

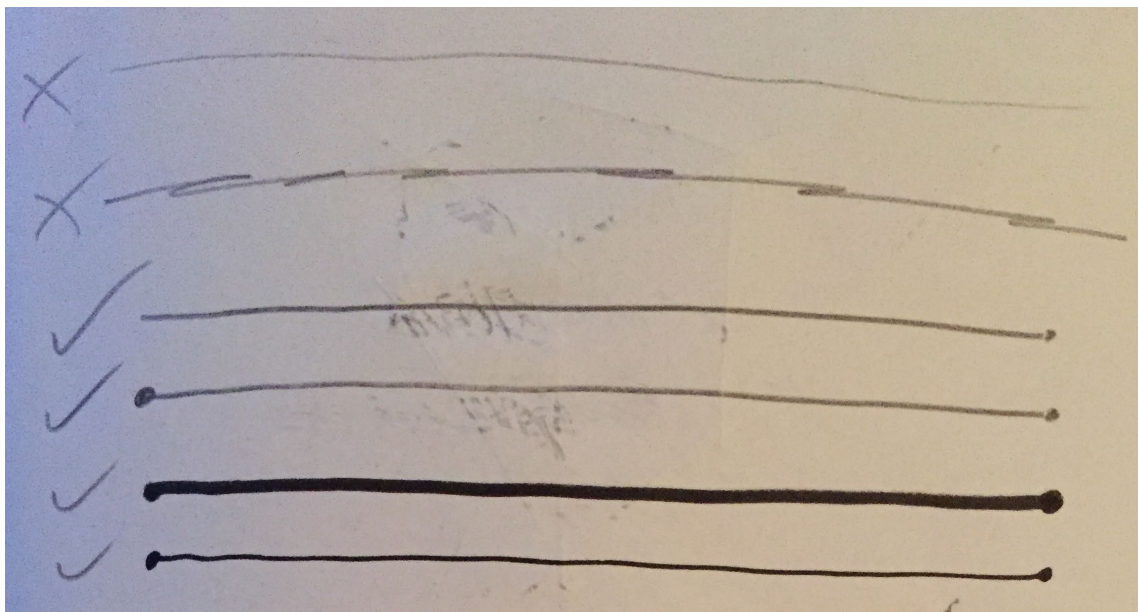
Drawing Activity

Part 1 – Introduction to drawing

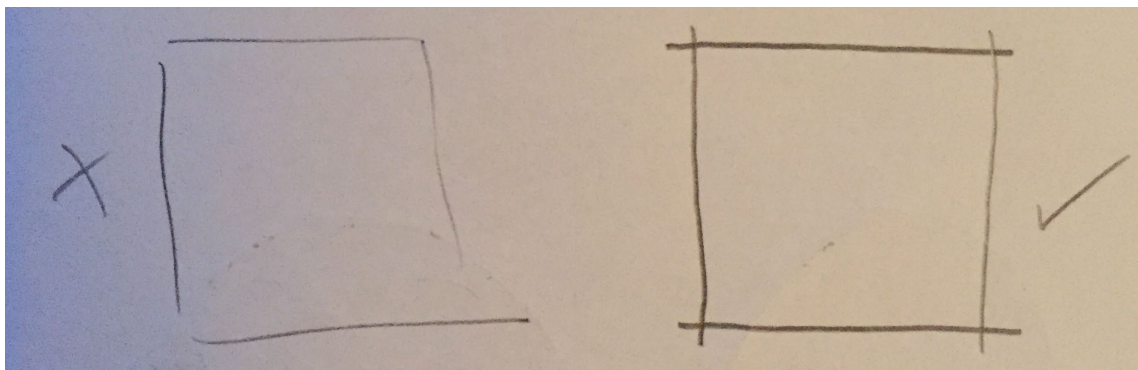
You will need – pencil and paper. If you have a blue pencil that might be helpful (but not essential). The following are banned – rubber, ruler, criticism.

Let's start with some basics

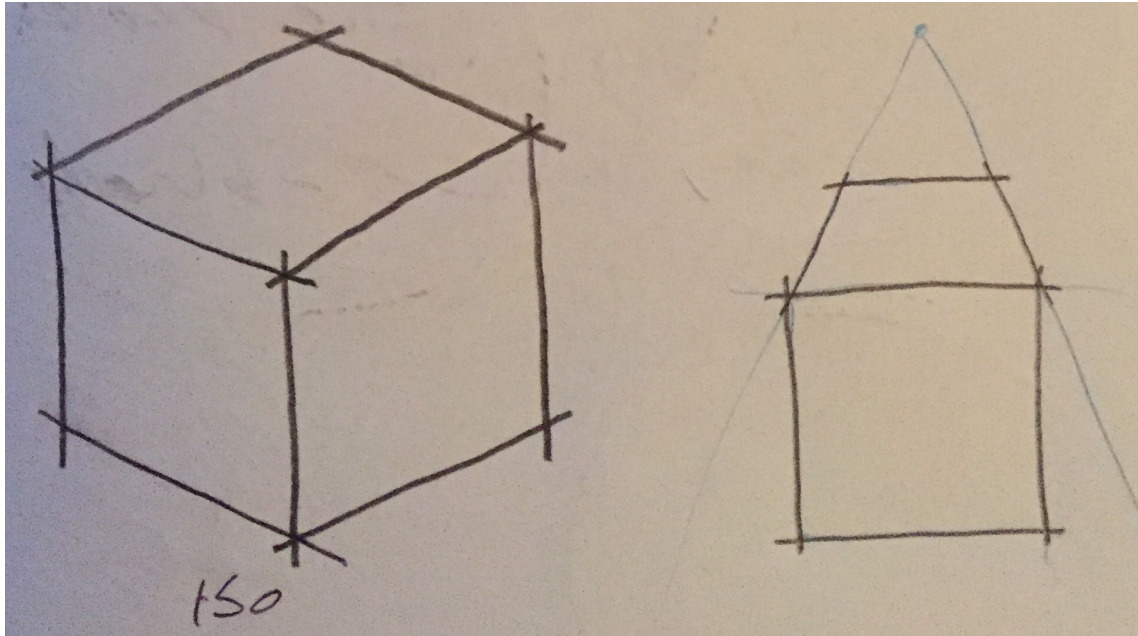
1. Draw a line. Do not let the beginning and ends drift instead make a definite start and finish. Make sure your line is a single stroke. Try and make it as long as possible. Do not feather it (move the pencil back and forward in short strokes) but draw it in a single fluid movement by moving your whole arm. Now try again with another pen/pencil. Repeat. Repeat again. Which do you prefer? How straight can you draw a line?



