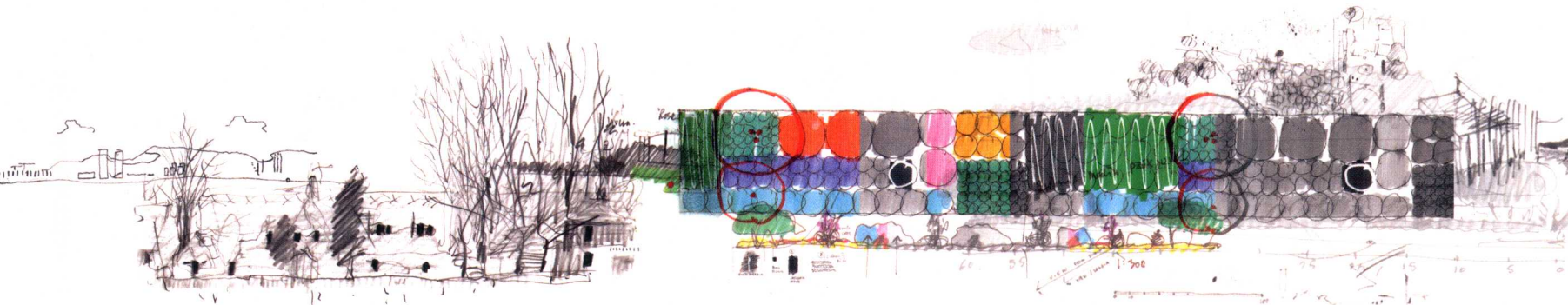


Drawing for Landscape Architecture

Edward Hutchison

Sketch to Screen to Site



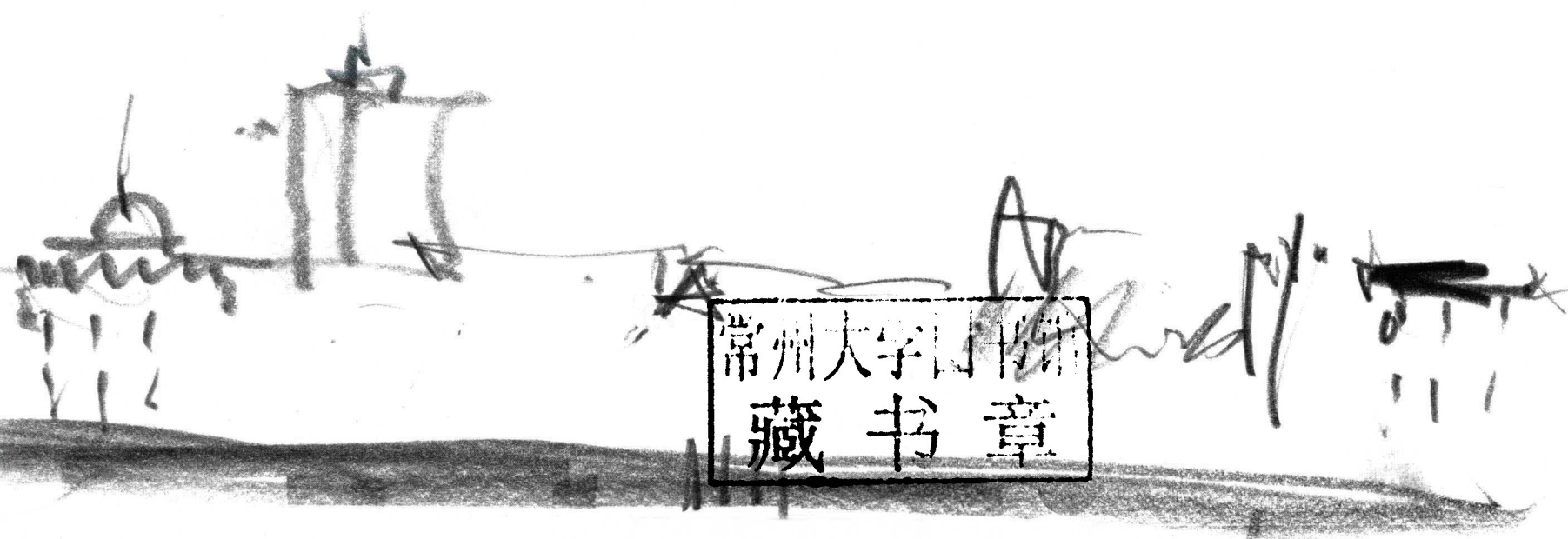
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Previous pages: This quick drawing was part of a series of six sketches that explored the different qualities of an urban area (Brook Green, in London), where a new nursery school was planned.

