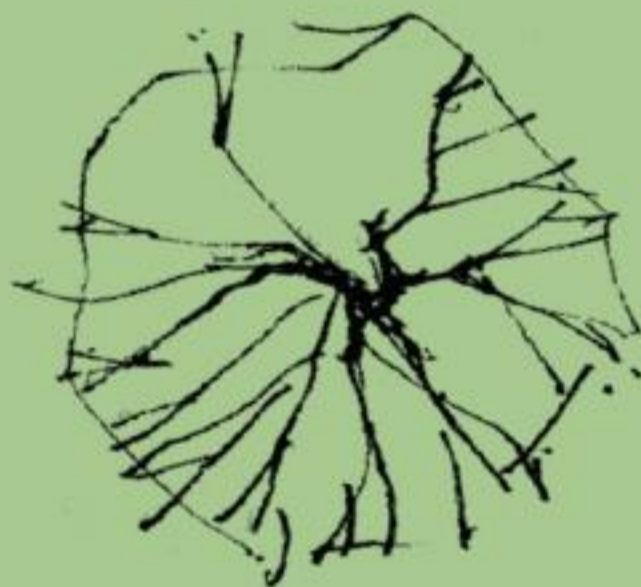
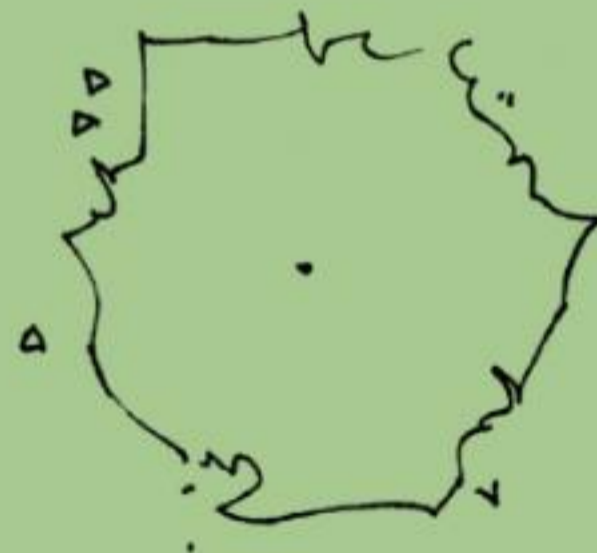
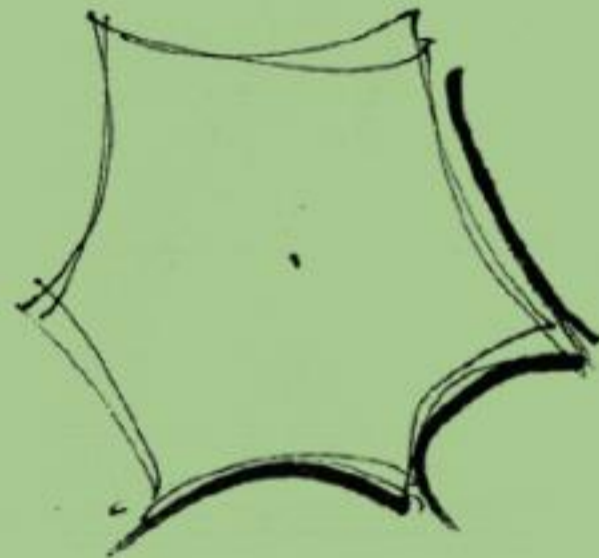
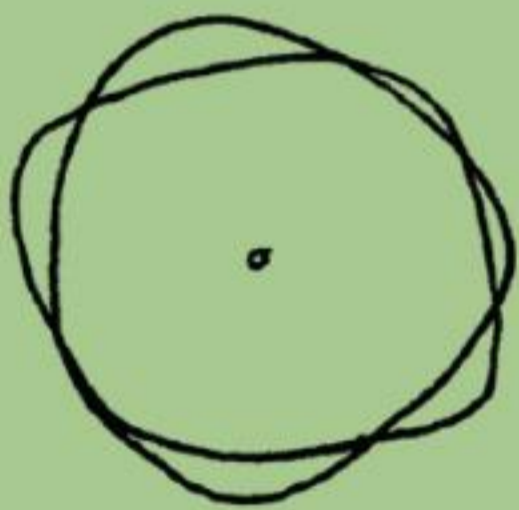


Construction and Design Manual

Drawing for Landscape Architects

Sabrina Wilk



DOM
publishers

Drawing equipment, paper and lines

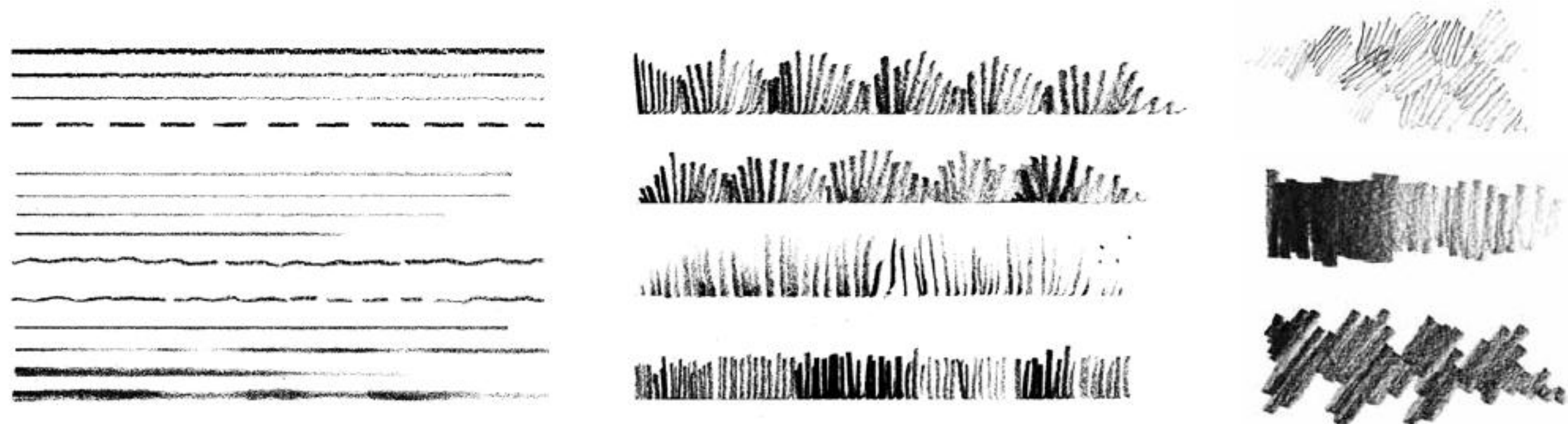
Getting to know the graphic effects: pencil vs. ink

Pencil and ink pens are both equally useful when drawing, however produce very different effects. It is important to know the advantages and disadvantages of each of them in the drawing process. A simple pencil can produce a great variety of lines, strokes and tonal effects depending on different factors. The different degrees of precision and grey values are easily variable. Whether a line is precise or fuzzy will depend upon

whether the pencil point is sharp or chiseled and on the degree of pressure used whilst drawing. How dark lines appear on a surface also depend upon the hardness of the pencil lead itself. This versatile drawing tool affords endless possibilities for dot lines and a large spectrum of tonal gradations of light and dark effects. It remains a firm favourite for design professionals and students alike.