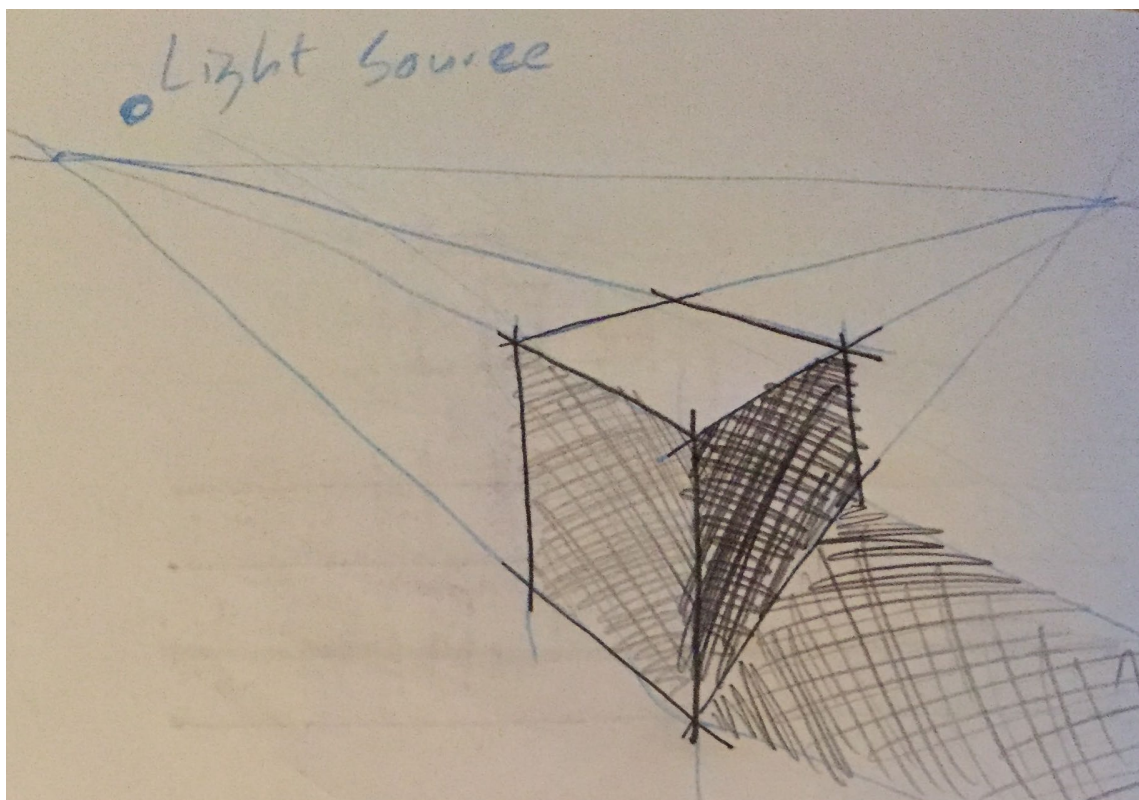
2. Now draw a square. This square encloses a space. It could be a courtyard or an elevation of a building. It might be a device, or the window of a spaceship. As such it is important that where the lines overlap the crossing point is clearly delineated. This can be achieved by drawing strong, definite lines (see above) but also by making sure the lines cross.



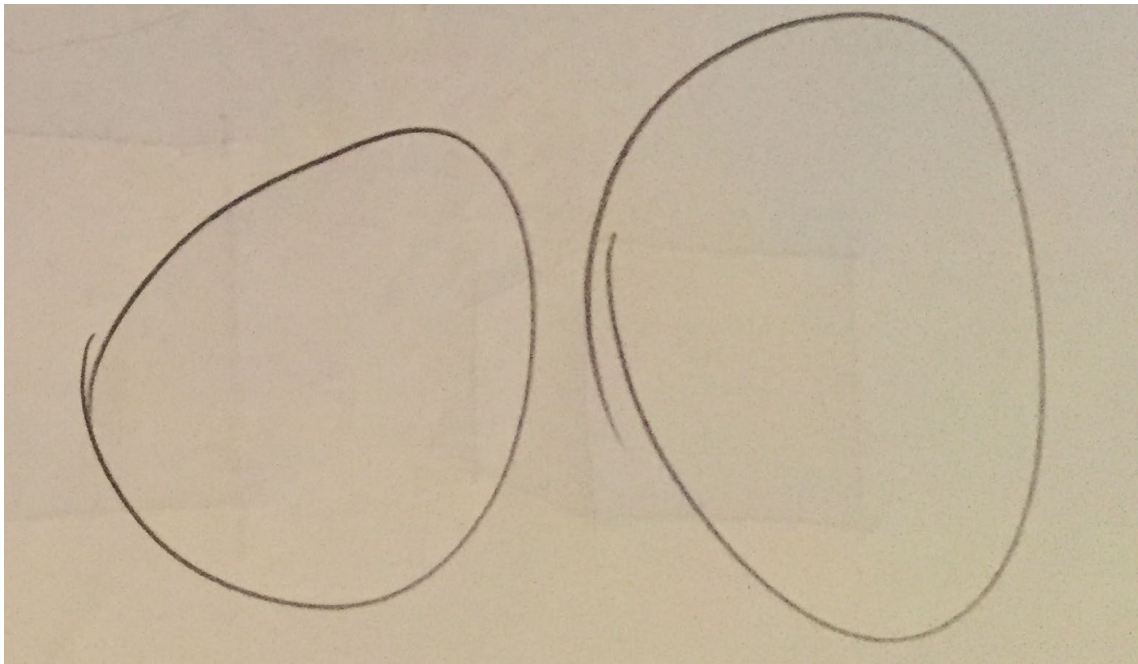
3. Now draw a cube. Draw it in isometric (feel free to google – it just means lines are at 30 degrees to the horizon – I often cheat by using triangle paper). Now using one and two vanishing points (again google vanishing points if you haven't come across them before – and don't worry we will tell you about them when you join us). If you have one use your blue pencil first to create construction lines – these are lines that we use to help us draw something but are not part of the final drawing. Your construction lines can be vague and tentative. Your final lines should be confident.