2B pencil, Daler sketchbook; 10 minutes.

First published in the United Kingdom in 2011
by Thames & Hudson Ltd, 181A High Holborn,
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British Library Cataloguing-in-Publication Data
A catalogue record for this book is available
from the British Library

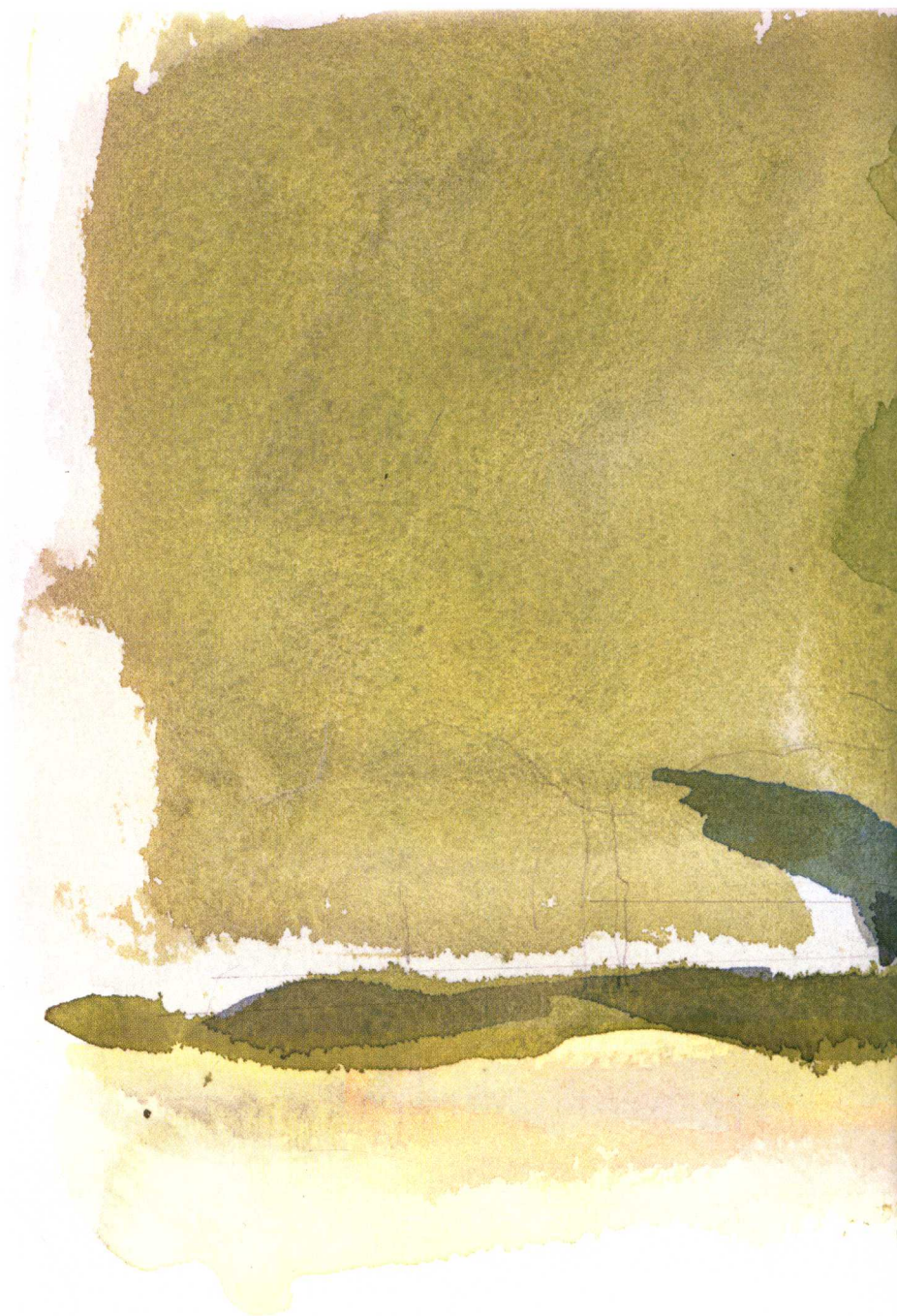
ISBN 978-0-500-34271-8

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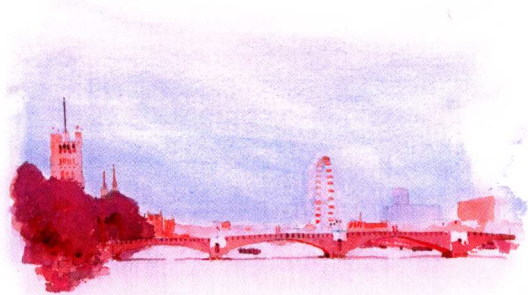
The Palm House

KEW GARDENS, LONDON

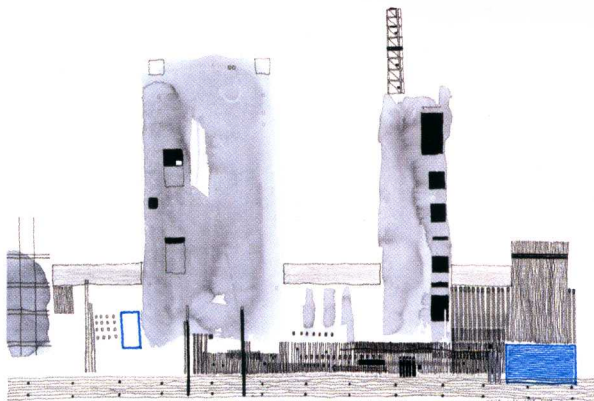
The avenue of Holm oak trees, planted by Capability Brown in the 18th century, emphasizes the delicacy of Decimus Burton's structure.

Winsor & Newton watercolours on A3 paper; 3 hours.