Sketch elevation in pencil



Pencil lead grades

2H-6H (Hard), HB (Medium), 2B-9B (Soft)

The line

Pencil vs. ink

Rendering with marker

Line weights

Line types, quality and effect

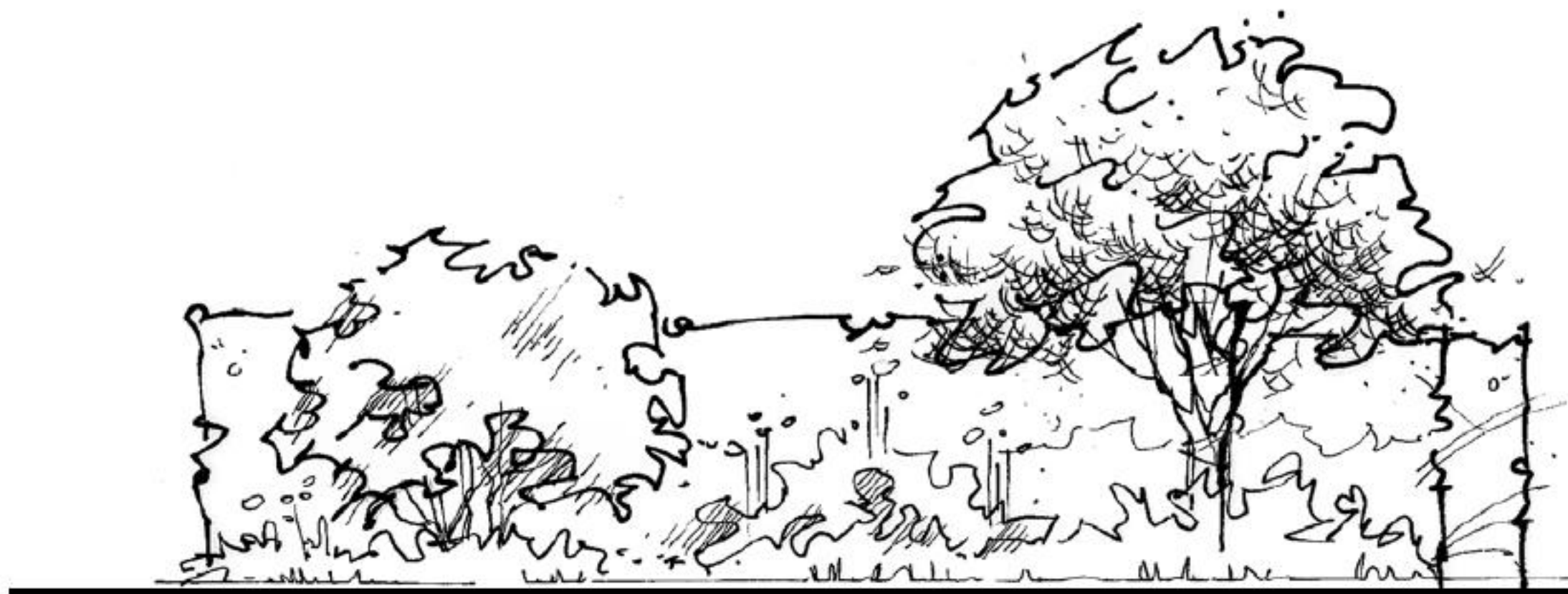
Lines and expression

Graphic possibilities

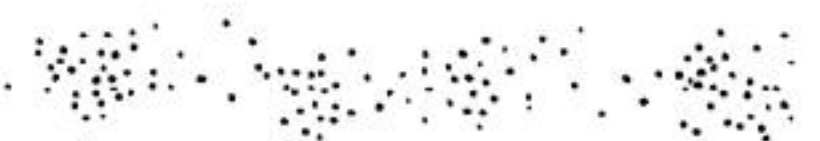
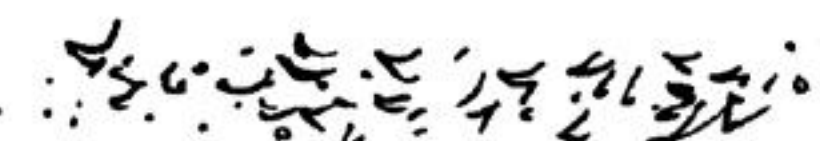
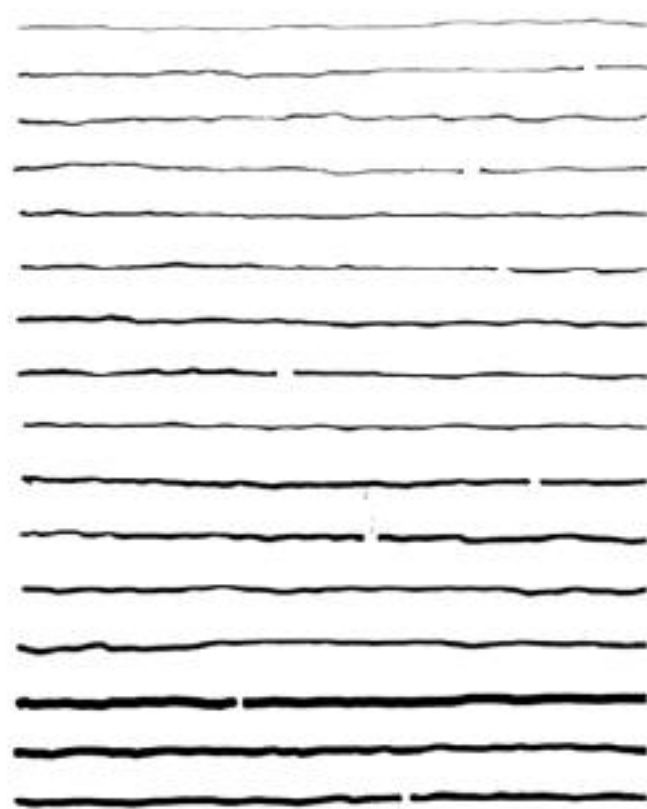
It is essential to know both of these tools well to understand when to use them and what effects they can create within a drawing.

Ink pens – sometimes also referred to as fine-liners or pigment liners – work only with the point tip of the pen, which determines the exact line weight produced. Unlike the pencil, adding more pressure will not change the weight or darkness of the line.

Tonal values must be produced through density of lines and strokes, as well as through hatching effects. Lines produced with ink will always have a crispness and even quality that pencil lines usually cannot achieve. They are ideal for finished work and represent an excellent basis for copying, as their thickness and blackness remains consistent and clearly legible.



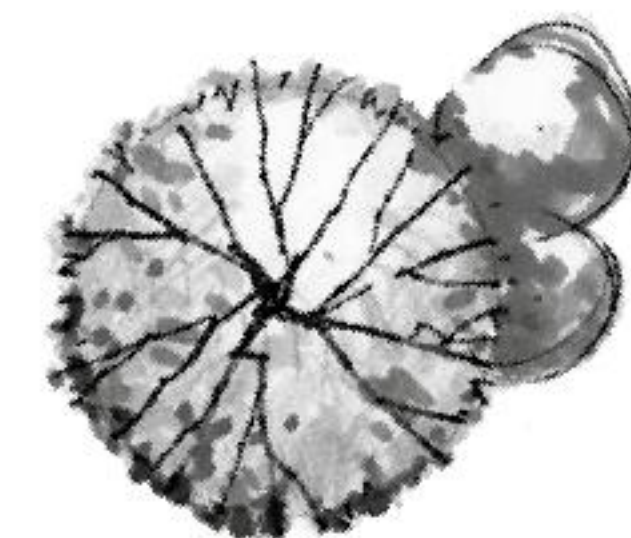
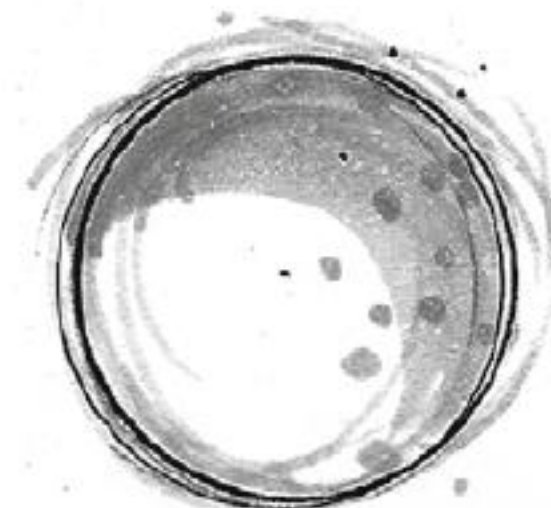
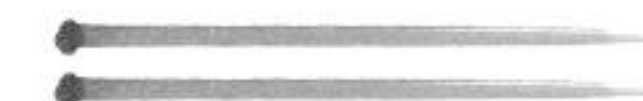
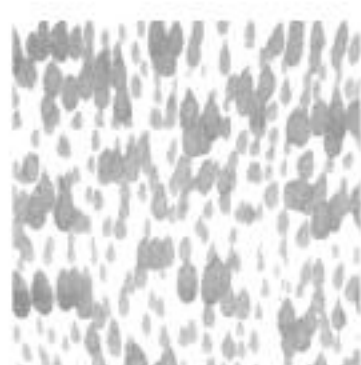
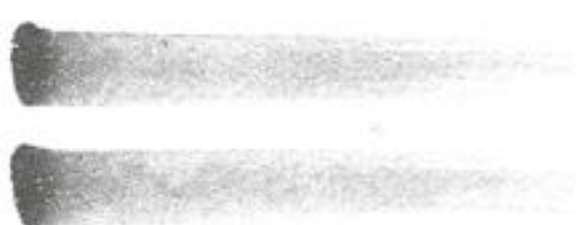
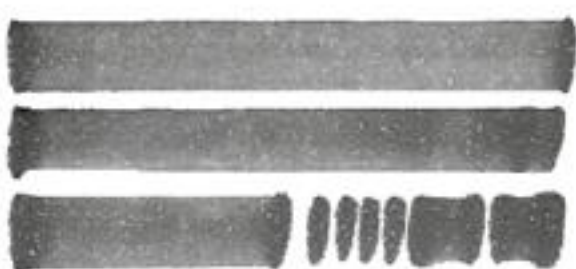
Sketch elevation in ink