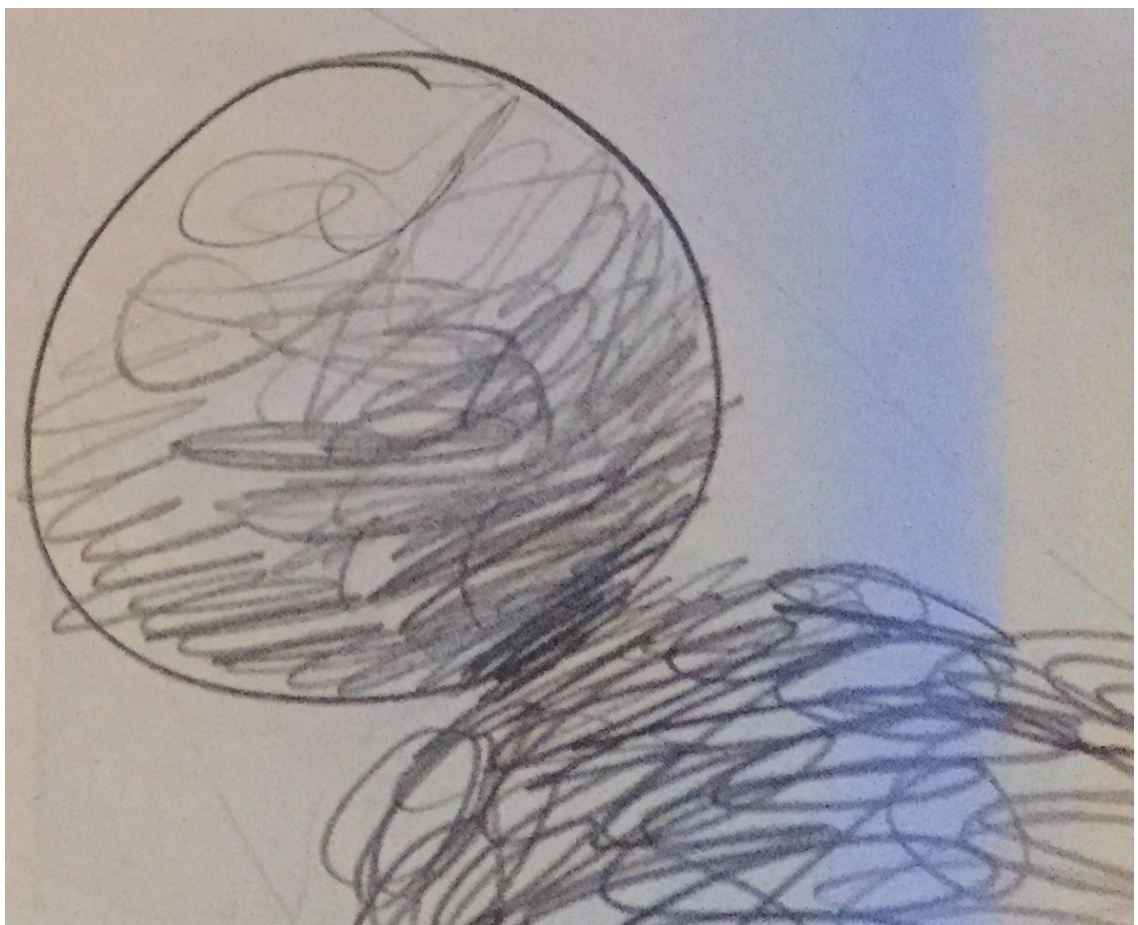
4. Now shade your cube. Where is the light source, draw it on. What shade are the faces? Now draw a shadow.