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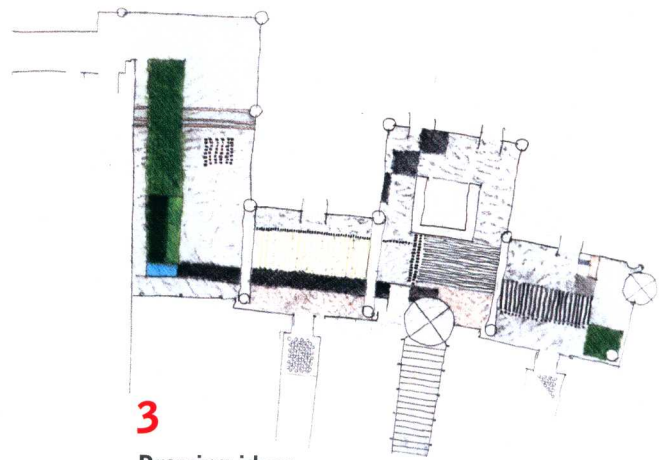
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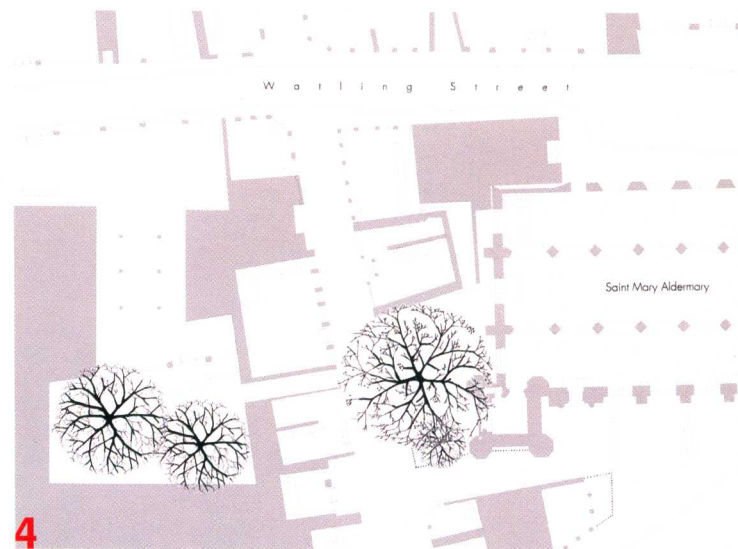
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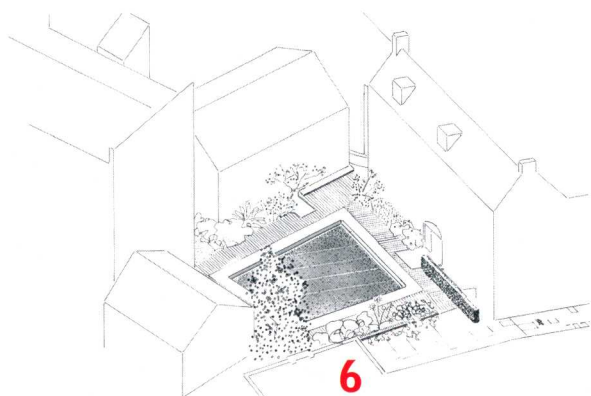
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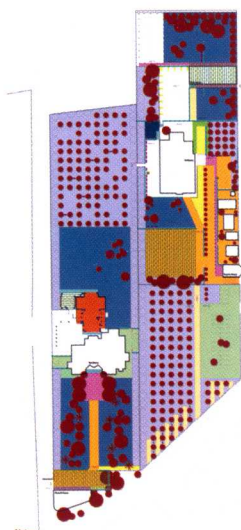
