

# REPRESENTING LANDSCAPES

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## Introduction

As landscape architects we consider existing sites or landscapes – both natural and man-made – and imagine how these landscapes may be remade, altered, enhanced or shifted. We must be able to represent both the existing landscape and our imagined design. We must be able to record what we see and experience. We must be able to explore our ideas through image to test and develop the design. We must be able to visually convey our ideas to others (colleagues, clients, consultants, the public, etc). Our ability to see, notice and document landscapes around us, improves our ability to design.

Representing landscapes requires observing, seeing and reading landscapes – their qualities, textures and spatial relationships. Representing landscapes requires understanding how to convey landscape qualities and spatial relations through the process of making marks on a page.

The emphasis of this course is on exploring types of representation and drawing media and techniques. Students will practice several types of representation:

- **measured drawings:** hardline technical drawings used in landscape architecture: plan, section, elevation, 1-point and 2-point perspectives;
- **experiential drawings:** drawings which describe qualities of a space: sketching and 3D spatial vignettes;
- **descriptive drawings:** drawings which convey complex ideas and relationships in clear images: diagrams, composite plans and vignettes.

Throughout the course, students will explore composition, the use of color and a variety of drawing techniques. Students will also consider which types of drawings will best convey the desired information and what level of drawing is needed.

## Course objectives

- to encourage students to discover and develop their eye and hand in representing landscapes and expose students to sketching, hardline and measured drawing, expressive drawing, 3D spatial representation, the visualization of information, graphic composition and the use of color in graphics.
- to develop the ability to “see” and graphically describe landscape qualities – both permanent and ephemeral.
- to develop the ability to recognize spatial relationships and to clearly articulate the physical environment in graphic form.
- to develop a familiarity with the tools, media, and diverse techniques commonly used in the production of landscape graphics.

## Course Structure

Each week we will cover a topic with a lecture and drawing assignment. Lectures and in-class exercises will be on Mondays. On Wednesdays, we will meet in studio to review the previous week’s assignment and to work on an exercise and/or the week’s drawing assignment. All assignments are due the following Monday at the start of class and should be pinned up on the wall outside of the department office. A digital version of the assignment (jpg or pdf) should be uploaded on the course canvas website. It is highly recommended that you scan and upload after each assignment rather than wait until the end of the quarter to do all assignments.

## Course Requirements + Evaluation

This course is credit/no credit. In order to earn credit for this course, each student must:

- participate in class
  - contribute to class discussions and pin-ups including offering and receiving constructive criticism
- complete weekly class assignments and submit on time
  - assignments are due by noon the following Monday; assignments should be pinned up outside department office.
  - digital copies of assignments (jpg or pdf) should be updated to the course canvas site weekly.
  - 1 assignment may be submitted late without excuse with no penalty; additional unexcused late assignments will result in extra assignments.
- complete sketching exercises each week in your sketchbook
  - submit sketchbook once during quarter and at end of the quarter.

**Course Website**

<https://canvas.uw.edu/courses/1066859>

A copy of the syllabus, schedule, assignments, readings and other relevant information is available on the website.

**Schedule****MONDAY****WEDNESDAY****1 Introductions / Form and Surface**

9.28  
Course introduction, drawing equipment, form and surface  
In class: forms  
Reading: *Representing Landscapes*: pp.xi-xii + 213-221  
Sketching Exercise 1: Surfaces

**2 Plan, Section, Elevation and Scale**

10.3  
In class: plan and section  
Bring to class: pencil, triangle, drafting tape and roller ruler  
Reading: *Arch. Graphics* and browse *ASLA Awards*  
Sketching Exercise 2: Leaf Contours

10.5  
In class exercise: 3x3 line squares

**3 Light . Shadow . Texture**

10.10 No class – Do Assignment 3 during class time  
In class: Large-format charcoal drawing  
Reading: *Architects Draw*: pp. 120-129 + browse *vergason.net*  
Sketching Exercise 3: Trees 1