Drawing equipment, paper and lines

Graphic effects with markers

The many variations of strokes, textures and hatchings made possible by markers are great for enhancing a black-line drawing. It is important to remember that their tonal values will appear darker on paper than on vellum, and that hand movements and gestures must be considered as part of the overall rendering effect.



As marker strokes tend to bleed out beyond their ending point, crisp and sharp boundaries can only be created by covering edges using masking tape.

The line

Pencil vs. ink

Rendering with marker

Line weights

Line types, quality and effect

Lines and expression

Graphic possibilities

Each quick sketch elevation was drawn using an ink pen, then enhanced with grey marker strokes in different variations.

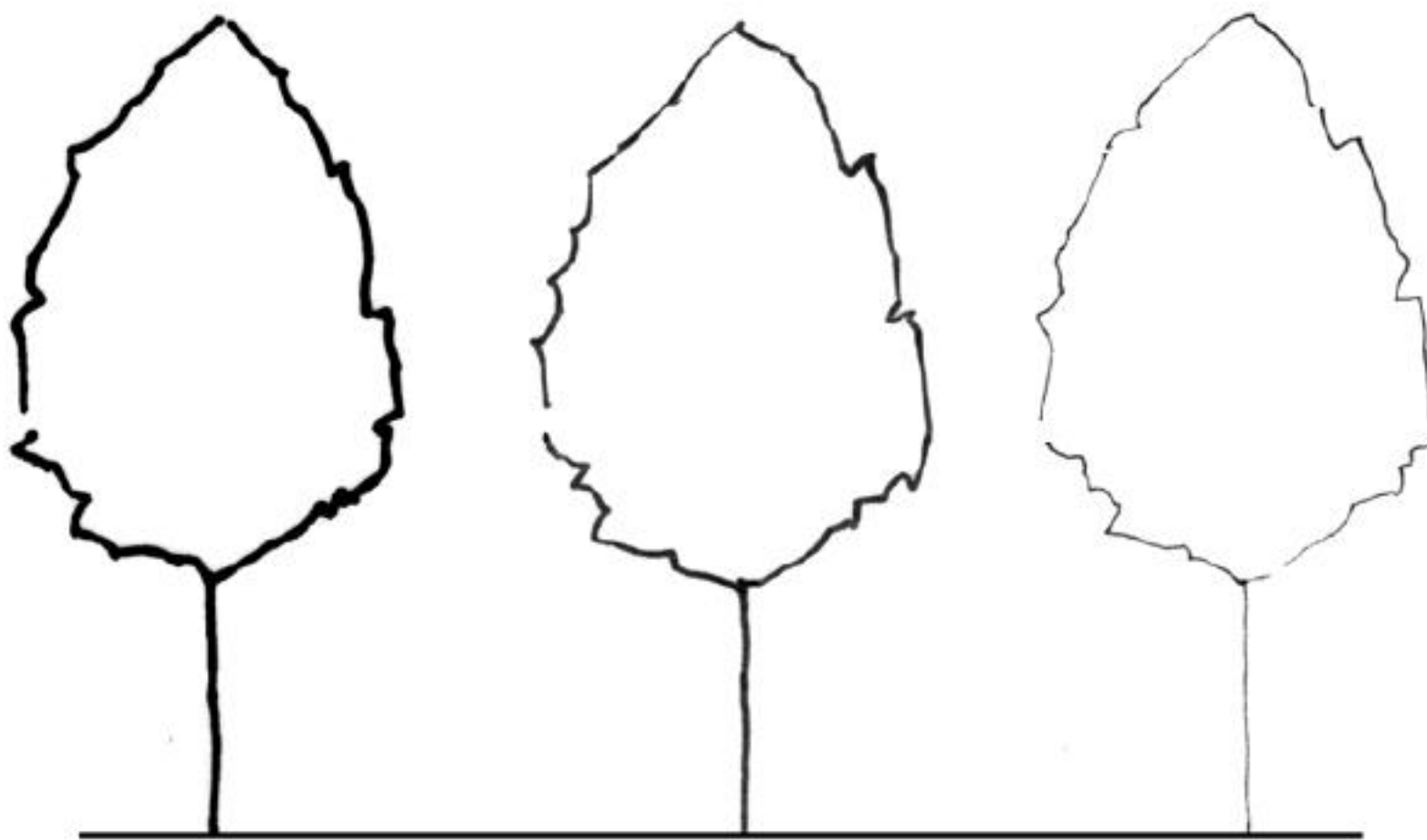


Drawing equipment, paper and lines

Line weights in plan and elevation

In architectural graphics, black lines usually form the basis of every drawing and projection, regardless of media. Whether drawn by hand or with the help of a digital media and CAD-programmes, lines describe forms and define planes and surfaces. In order to ensure easy legibility, they need to be brought together properly in a drawing.

The thicker the line weight in a drawing, the stronger and bolder it will appear to the viewer. Line weights need to be organized and given a hierarchy. These will differ, depending on the scale of the drawing. It is important to remember that the elements closer to the viewer can generally be drawn with a stronger line weight than those appearing further away.



The farther away an element or plane is from the viewer, the finer the line weight it can have in a drawing. In a plan, this might be the ground plane with a paving pattern, in an elevation, this is usually the background.