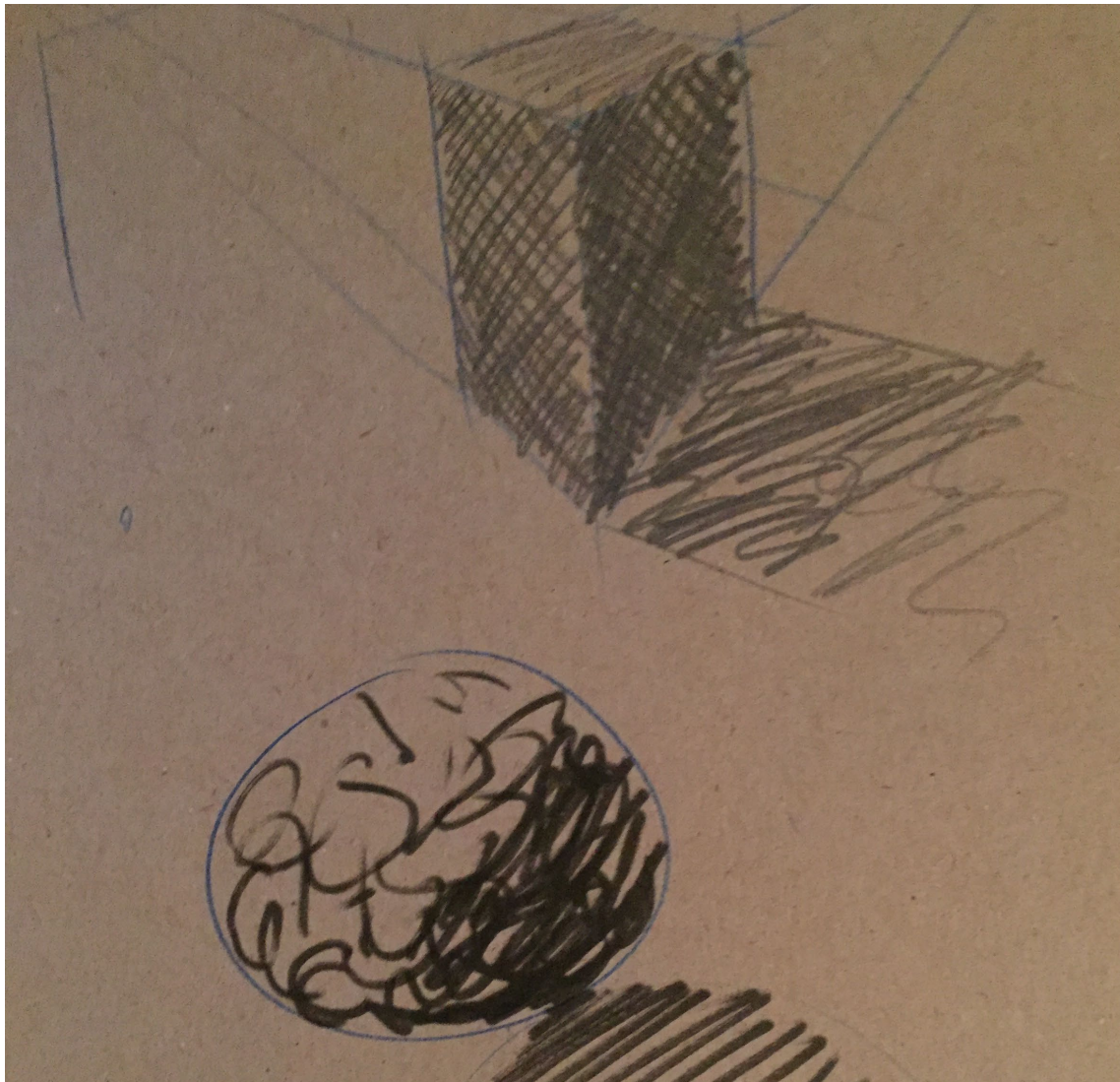
5. Draw a circle. You will need to practice this, it's harder than it looks. Don't feather it! Again one single movement. And go round lot's of times (2-3 ideally) to help create the dynamic sense of a perfect circle.



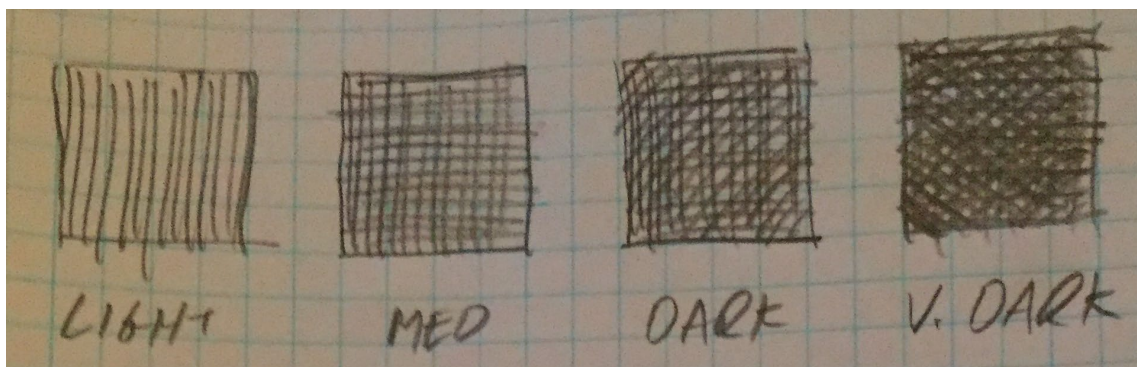
6. Turn your circle into a sphere by adding shading (and a shadow)



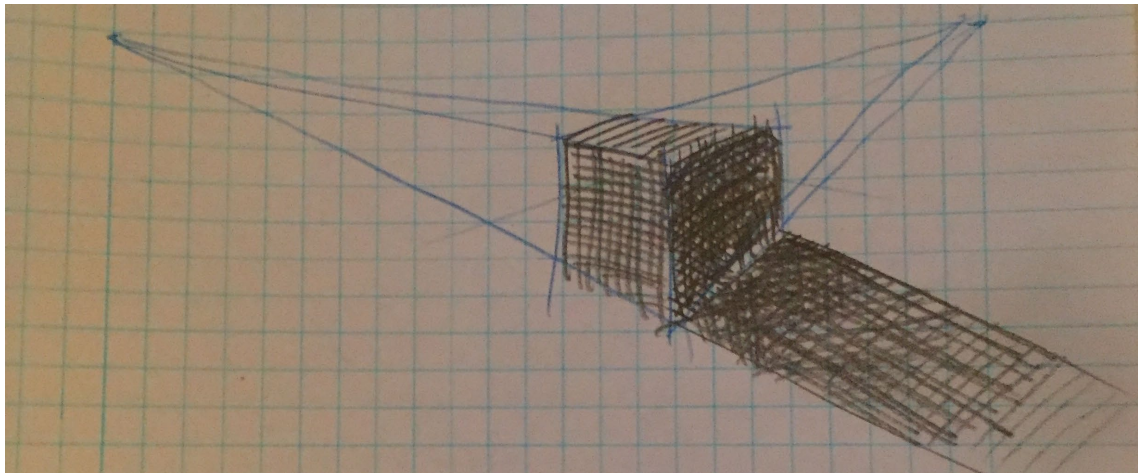
7. Now draw a cube and a sphere with no lines, just by shading. You can use a blue pencil first but also try with no construction lines.