10.12 No class - Attend Michael Vergason Lecture 10.14 5:30pm

**4 One Point Perspective**

10.17  
In class: 1 point perspective layout  
Bring to class: pencil, triangle, drafting tape and roller ruler  
Videos: 3 videos on how to draw trees  
Sketching Exercise 4: Trees 2

10.19  
Work day in studio: 1 point perspective assignment

**5 Two Point Perspective**

10.24  
In class: 2 point perspective layout  
Bring to class: pencil, triangle, drafting tape and roller ruler  
Videos: *Linescapes* + *Facebook*  
No Sketching Exercise

**Sketchbooks Due**

10.26  
Work day in studio: 2 point perspective assignment

**6 Color + Composition**

10.31  
In class: color, text, layout  
Reading: *Graphic Design*, pp.70-83, Skim Edward Tufte, *Envisioning Information* and [www.informationisbeautiful.net](http://www.informationisbeautiful.net)  
Sketching Exercise 5: Campus Walk 1

**Envisioning Information + Diagrams**

11.2 Meet in Gould 110  
In class: color and visualizing information  
Reading: *ASLA Student Awards* + *Projective Ecologies*, pp. 66-83, 134-151, 276-289 & 354-367.

**7 Conceptual Models**

11.7  
In class: materials and methods  
Reading: *Rep. Landscapes*: pp.132-141  
Sketching Exercise 6: Campus Walk 2

11.9  
In studio: drawing techniques

**8 Sketch Insertions**

11.14  
Bring to class: graphite sketching pencil, colored pencils, eraser  
Reading: *Rep. Landscapes*: pp.142-153 + 181-187 + *lebalto.de*  
Sketching Exercise: Movement

11.16  
In class exercise: sketching over site photos

**9 Vignettes**

11.21  
Bring to class: graphite sketching pencil, colored pencils, eraser  
Reading: "Sketches with Texture" and *Archdaily*  
Sketching Exercise: Return

11.23  
Work day in studio: vignettes

**10 Composite Drawings**

11.28  
In class: composite drawings  
Reading: Browse *Composite Landscapes*  
No Sketching Exercise

11.30  
Work day in studio: composite drawings

**11 Sketchbooks Due**

12.5  
Last class: sketchbooks due

12.7  
No class – review week

**Monday Dec 12 by noon: Submit all digital files – all assignments and sketching exercises**

## Required(\*) and Recommended Texts and Resources

### (Landscape) Architectural Drawing and Graphics

- \*Ching, Francis D.K. *Architectural Graphics*, 4th edition. John Wiley & Sons. 2003.
- Chen, Wei. "Sketches with Texture" *Landscape Architecture Magazine*, March 2013, pp. 50-55.
- Ching, Francis D.K. *Design Drawing*. John Wiley & Sons, 1998.
- Dines, Nicholas T. *Landscape Perspective Drawing*, 1990.
- Reid, Grant. *Landscape Graphics* – revised edition. Watson-Guption Publications. 2002.
- land8.com blog (search for topics)

### Hand Drawing + Sketching

- \*Gussow, Sue F. *Architects Draw: Freehand Fundamentals*. New York: Princeton Architectural Press, 2008.
- \*<http://landarchs.com/top-10-youtube-tutorials-for-drawing-trees/>
- \*Linescapes (youtube), "How to draw one point perspective", "How to draw a tree", "Drawing Landscape Architecture – How to draw with Watercolors", and "Drawing Landscape Architecture – How to create depth in a drawing"
- \*Vergason.net [Michael Vergason Landscape Architecture website]
- \*<https://www.facebook.com/dienhoakientruc/videos/1812845838949730/>
- Laseau, Paul. *Freehand Sketching, An Introduction*. Norton, 2004.
- Campanario, Gabriel, *The Art of Urban Sketching: Drawing On Location Around The World*, 2012; also search for "Seattle Sketcher" - <http://blogs.seattletimes.com/seattlesketcher/> and <http://seattle.urbansketchers.org/>
- Matthew Rangle – [www.ranglestudio.com](http://www.ranglestudio.com)