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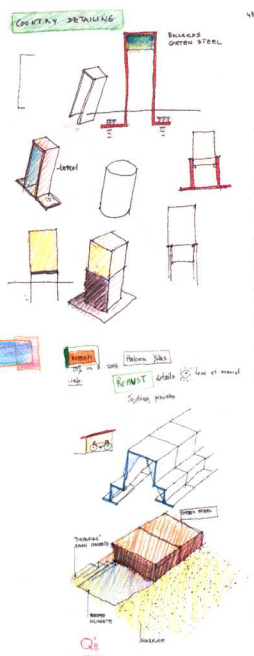
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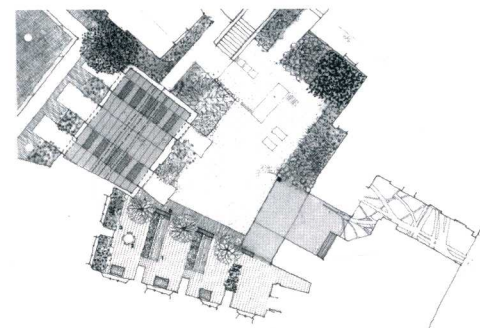
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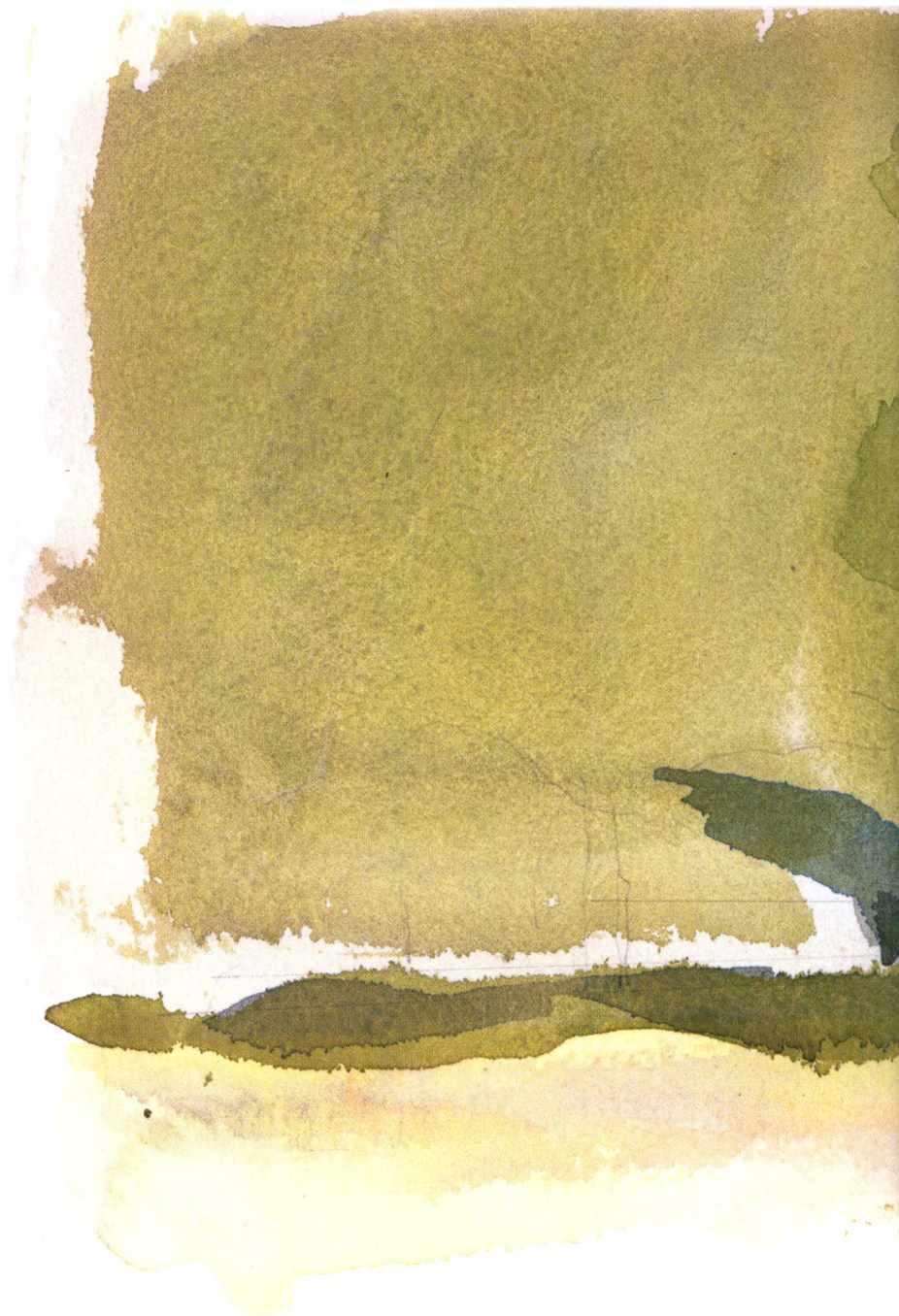
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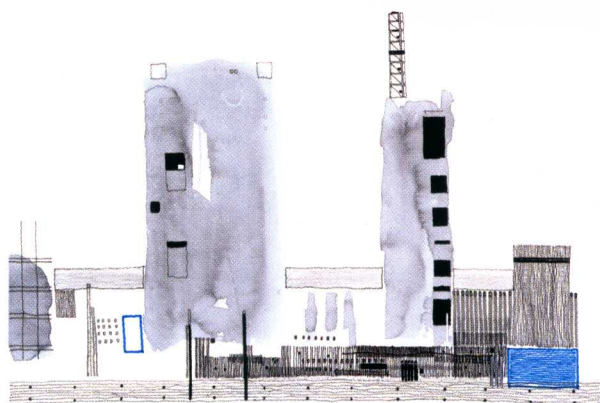