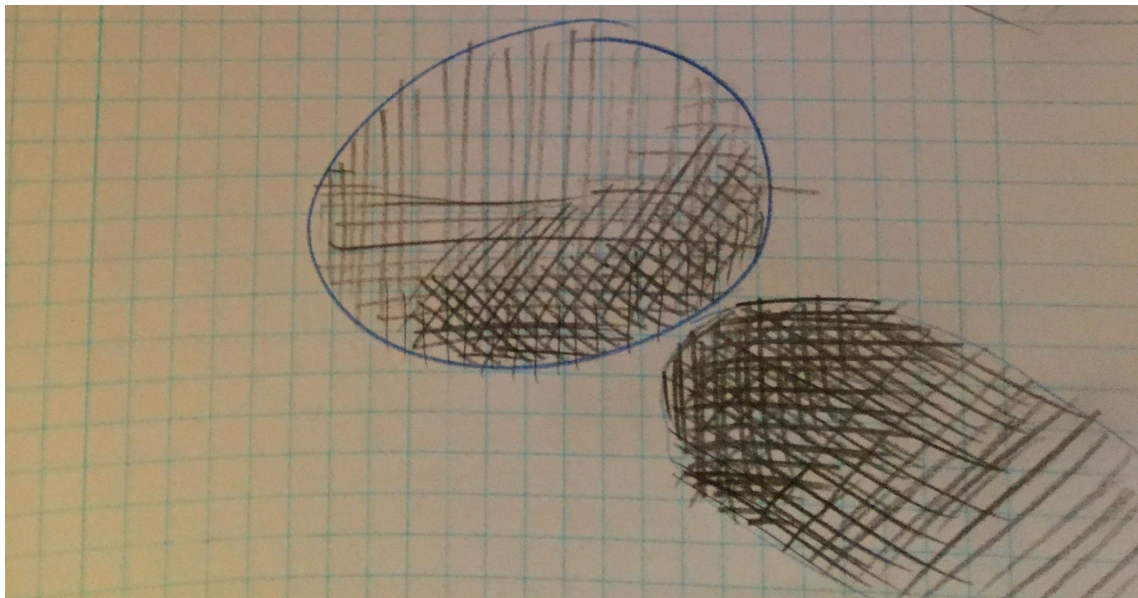
8. Lets have a go at hatching. Try hatching by filling in a square with vertical lines, vertical and horizontal, vertical, horizontal and diagonal and finally vertical, horizontal, diagonal and diagonal the other way. What difference does line spacing have on the shade of the hatching?



9. OK now lets hatch rather than shade. Try drawing a cube and using the above hatch types to shade the different faces and add a shadow.



10. Finally try and shade a sphere with hatching. This is tough, you will need to practice many, many times.



OK, great, well done you are now ready to go out side (or stay inside if you prefer) and start some observational drawing.

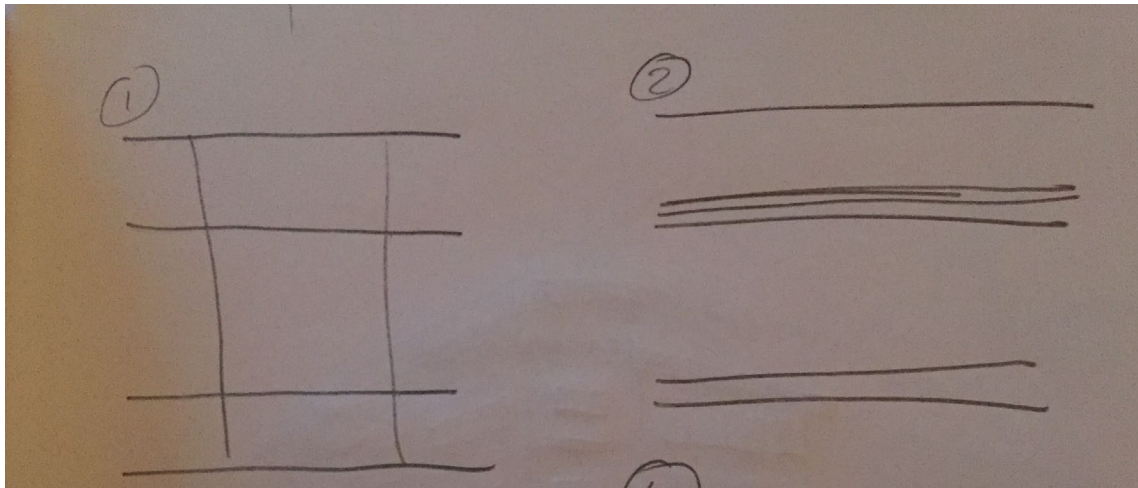
Part 2 – Observational drawing

So let's start surveying the area. A survey can be a technical description of the area, position of trees, contours, buildings, benches. But it can also capture the mood, the flow of people around the space, the history, the unseen information such as what happens below the ground. The survey can be a fundamental part of the design process as it tells us about the context of the project (read the second essay in "why Architects Still Draw" by Paolo Belardi (MIT Press, 2014) for a full and poetic description of the architectural survey).