### Digital Drawing / Combining Hand and Digital

- \*<http://www.archdaily.com/637474/how-to-dramatically-improve-your-architectural-renderings/>
- \*<http://lebalto.de>
- Leggitt, Jim. *Drawing Shortcuts: Developing Quick Drawing Skills Using Today's Technology*, 2010.
- Cantrell, Bradley and Wes Michaels. *Digital Drawing for Landscape Architecture: Contemporary Techniques and Tools for Digital Representation in Site Design*, 2010.
- Rice, Travis. "How to Transform Basic Sketchup Models into Beautiful Digital Renderings", <http://land8.com/profiles/blog/show?id=2025679%3ABlogPost%3A700894>

### Visualizing Information

- \*<https://asla.org/2016awards/index.html> (especially Baton Rouge Lakes in Professional Analysis and Planning and Digital and Wild in Students Awards)
- \*<http://www.informationisbeautiful.net/> (search for topics)
- \*Tufte, Edward. *Envisioning Information*.
- Tufte, Edward. *The Visual Display of Quantitative Information*.
- Tufte, Edward. *Visual Explanations: Images and Quantities, Evidence and Narrative*.
- [www.citylab.com](http://www.citylab.com)

### Graphic Design

- \*Lupton, Ellen and Jennifer Cole Phillips. *Graphic Design: The New Basics*, 2008.
- Lupton, Ellen. *Thinking with Type: a critical guide for designers, writers, editors and students*, 2010.

### Example Work by Landscape Architects

- \*Amoroso, Nadia. *Representing Landscapes: A Visual Collection of Landscape Architectural Drawings*, 2012.
- \*Reed, Chris and Nina-Marie Lister, eds. *Project Ecologies*, 2014.
- \*Waldheim, Charles and Andrea Hansen, eds. *Composite Landscapes: Photomontage and Landscape Architecture*, 2013.
- Corner, James. *Taking Measures Across the American Landscape*, 2000.
- Halprin, Lawrence. *Sketchbooks of Lawrence Halprin*.
- Mathur, Anuradha + Dilip DaCunha.
  - *Mississippi Floods: designing a shifting landscape*, 2001.
  - *Deccan Traverses: the making of Bangalore's Terrain*, 2006.
  - *Soak: Mumbai In An Estuary*, 2009.
- Olin, Laurie. *Transforming the common place: selections from Laurie Olin's sketchbooks*.
- Wolff, Jane. *Delta Primer: A Field Guide to the California Delta*.
- Landscape Architecture Magazine* (US)

*Topos* (Europe)

[www.asla.org](http://www.asla.org) – (search especially for annual awards)

also search on web for firms by name (ie, GGN, Scape, Olin)

**General Landscape Architectural Reference**

\*\*Hopper, Leonard J. *Landscape Architectural Graphic Standards, Student Edition*, 2007.

\*\* Harris, Charles and Dines, Nicholas. *Time-Saver Standards for Landscape Architecture*, second edition.

**BOLD - required readings for this course**

\*on reserve for this course at CBE Library

\*\*on reference shelf at CBE Library

all others available through UW Libraries except *Delta Primer*.

## Equipment and Supplies List

The following equipment and supplies will be needed to complete the assignments for this class.

