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# Drawing the City

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Arch 597M: **DRAWING THE CITY**

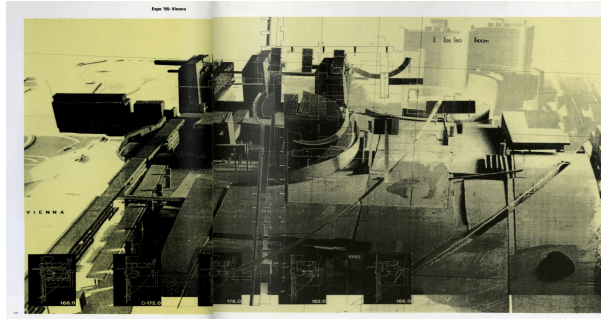
FALL 2018, T-Th, 10:00-12:30

Design Building, room 270

Assistant Professor Sandy Litchfield

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*Morphosis*

**COURSE DESCRIPTION**

*How do we represent the spatial and social complexities of contemporary urban environments? And why is this important for artists, designers, planners, architects, and landscape architects?*

Twenty-first century cities are complex, messy and wicked. They can be dazzling, magnificent and awe-inspiring, full of diverse culture, creative activity, architectural marvels, and cutting-edge innovation. But they are also facing some of the most challenging problems in history—unprecedented economic inequality, sea level change, unpredictable weather events and severe pollution to name just a few. In trying to understand such a complicated system, we need to develop and hone new and distinctive methods for representation that correspond to complexity of our time.

Drawing the City is an advanced seminar and studio course that encourages students to dig in to the complexities of the urban environment by contemplating the city as if it were a living body. Like figure drawing, visual and observational analysis are prioritized. And like figure drawing, the resulting image can be expressive, gestural, and/or informative.

The influx of digital technology and visual literacy is radically transforming architectural drawing conventions, enabling designers to merge, morph and invent imaging techniques used both for analysis and communication. Drawing the City emphasizes process. It combines hybrid drawing techniques— including hand drawing, collage, graphic illustration, digital media— with eidetic operations to discover original and inventive forms of representation. The process-oriented structure of the assignments allows students to explore the messy and complex relationships between cause and effect, structure and mobility, intricacy and wholeness.

**KEY COURSE CONCEPTS & LEARNING GOALS**

**EIDETIC OPERATIONS:**

A modus operandi that involves our capacity to think visually; to imagine and create graphic composites of information that portray both the visible and invisible features of place. Eidetic operations merge interdisciplinary knowledge through hybrid imaging techniques and technologies. (James Corner)

**NEGATIVE CAPABILITY:**

The capacity to see, think or make something that is beyond the confines of one's knowledge or ability. Negative Capability embraces initial states of confusion and uncertainty when seeking new modes of expression and insight. (John Keats)

**ITERATIVE PRACTICE:**

A process involving multiple cycles of revisions and alterations in order to discover alternative and improved variations of a design or drawing. With each iteration, both the concept and form become more developed and refined.

## What skills can I expect to learn from this class and how are they used?

**HYBRID DRAWING:** How to combine analog methods of drawing, including collage and tracing with digital media and graphic design in order to improve skills for architectural representation.

**COMPOSITIONAL DESIGN:** Recognize and employ the elements of composition, form and structure to facilitate visual communication of ideas and concepts.

**NARRATIVE & CONCEPT DEVELOPMENT:** Discover the value of story-telling in relation to concept development; how each drawing can be recognized as a stage where the fragments and pieces are the players that– through certain compositional arrangements– are capable of narrating a speculative past, present and future.

Presentations, readings and discussions will focus on the drawing techniques of contemporary practicing architects and artists as well as their historic precedents. There will be four projects with three situated in the cities– Holyoke, New York, and Boston. For each one, students will be challenged to create new visual narratives for these cities that address urban issues such as economy, equity, consumption, waste, transportation, access, ecology and climate change. By the end of this course, successful students will have a portfolio of drawings that combine analog and digital methods used for representation in architectural design.

## PROJECTS

There are three core projects in a 15-week semester. Each project is focused on a different city and comes with a drawing format and prompts. Field trips are organized to explore city in relation to prompts. Shared online resources compliment field trips and guest visits. Prompts do not necessarily have to be specific, and are often more interesting when the student has a degree of agency in their research.

CITY	FORMAT	PROMPTS	FIELD TRIP	ONLINE
New York	PANORAMA horizontal vertical cross sections	EQUITY AND EQUALITY housing, habitat homelessness interior/exterior TRANSPORTATION circulation tunnels, trains CULTURE art, music food, ethnicity	WALK highline RIDE subway VISIT Hudson yards Times Square The Oculus	New York Public Library  nyc.gov
Boston	MAP aerial perspective birds-eye view pictorial map	COASTAL GEOGRAPHY historic coastlines sea level change coastal land fill transportation storm surge	WALK Copley Square VISIT Boston Public Library Prudential Building	Norman B Levinthal Map Collection Climate Ready Boston
Holyoke	COMPOSITE layer cluster collage	ENERGY AND ECONOMY hydroelectric power creative economies adaptive reuse gentrification	WALK Canal District Main Street TOUR Holyoke Park VISIT The Print Shop	Holyoke Heritage State Park  holyoke.org