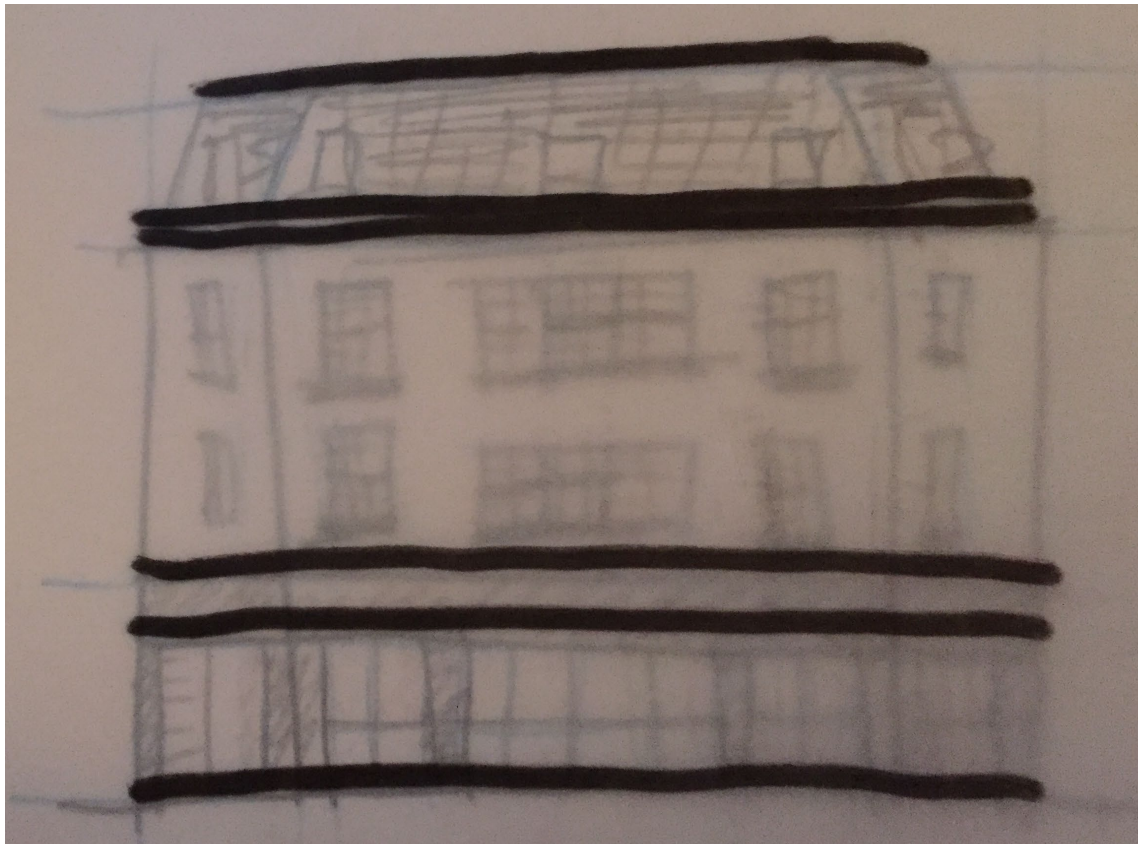
1. Choose a building and try and draw a face (I would call this an elevation), use the previous techniques, no feathered lines, if you're not sure draw it in blue first.



2. Now try and draw the face again, but this time let's abstract it by only using 6 lines. Repeat 6 times. Which of these sketches best captures the elevation? Do any of them?



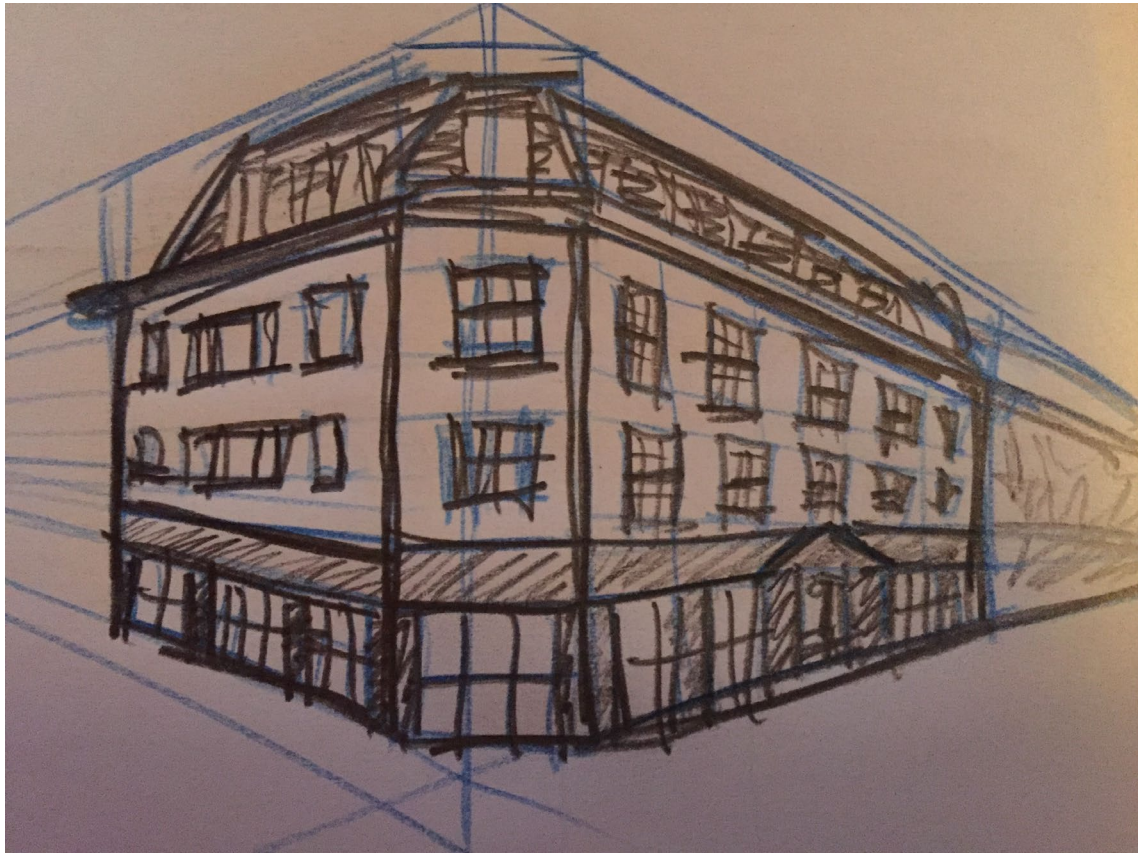
3. Try adding these six lines to your elevation (if you love your elevation and don't want to mess it up try using tracing paper). Do they add anything to the drawing (remember the survey does not need to be factual, a photo is factual, it needs to capture the intent or the mood of the building)?



4. Draw another face, with a corner in common with the first.



5. Now, using your two faces (engineers tend to be good at drawing elevations, we can measure and count things) try and draw the building in two point perspective or isometric. Take your time. Set the horizon at about a third of the height of the building. Draw it in blue first then overdraw when you are happy.