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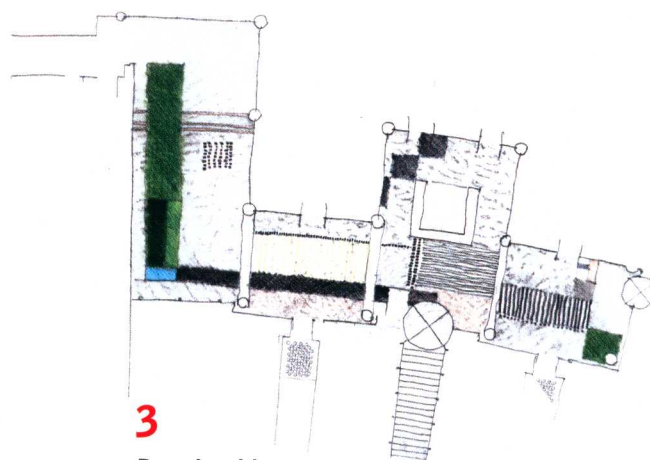
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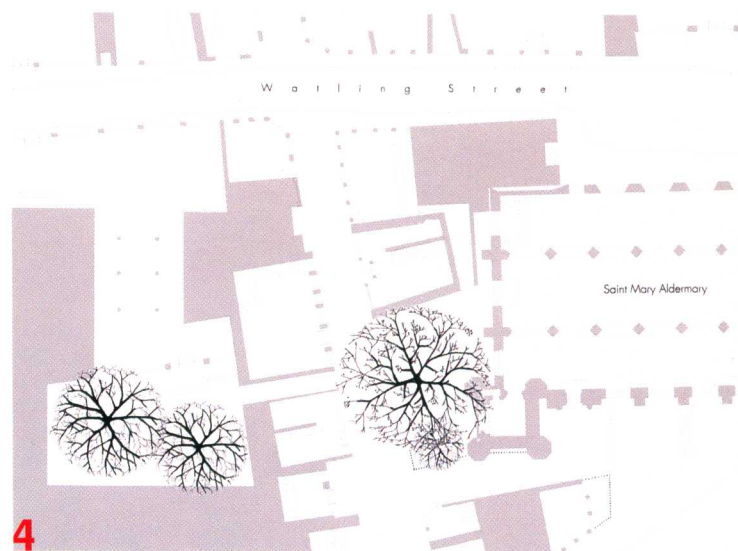
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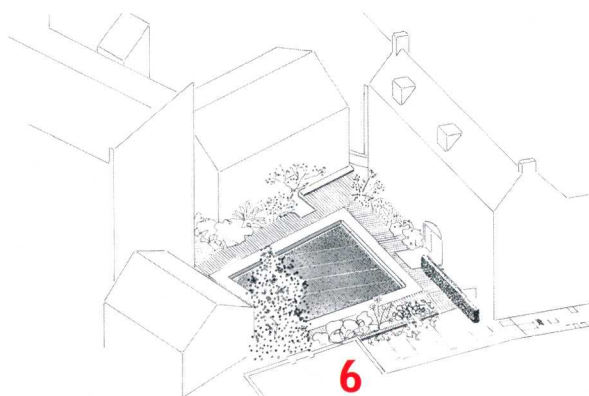
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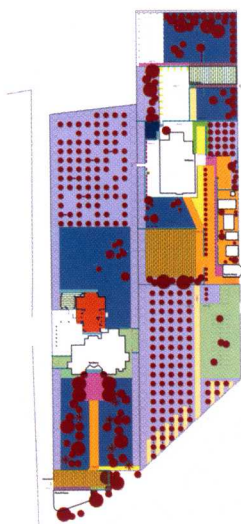