The line

Pencil vs. ink

Rendering with marker

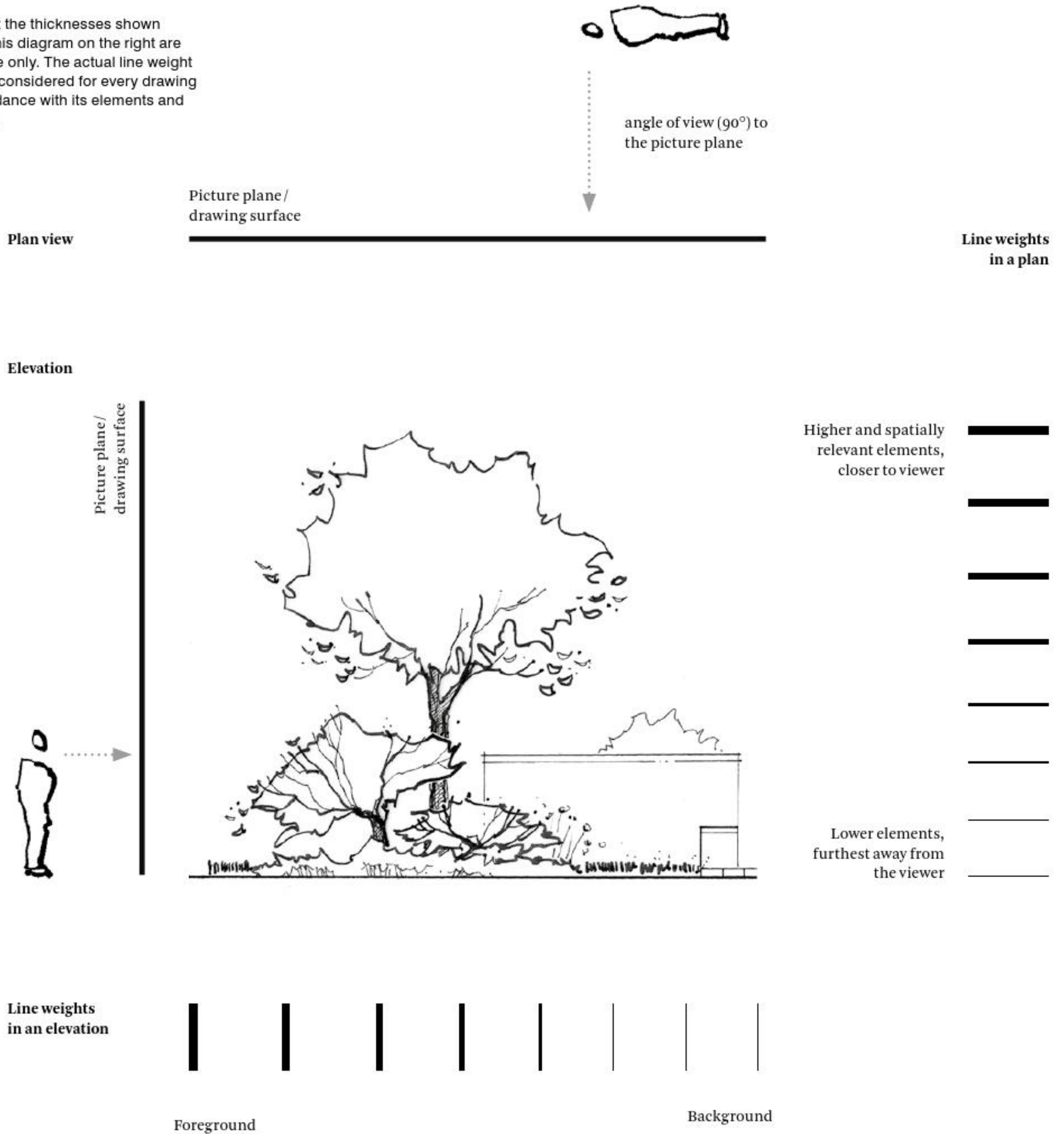
Line weights

Line types, quality and effect

Lines and expression

Graphic possibilities

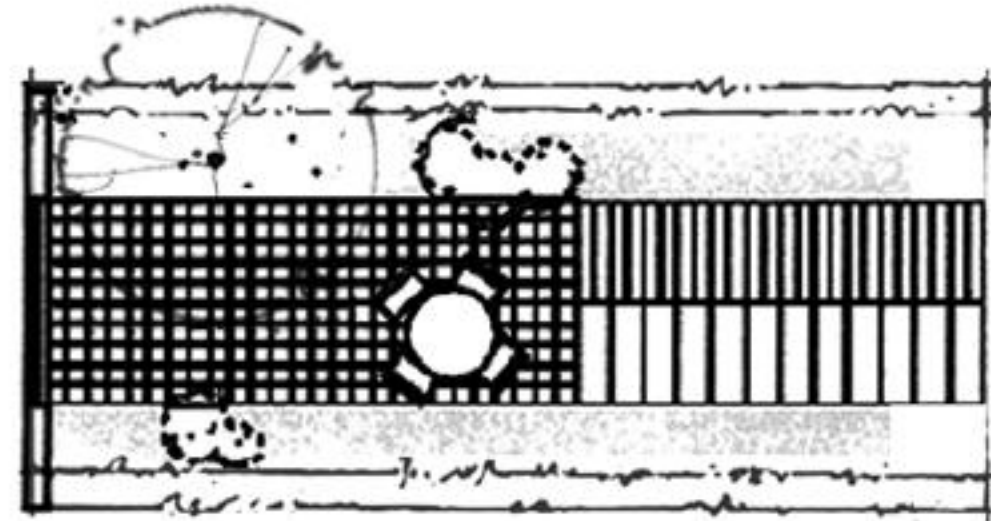
Note that the thicknesses shown here in this diagram on the right are indicative only. The actual line weight must be considered for every drawing in accordance with its elements and its scale.



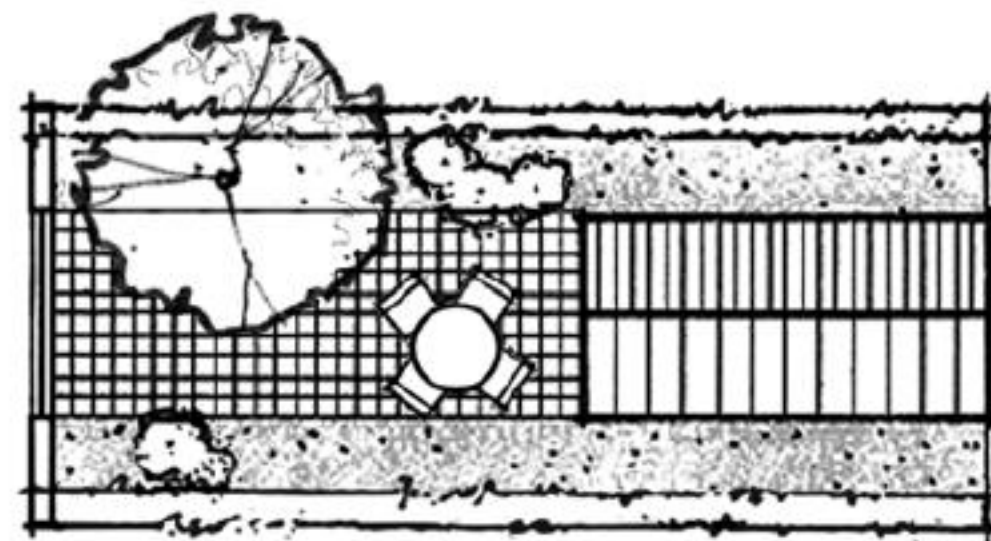
Drawing equipment, paper and lines

Line weights and their effect in a drawing

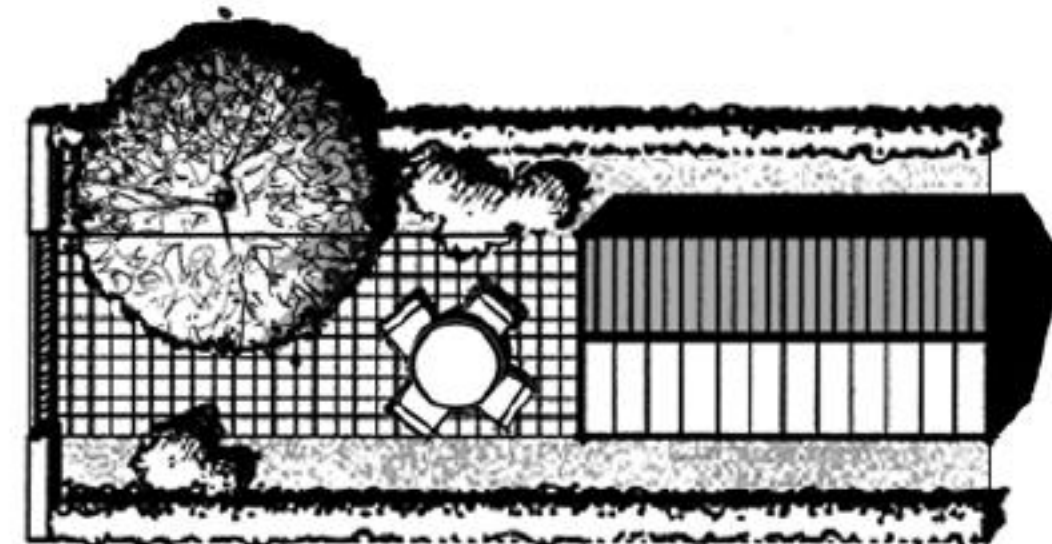
Without correct differentiation of line weights in a drawing, its emphasis may become unclear and drawings difficult to read for the viewer. Different line weights help to differentiate distances from the viewer, since the heaviest lines appear closest. If the ground plane is drawn with heavier lines than the spatially defining trees or buildings, it may dominate the drawing and pull the viewer's eye towards a less important aspect of the design. Similarly, in an elevation, the foreground should carry the graphic weight in the scene as opposed to the background (see also page 132). When lines are close together, they often result in a textural pattern which further communicates surface materials within a plan. The resulting grey tones and patterns assist the outlines in communicating the elements to the viewer. The line weights of such textures and hatchings tend to be thinner than the form outlines. The goal of every line drawing in landscape architecture should be easy legibility, allowing the viewer to instantly understand what is happening in the space.