\*on supply list for Pre-Orientation Hand Drawing

### To Get

<b>Papers</b>	
Large-format sketchbook	unlined, good quality, acid-free white paper, 18"x24", spiral binding or other binding that allows pages to be removed easily. This sketchbook will be used for in-class exercises and weekly assignments. Try Strathmore brand.
*Small-format sketchbook	unlined, good quality, acid-free white paper, minimum size: 5"x7" spiral binding or other binding that allows pages to be removed easily. This sketchbook will be used for in-class exercises and weekly assignments.
Trace	24" roll of trace, preferably white or buff – get what is recommended for studio
<b>Drawing Media</b>	
*Compressed Charcoal sticks	Compressed charcoal sticks – <u>rectangular, not cylindrical</u> Get medium and soft
*Vine Charcoal sticks	Harder charcoal, good for laying out drawings Get 2 sticks, extra soft, thin vine, No. 2
*Sketching Pencils	Pencils come in different lead hardnesses – the harder the lead, the lighter the mark on the paper; the softer the lead, the darker the mark on the paper 6H is the hardest – HB is the middle – 6B is the softest Pick any brand, get an assortment of soft leads including at least 2H, HB, 2B, 4B
Graphite sticks	Same as sketching pencils except just the lead in a rectangular shape. Can be used in multiple ways to create different types of marks. Pick any brand, get an assortment of soft leads including at least 2B + 6B
Mechanical pencils	More commonly used than lead holders + leads Get 0.5mm and either 0.7mm or 0.9mm
Black Felt Tip Pen	There are many brands of felt tip pens. Try a few out at the store and get a couple that feel good to you to use for sketching. Fine point. Common brands include: Pilot Razor Point, Y&C Stylist, Sakura Pigma Micron.
Watercolor Pencils	Can be used as regular colored pencils or as watercolors. Can buy as a pack of assorted colors or individually. Recommend pack.
Watercolor Brush	Buy a basic round brush and a flat brush or a pack of assorted one. Can get inexpensive brushes.
*Kneaded eraser	Used for sketching, for erasing and blending Eraser can be "kneaded" to remove charcoal or graphite from its surface to "clean" the eraser.
*White eraser	Used with sketching pencils and lead pencils. Erases cleanly. Recommend getting "staedtler mars plastic"
*Pencil sharpener	Any type, but consider one small enough to carry and with a collector section for shavings. In studio, you may want an electronic pencil sharpener.
<b>Drafting Equipment</b>	
Scales	Architect's scale – 1/8 (1/8" = 1'-0"), 1/4 (1/4" = 1'-0"), 1/2 (1/2" = 1'-0"), etc Engineer's scale – 10 (1"=10'), 20 (1"=20'), 30 (1"=30'), 40 (1"=40'), etc
Triangles	30/60/90 and 45 degree triangle Adjustable – can be set to any angle Metal or plastic; at least one large (min 8") and recommended one small (3")

Rolling ruler	Rolling straight edge
T-square / mayline	Mayline 42" or 48" OR T-square min 36"
Sketch/Drawing Board	24"x26" Portable drawing surface for large-format sketching/drawing.
Erasing shield	Used to protect drawing when erasing
Drafting tape/drafting dots	Tape that is less sticky than masking tape.
Rubber cement + rubber cement pick-up	Glue, good to use with photos and other thicker papers and boards Tacky square that is used to "clean up" rubber cement
X-acto knife and blades	Steel handle for holding x-acto blades; Get pack of replacement blades
Push Pins	Either clear, white or gray only.
Metal edge	Metal ruler used to cut a straight edge using knife

### Helpful to Have

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Lead Holder, Leads and Lead Pointer	Used in place of pencils for greater control of point sharpness/line quality Get an assortment of leads: 2H, HB, 2B Lead pointer is used to sharpen leads in the lead holder
Compass	Used for making circles and arcs
Clicker knife	Alternative to x-acto for less precise cutting
Markers	Start with black in fine, medium and bold points Try various one out and see what you like
Colored pencils	"Prismacolor" colored pencils. Sets available or selection of individual colors

### Provided in Studio

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Cutting boards	Provides a reusable surface for cutting. DO NOT CUT ON YOUR DESK. Chipboard is a cheaper option but less durable.
Light tables	Provides light under your drawing so you can trace onto paper that is opaque.

### Drawing Papers

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Mylar	For ink drawings, most transparent – film not fiber
Vellum	For pencil/graphite drawings, semi-transparent
Watercolor paper	For charcoal drawings and watercolors, not transparent
Bond paper	For sketching, semi-transparent

### Where to buy art supplies in Seattle

\*offer discount for students

#### U District

University Bookstore: 4326 University Way NE - <http://www.bookstore.washington.edu>

Artist & Craftsman Supply\*: 4350 8th Ave NE (between 45th St & 43rd St) - <http://seattle.artistcraftsman.com>

#### Capital Hill

Blick\*: 1600 Broadway Avenue - <http://www.dickblick.com/stores/washington/seattle/>

#### Other

Michael's (craft store) – [www.michaels.com](http://www.michaels.com)