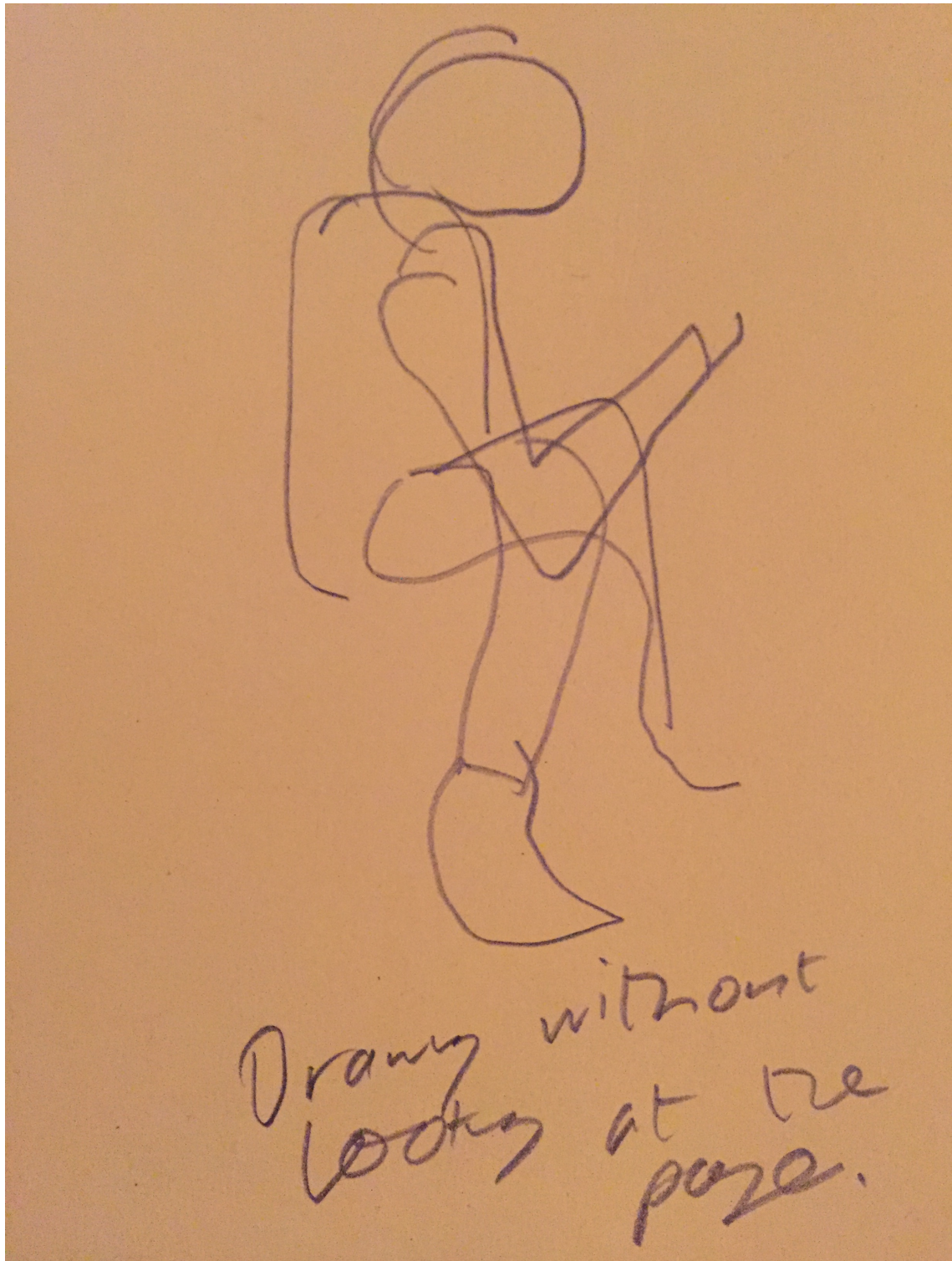
6. How was that? Easy, hard? Does the drawing look like the building?
Buildings are typically much easier to draw than other things. To prove it lets take the 1 minute challenge. You have 1 minute to draw the following things:
A tree
A person
A bench
Another building



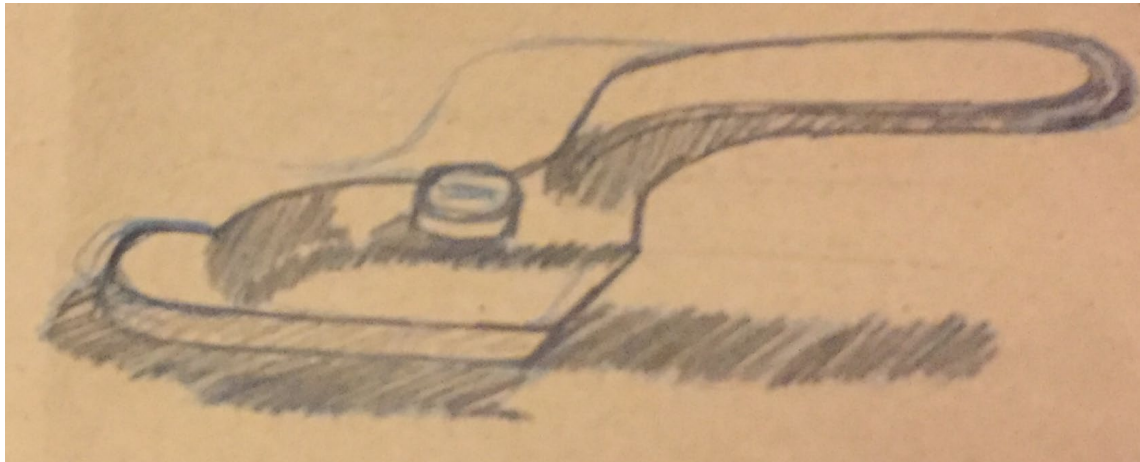
If one minute is too short try this – start by drawing something for 5 minutes – take your time – look at it carefully. Now draw it again but give yourself 3 minutes – speed up your movements – stay confident – capture what you think is important. Finally draw it for one minute. This is really tough so don't

worry if you don't capture the object first time round, or second, or 5th. But keep going and enjoy the fact that if your not happy with your drawing it's fine – you've only invested one minute doing it!