Wrong – The emphasis is on the ground plane instead than on the larger, spatially defining elements.



Correct – The building, tree and hedges have a stronger line weight and are read as volumes.



Shadows further emphasize the volumes. The contrast seemingly lifts elements from the picture plane, making them easy to read.

The line

Pencil vs. ink

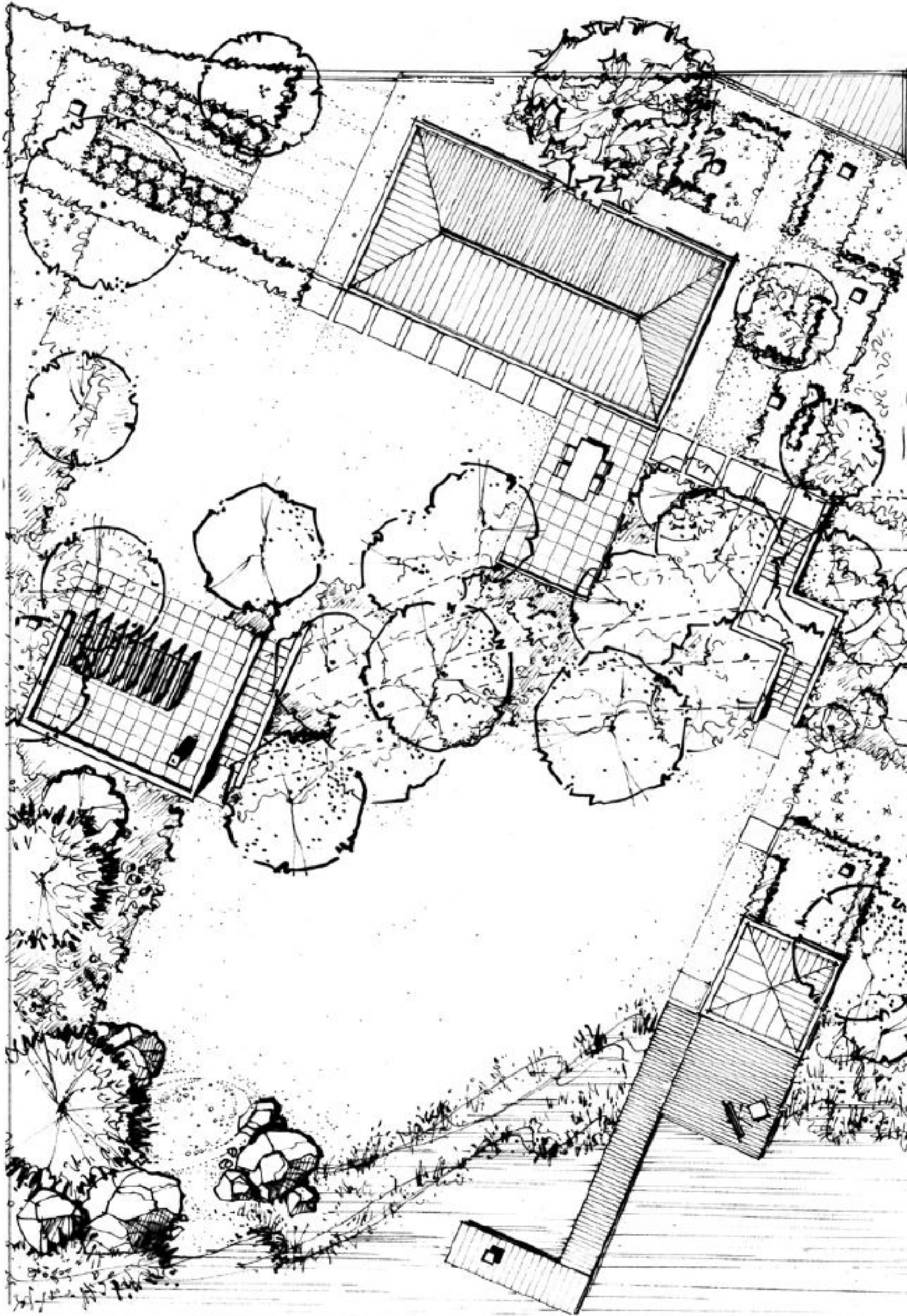
Rendering with marker

Line weights

Line types, quality and effect

Lines and expression

Graphic possibilities

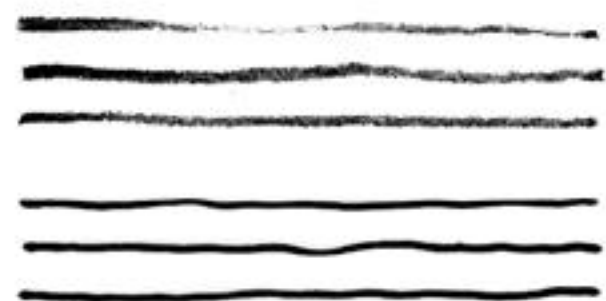


The correct assemblage of line weights allows for easy legibility of the built and vegetation components in the overall composition. Even a relatively simple line drawing, such as this plan, can communicate all of its components easily, without relying on more elaborate graphic rendering.

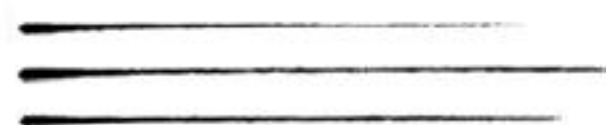
Drawing equipment, paper and lines

Line types, quality and effect

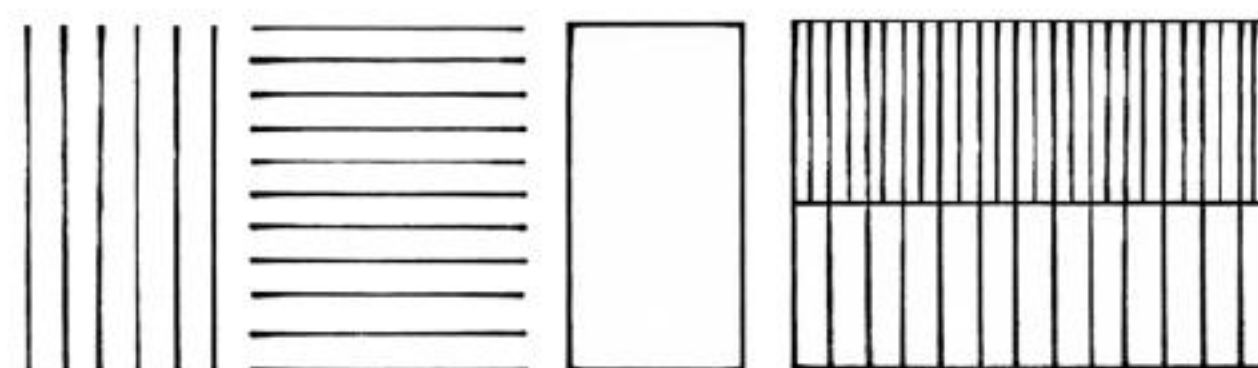
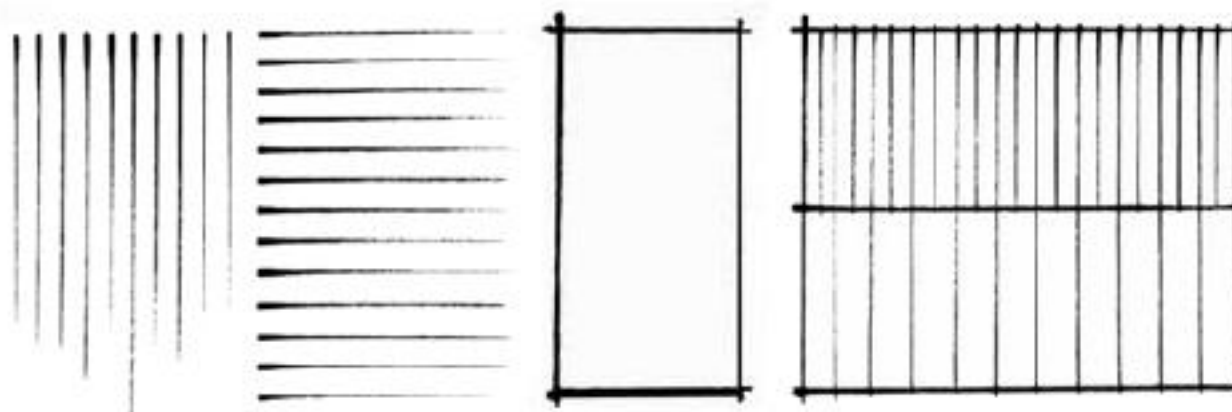
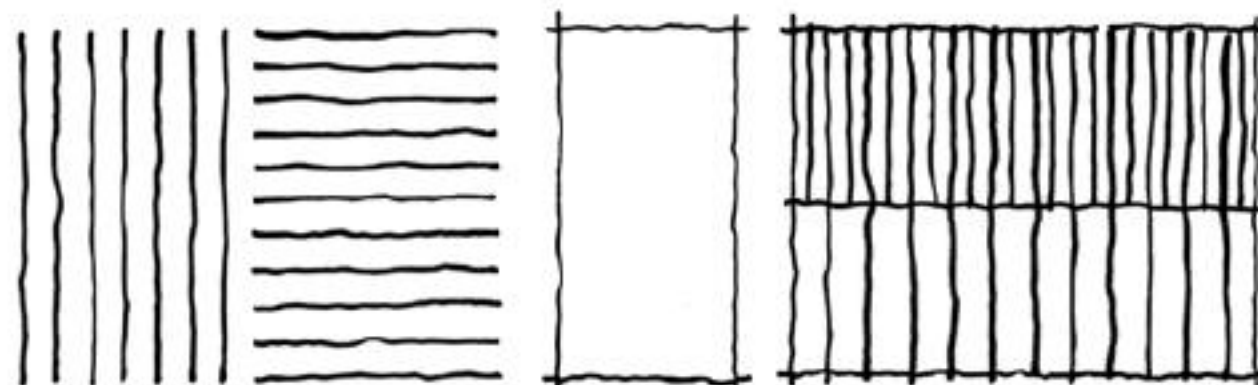
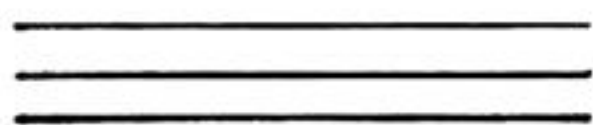
Freehand lines are usually adopted at the start of the design process. These lines are drawn without a straightedge, as imperfect but continuous strokes with a strong start and finish. Individual lines may appear a bit shaky, however, when grouped, they appear unified. These soft lines are often repeated and overlaid, especially when thinking on paper and testing ideas. Freehand lines are loose, exploratory and unfinished, often communicating work in progress.