## SCHEDULE

WEEKS 1-3	<p><b><u>WORKSHOPS</u></b></p> <p>READ: <i>Drawing the City: Nostalgic Timelines</i>, by S Litchfield</p> <p>ASSIGNMENTS:</p> <ol style="list-style-type: none"> <li>1. Spill, Trace, Cut, Layer</li> <li>2. Composition: analog (thumbnail drawings &amp; collage)</li> <li>3. Composition: digital</li> <li>4. Hybrid Drawing &amp; Storytelling</li> </ol>
<p>Weeks 4-7</p> <p>Field Trip 9/21</p>	<p><b><u>COLLAGE CITY: HOLYOKE</u></b></p> <p>READ: Excerpt from <i>Collage and Architecture</i>, by Jennifer Shields</p> <p>RESEARCH: Teddy Cruz photomontage; <i>Collage City</i> by Rowe and Koetter; Holyoke history (economic, demographic, urban planning), <i>The Architecture of the City</i>, by Aldo Rossi</p> <p>ASSIGNMENTS:</p> <ol style="list-style-type: none"> <li>1. Holyoke Site Research and Documentation Pinup</li> <li>2. First draft: 6-8 drawings– analog</li> <li>3. Second draft: 4 drawings on 11x17– digital</li> <li>4. Final: 2 drawings 19x24 each, hybrid</li> </ol>
<p>Weeks 8-10</p> <p>Field Trip 10/19 -20</p>	<p><b><u>PANORAMIC SECTIONS: NEW YORK</u></b></p> <p>READ: Excerpt from <i>Drawing Architecture</i>, B. Cantley</p> <p>RESEARCH: Archigram, The Metabolists, Superstudio, <i>Eco Cities</i> by Richard Register, Drawings of Perry Kulper, Office S&amp;M, <i>Oblique Drawing</i> by Massimo Scolari</p> <p>ASSIGNMENTS:</p> <ol style="list-style-type: none"> <li>1. NYC Site Research and Documentation Pinup</li> <li>2. First draft: 6-8 drawings– analog</li> <li>3. Second draft: 4 drawings on 11x17– digital</li> <li>4. Final: one drawing, 11x60" or 15x 44" – hybrid</li> </ol>
<p>Weeks 11-13</p> <p>Field Trip 11/9</p>	<p><b><u>AERIAL REPRESENTATION: BOSTON</u></b></p> <p>READ: <i>Programming the Urban Surface</i>, by Alex Wall; <i>Aerial Representation and the Recovery of Landscape</i>, by Charles Waldheim</p> <p>RESEARCH: Anuratha Mathur, Roberto Burle Marx, James Corner</p> <p>ASSIGNMENTS:</p> <ol style="list-style-type: none"> <li>1. Boston Site Research and Documentation Pinup</li> <li>2. First draft: 6-8 drawings– analog</li> <li>3. Second draft: 4 drawings on 11x17– digital</li> <li>4. Final: one drawing 38x50" minimum– hybrid</li> </ol>

## CRITERIA FOR ASSESSMENT OF CLASS PROJECTS

**Research 20%:** based on the depths and scope of research and analysis on the site

**Completion s 20%:** based on the completion of all requirements for each pinup

**Craft 20%:** based on the precision and care of the project's execution as well as its presentation

**Conceptual Clarity 20%:** based on the ability to verbally (spoken and written) and visually (drawn and/or physically constructed) express a clear narrative

**Critical Engagement 20%:** based on the student's ability to actively respond to critical feedback from instructor; includes participation in group critiques, commitment, and perseverance

## FEEDBACK

Feedback and suggestions for improvement will be offered in three ways:

1. Individually, at one-on-one "desk critiques" with instructor
2. In small group pin-ups, from both instructor and peers
3. Final review for each project, from both instructor and peers

## **STUDIO CULTURE**

You are expected to come to class on time and ready to work with all materials present. Attendance is mandatory and will affect your grade. You may wear headphones while you are working ONLY if you keep the volume low and are able to hear announcements. Please do not use your cell phones or laptops for the purpose of social media, social interaction or entertainment during class time. Please clean up your area and contribute to the cleanliness of the classroom before and after each class. You are responsible for bringing all the materials you need to work for each class.

## **MATERIALS**

### **Essential:**

- Graphite pencils assorted 2H, HB, 2B, 4B, 6B (mechanical is best)
- Sketch book
- White Eraser
- Ruler 24" (clear plastic is best)
- Clear Plastic Triangle
- Tracing Paper roll or Vellum roll
- Bristol Paper 18x24" or 19x24" (or large drawing paper)
- Draft Taps
- Uhu glue stick or Mono Adhesive
- Scissors
- Tacks

### **Recommended:**

- Markers, ink, pens, colored pencils, watercolor, gouache
- Architectural stencils and templates
- Clear plastic triangle
- Vellum sheets
- Drafting board

## **ACADEMIC HONESTY POLICY**

Since the integrity of the academic enterprise of any institution of higher education requires honesty in scholarship and research, academic honesty is required of all students at UMass Amherst. Academic dishonesty is prohibited in all programs of the University. Academic dishonesty includes but is not limited to: cheating, fabrication, plagiarism, and facilitating dishonesty. [http://www.umass.edu/dean\\_students/academic\\_policy](http://www.umass.edu/dean_students/academic_policy)

## **ACCOMMODATION POLICY**

The University of Massachusetts Amherst is committed to providing an equal educational opportunity for all students. If you have a documented physical, psychological, or learning disability on file with Disability Services (DS) or the Center for Counseling and Psychological Health (CCPH) you may be eligible for reasonable academic accommodations to help you succeed in this course. If you have a documented disability that required an accommodation, please notify me within the first two weeks of the semester so that we may make appropriate arrangements. Accommodations will not be made after the fact.

For more information, please contact Disability Services at: <http://www.umass.edu/disability/>

## **NAMES & PRONOUNS**

Everyone has the right to be addressed and referred to by the name and pronouns that correspond to their gender identity, including the use of non-binary pronouns. Class rosters have a student's legal first name, unless they have entered a preferred/chosen first name on SPIRE. Pronouns are not included on rosters, so students will be asked to indicate the pronouns that they use for themselves whenever they are asked to share their names. A student's chosen name and pronouns are respected at all times in class.