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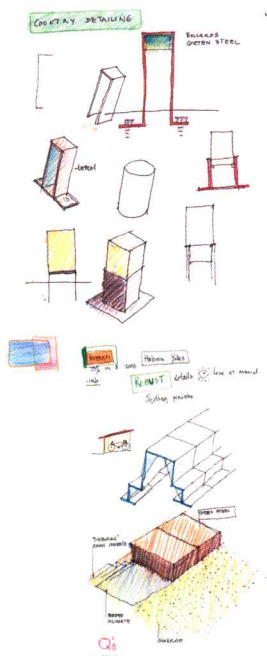
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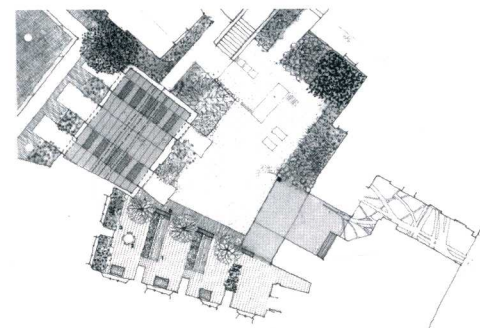
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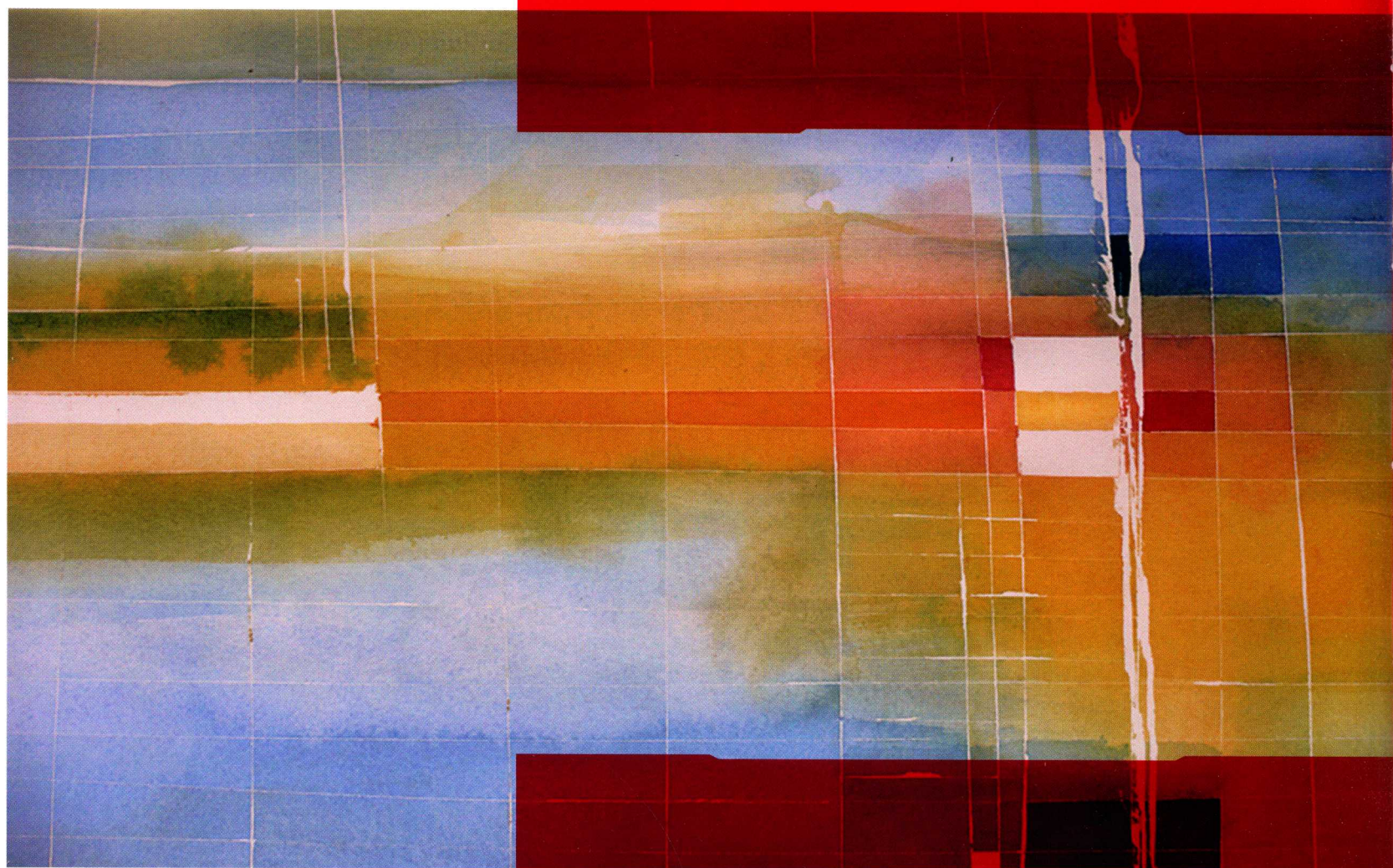
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Introduction