As the design process matures, forms will become finalized, with straight lines drawn using a straightedge. These will have a slightly more finished quality. Depending on the speed with which it is drawn, the line thickness may be inconsistent and, as a result, can still appear sketchy or unfinished. This effect might be useful when presenting design variations. Overlapping corners also contributes to the sketch-like effect. The more consistent the quality of the individual lines, the more finished their appearance.



When a design is finished, more formal draftsmanship is usually required. The lines are all crisp and continuous, giving a precise and finished impression. Corners are sharp and all lines are drawn with a consistent weight throughout. These finished technical drawings are less commonly drawn by hand, as they are often left to CAD programmes, which produce perfect lines and exact corners.



The line

Pencil vs. ink

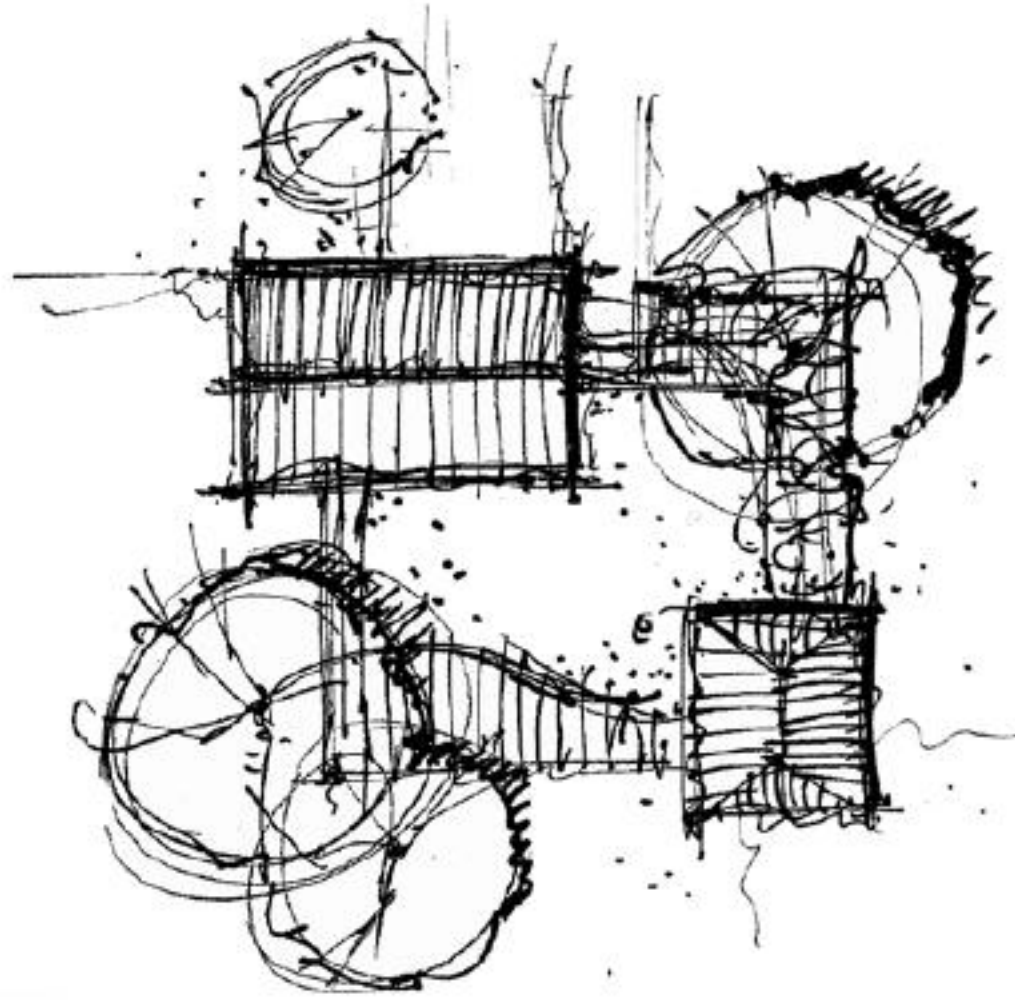
Rendering with marker

Line weights

