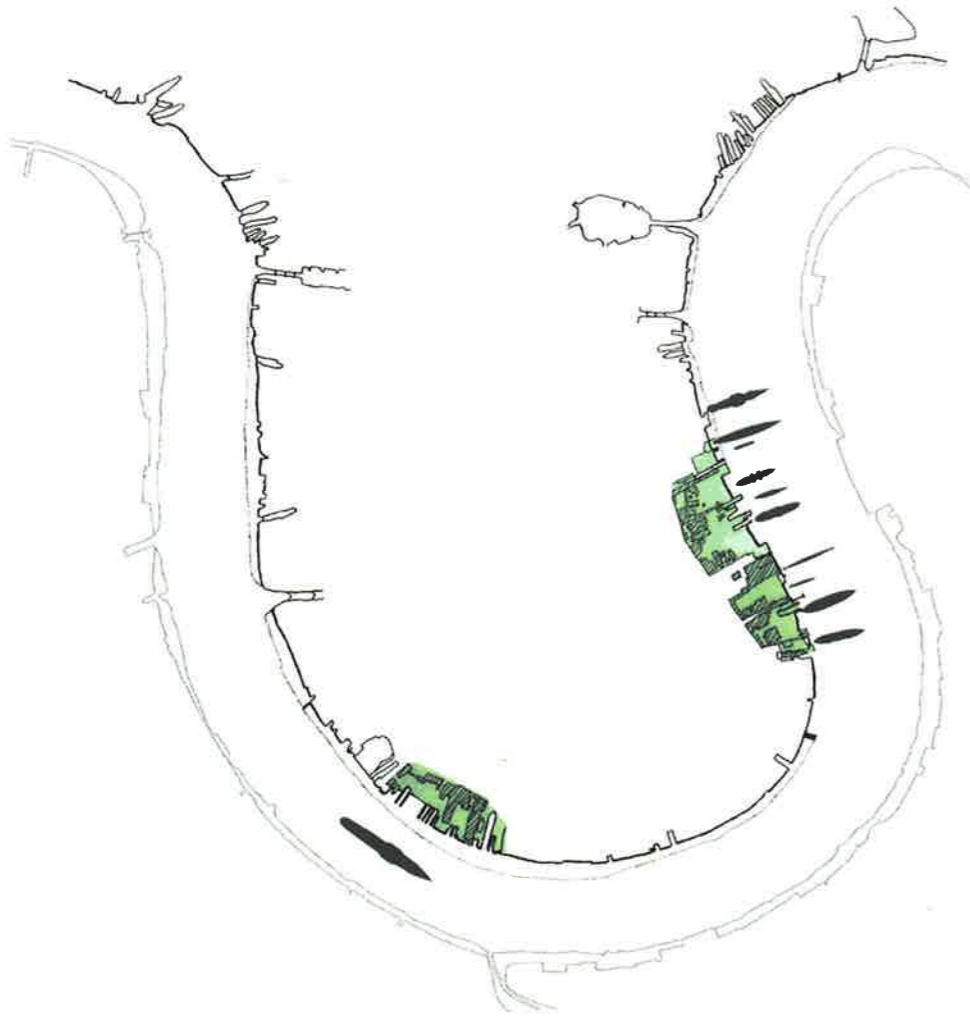
5.2c
Sectional exploration of Canary Wharf development at Docklands. By Liz Stark.



5.3a
Base drawing showing Thames boat building histories. By Mais Kalthoum.



5.3b
Layer showing the tidal Thames. By Mais Kalthoum.



5.3c
Layer showing historic shipyards and boats constructed on the Isle of Dogs. By Mais Kalthoum.

6 Urban sketching

The practice of sketching and communicating

Richard Alomar

Much of the debate regarding the value of analogue versus digital representation has progressed in the last two decades from antagonism to integration, when the disappearance of sketching as a skill was feared; where sketching and drawing are one of many representational tools to express ideas, forms and relationships in spatial and psychological terms. Much can be argued on the topic, but what is relevant to this discussion is the value of educational content and explicit methods that integrate sketching and drawing in the analysis and design of landscapes, and how instructors can develop practical drawing exercises where students and practitioners learn to sketch quickly and comprehensibly with confidence, purpose and creativity. For the purpose of this discussion, the terms drawing and sketching are used interchangeably and defined as “the action of recording ideas and observations with marks, lines and words.”

A brief summary of sketching in landscape architecture

Sketching and drawing classes had been relegated to studio drawing and diagramming when digital photography, video, and two and three dimensional graphic programs became more popular and accessible. *Digital Drawing for Landscape Architecture* by Brad Cantrell and Wes Michaels replaced *Drawing the Landscape* by Chip Sullivan as the visual and representation text for landscape architects; a shift reflected across design disciplines as the speed and standardization available through digital formats made communication and collaboration among disciplines possible.

Sketching and its relevance to academic practice and pedagogy was revisited in Caroline Lavoie’s *Sketching the Landscape: Exploring a Sense of Place* followed by “Exploratory Physiocartographies of Place and Time,” a sketch crawl and panel discussion at the 2013 Annual Council of Educators in Landscape Architecture (CELA) meeting in Austin, Texas. Between 2005 and 2017 there have been a series of lectures and activities that formally discussed the practice and theory of sketching; ranging from the Urban Sketchers first International Symposium in Portland, Oregon to the history and theory of drawing and architecture in the “Is Drawing Dead?” Symposium at the Yale School of Architecture to the publication of James Richards’ *Freehand Drawing and Discovery: Urban Sketching and Concept Drawing for Designers*.

Since the 2013 CELA meeting, the American Society of Landscape Architects (ASLA) has organized five sketch events (Sketch Walks) for their annual meetings in Boston, Denver, Chicago, New Orleans and Los Angeles. The Sketch Out/Loud public awareness event for the celebration of World Wide Landscape Architecture Month has been a part of ASLA Chapters across the country since 2015. Several Landscape Architecture programs have reintegrated sketching and sketch walks as part of their design studios.