Abstract in yellow


On p. 8: The medium of watercolour allows chance to play a major role in the final image, which in this instance can be interpreted as an abstract landscape.

Winsor & Newton watercolours on Arches Aquarelle hot-pressed paper; over several days.

Life drawing

The rhythmic discipline of life drawing on a weekly basis is indispensable for building confidence and freedom in observation and drawing.

6B, 2B and HB pencils and Staedtler Ergosoft coloured pencils on A3 smooth cartridge paper; 90 minutes.



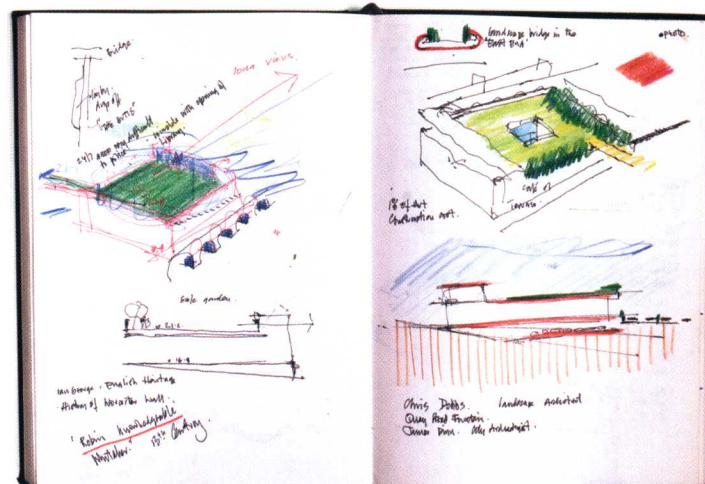
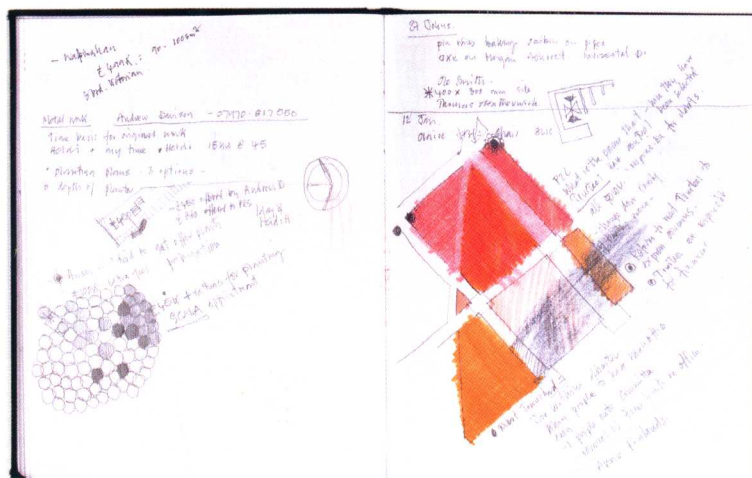
Everyone can draw, even if they think they can't. John Ruskin claimed in *The Elements of Drawing* (1857) that, with hours of irksome practice, he could teach even the least promising would-be artist to draw; indeed, that he had 'never met with a person who could not learn to draw at all'. But as with so many other disciplines, it is essential to develop the skill with rigour and determination (rather as learning to play a musical instrument requires constant practice). Henri Matisse, a consummate draughtsman, achieved his amazing fluidity of line through sheer hard work. For a period in the 1930s he spent every afternoon drawing a model, and throughout his life remained dismissive of those who tried to emulate his style without enduring the necessary graft. Life drawing is often considered the best way to learn to draw, as we all share an understanding of the subject – in its myriad different variations – in front of us. Drawing the naked form encourages careful observation, and leads to a greater understanding of the design essentials: light and shade, proportion, colour, movement and construction. There is, perhaps, no better way to develop 'a good eye'.

Keeping a sketchbook, too, is an invaluable discipline for a designer, and establishes drawing as an everyday activity. It does not matter if a particular drawing is good or bad; it is a reference, a memory jogger. Sketchbooks are wonderful playgrounds for ideas, lists, colour combinations to investigate, recording arresting