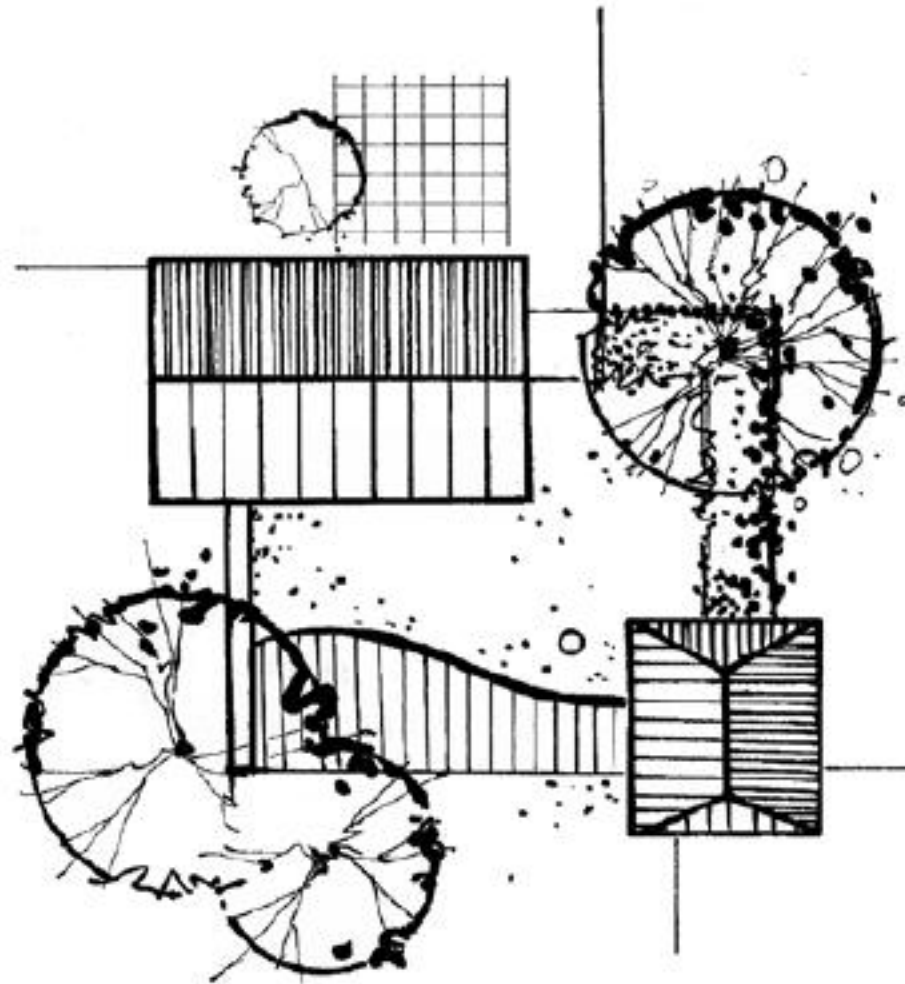
Line types, quality and effect

Lines and expression

Graphic possibilities

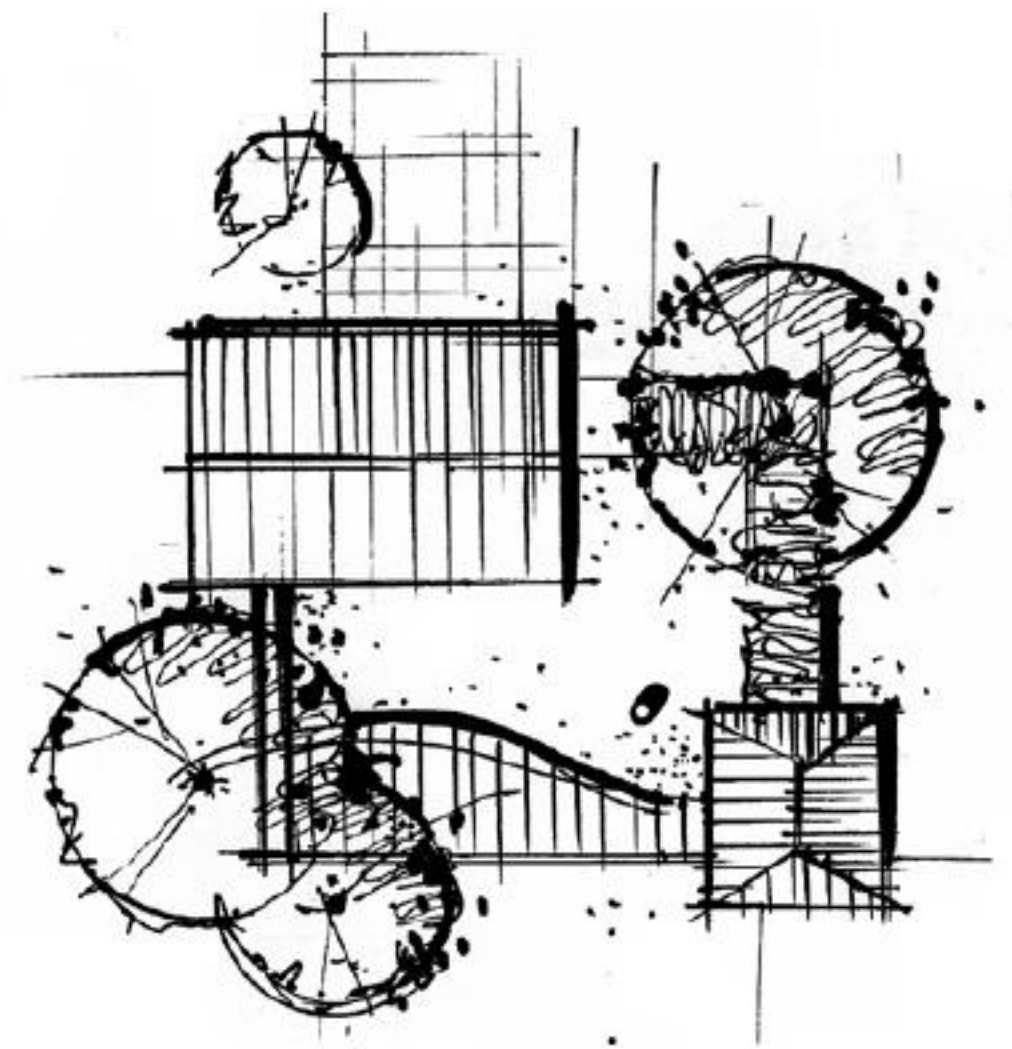


Freehand lines are loose, repetitive and very useful for the initial design stage. Their imperfection affords some freedom to think and test ideas on paper, without worrying about the finished product.

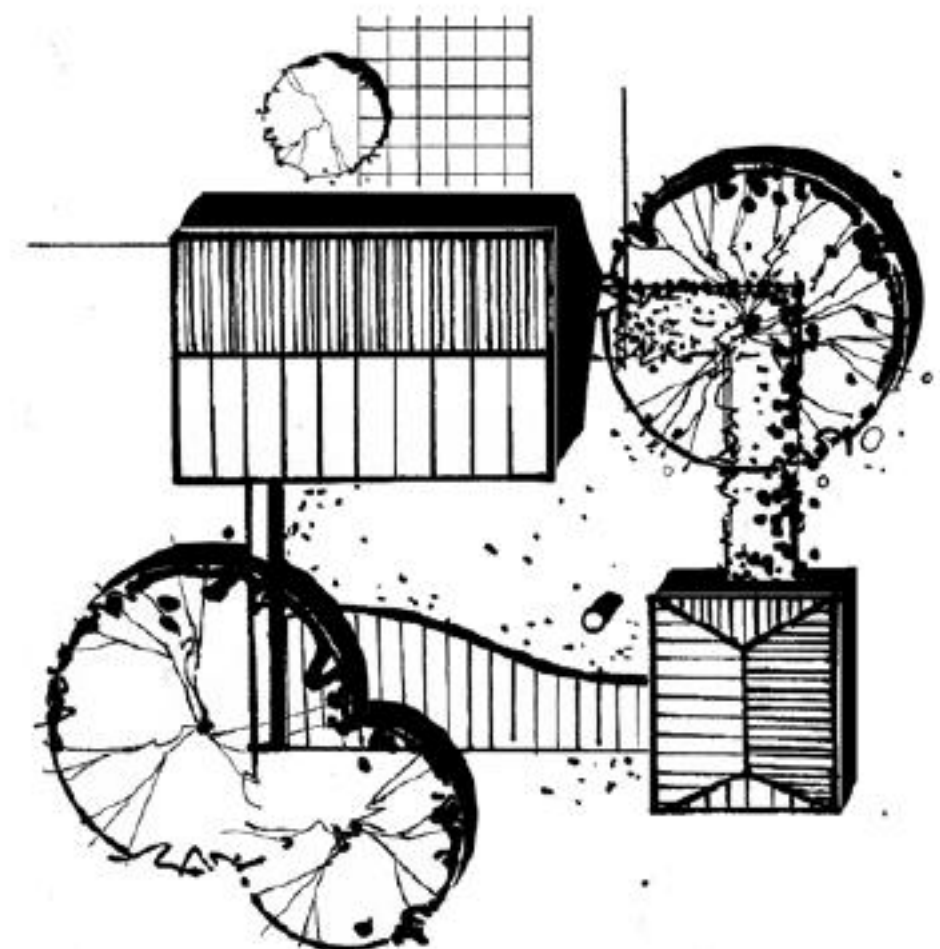


Straight, continuous and neat lines are required when every aspect of a design has been thought through and finalized. The resulting effect is finished and precise.

A good quality line drawing – even a freehand sketch – can be achieved through the unity and consistency of the line types used. Even if the individual lines may not be perfect, their uniformity will result in a collective graphic synthesis within the overall drawing.



Straighter lines appear as the design progresses. Overlapping corners and variations in line quality still retain a loose, sketch-like quality, communicating a work in progress.