7. OK, great, you are doing really well. How was that? What did you feel most comfortable drawing? Which was the hardest (and why). 1 minute challenges are great, keep doing them, during quiet points in the day, between activities, as a break from your other studies, try and fill your sketch book with them. Now go again but this time do them whilst not looking at the paper, just concentrate on the object.



8. Now for something a bit different, draw a detail. This could be anything – a satellite dish on the side of a building, the break system inside the wheel of a car, the handle of a window. How does drawing something small and up close compare to drawing something big and far away.



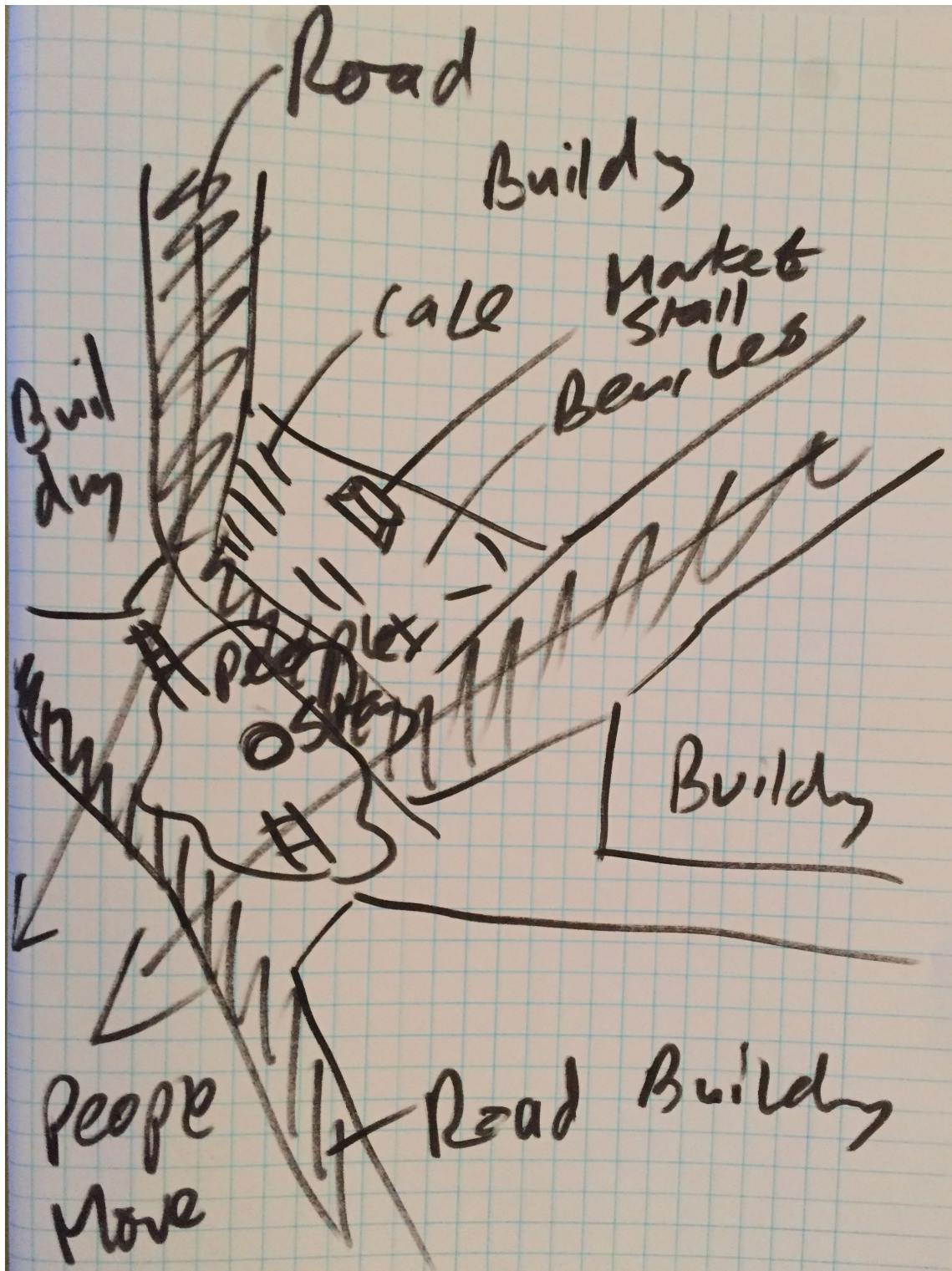
9. Often we use lines to express buildings, but those lines don't really exist! They are just boundaries between different colours/shades and materials. So this time draw a view but no lines, you need to shade it. Do it quickly and don't think about it too much. It can help to squint to help us differentiate between light and shade. What does the drawing tell us?



10. OK, this is a good one. Choose an object and take a photo. You will need to lock your screen if you have a touch screen (on an iPhone go to settings, general, accessibility, guided access (near the bottom of the list) turn this on. When you have the photo up triple click the menu button, go to options and turn off touch screen, that way when you draw the picture doesn't move!), now draw over it with tracing paper. How does it look? Remember keep your lines bold, your corners defined etc.



11. Finally lets try mapping the space, this will take a while, don't rush it. Walk the ground, note observations, the map doesn't have to be accurate it can capture the mood, the people, the movement, where is most busy, where is most peaceful.



Fantastic. Well done. You have completed your survey. This will now hopefully inform your design.

Of course you don't just have to do this for spaces – you can do it for cars, computers, coffee machines – whatever you like.

Note I carried out the majority of the above exercises in Kingsmead Square, Bath, to demonstrate the different processes. I hope you found it useful.



Drawing traced in pen using a 'light box'.