patterns or capturing the view from a window. They are an insight into the thought process that led to a particular design solution. Receiving the appointment of a new job is always a pleasure, but it is also a responsibility. Irrespective of the size and nature of the commission, it is crucially important for the designer to get a feel for the site. While photographs are essential as records, sketches are a more immediate means of capturing a personal response to the locality, vital in the design process at a later stage. A new design should fit the site, both in dimensions and in spirit.

Sketching in journals

The results of doodling during a conversation with the project manager about the Landscape Institute and increased fees [above, left]. Concept sketches for the Worcester library competition [above, right].

Staedtler Ergosoft and Faber-Castell Art Grip Aquarelle coloured pencils, HB, 2B and 4B pencils, Staedtler Pigment Liner 01 and Pilot G-Tec-C4 pen on smooth cartridge paper; 20–30 minutes each. Sketchbooks by Dia Art Foundation, Ordning & Reda and Paperchase.



The tension in the development of ideas can be quickly captured in a series of hand-sketches, and these unselfconscious freehand drawings used to tease out options for later discussion, which can then be more fully developed on a computer. The visual dialogue between digital and hand-drawings creates a dynamism for processing ideas, spaces and forms; the two contrasting media generate a valuable energy that drives the design along. The extraordinary accuracy of computer drawings legitimizes the initial ideas put down on paper, and shifting from hand-drawing to the precision of digital design underscores the designer's adeptness at solving problems. Software, skilfully used, can create images that are as sensitive and appealing as those earlier sketches. This book aims to demonstrate the enjoyment of weaving both of these processes together, and includes examples of design solutions—at St John's College, Cambridge (p.188) and Coventry Peace Garden (p.214)—that result from this pleasurable and economic way of working.