3

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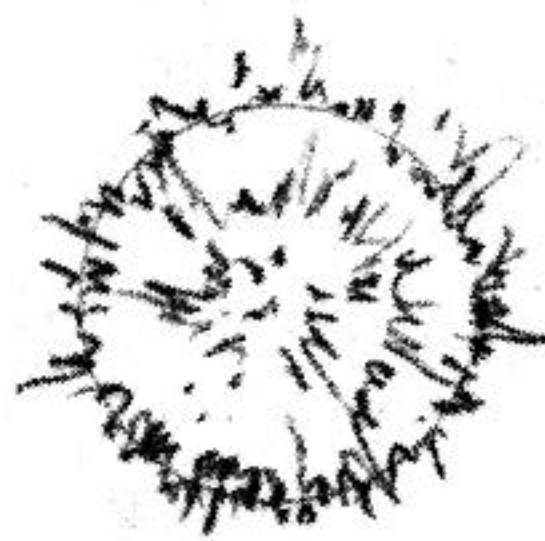
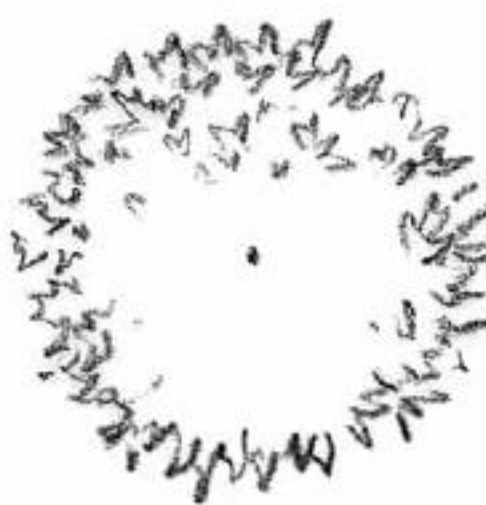
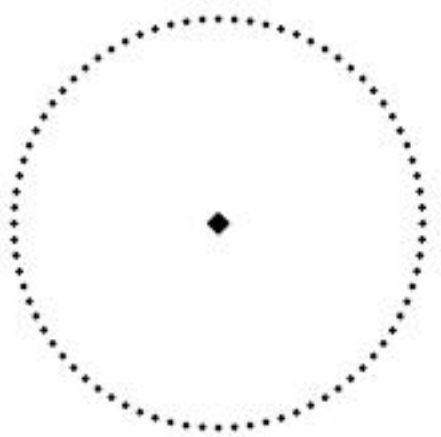
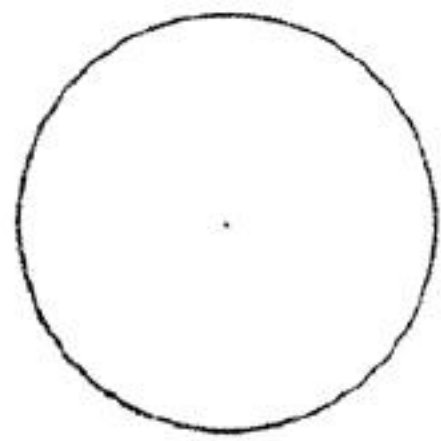
106 Elements of a successful line drawing

The plan view and the rendition of symbols

Drawing trees in plan

Trees in plan are usually drawn in an idealized form. Every tree symbol begins with a circle as its base. The middle of the circle suggests where the stem meets the ground plan and does not necessarily need special graphic emphasis. In a hand drawing, it is best to start with a pencil, using either a circle template or a compass to draw the circle form. As noted, the circle is a universal symbol for a tree, representing any tree type.

It is common to loosen up the edge of the circle using a textural hatching, especially since this aids identification and increases legibility. The tree symbol is recognized as an element of vegetation, rather than a hard geometric form. Small and irregular strokes and textures break up the pure circular base shape and, depending on the detail in the texture, can give some information about the tree, even if it is simply to distinguish a deciduous tree from an evergreen one.



Trees and vegetation

Drawing trees

Tree symbols

Shade, shadows and tonal values

Tree groups

Shrubs, hedges and grass

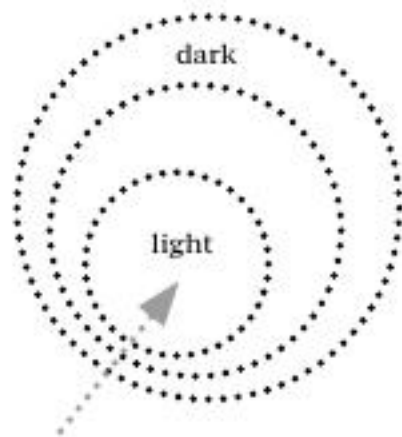
Trimmed hedges and woody plants

Vegetation surfaces

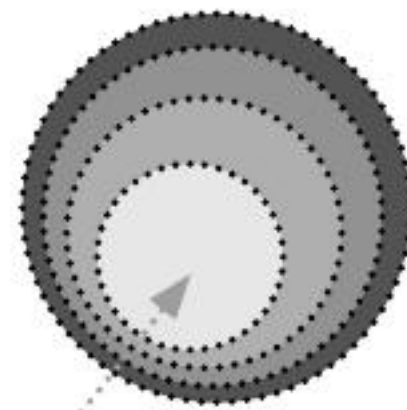
Flowering plants

Sketching planting beds

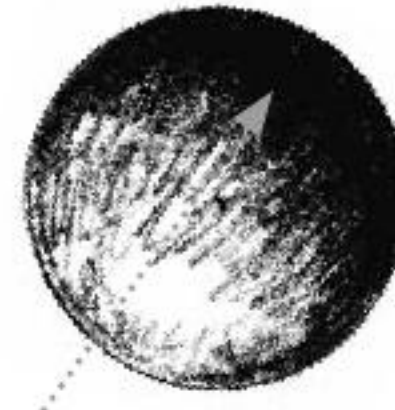
With the help of a light source, it is possible to suggest the volume of the tree crown.



Light source from the South-West (afternoon sun)

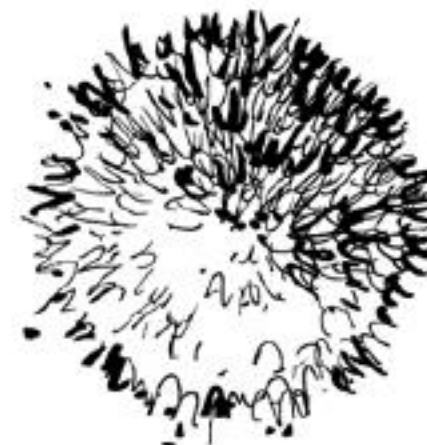
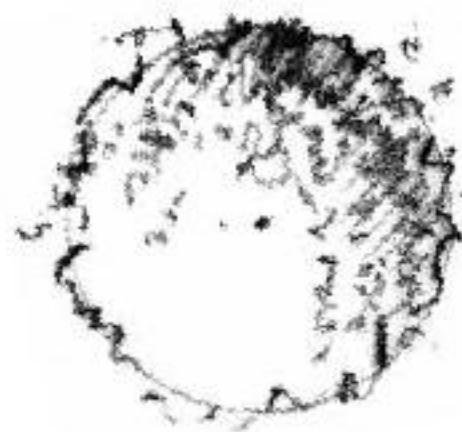


The area closest to the light source remains light



The area furthest away from the light source is darkest

By applying foliage texture in conjunction with a light source, tree crowns appear to become volumes, much like a sphere.



Varying degrees of foliage texture and gradient can help underscore the volume of the tree crown. Where the light source is close to the tree, much can be left out.



Adding more and increasingly dense foliage texture towards the area furthest away from the light source creates a gradient in grey tones. The resulting tree crown appears to be voluminous.

The plan view and the rendition of symbols

Drawing plants together

It can be daunting to draw vegetation. It is full of so many small, irregular and complex parts. A good way to practise is by closely looking at and recording plants from real life situations. Draw and sketch them as much as possible. Over time, sketching will automatically become faster and will concentrate on key features, leaving out much of the detail. Observation and freehand drawing remain the best ways to train perception and to gain confidence. They are also great ways to learn about plants and vegetation.



Trees and vegetation

Drawing trees

Tree symbols

Shade, shadows and tonal values

Tree groups

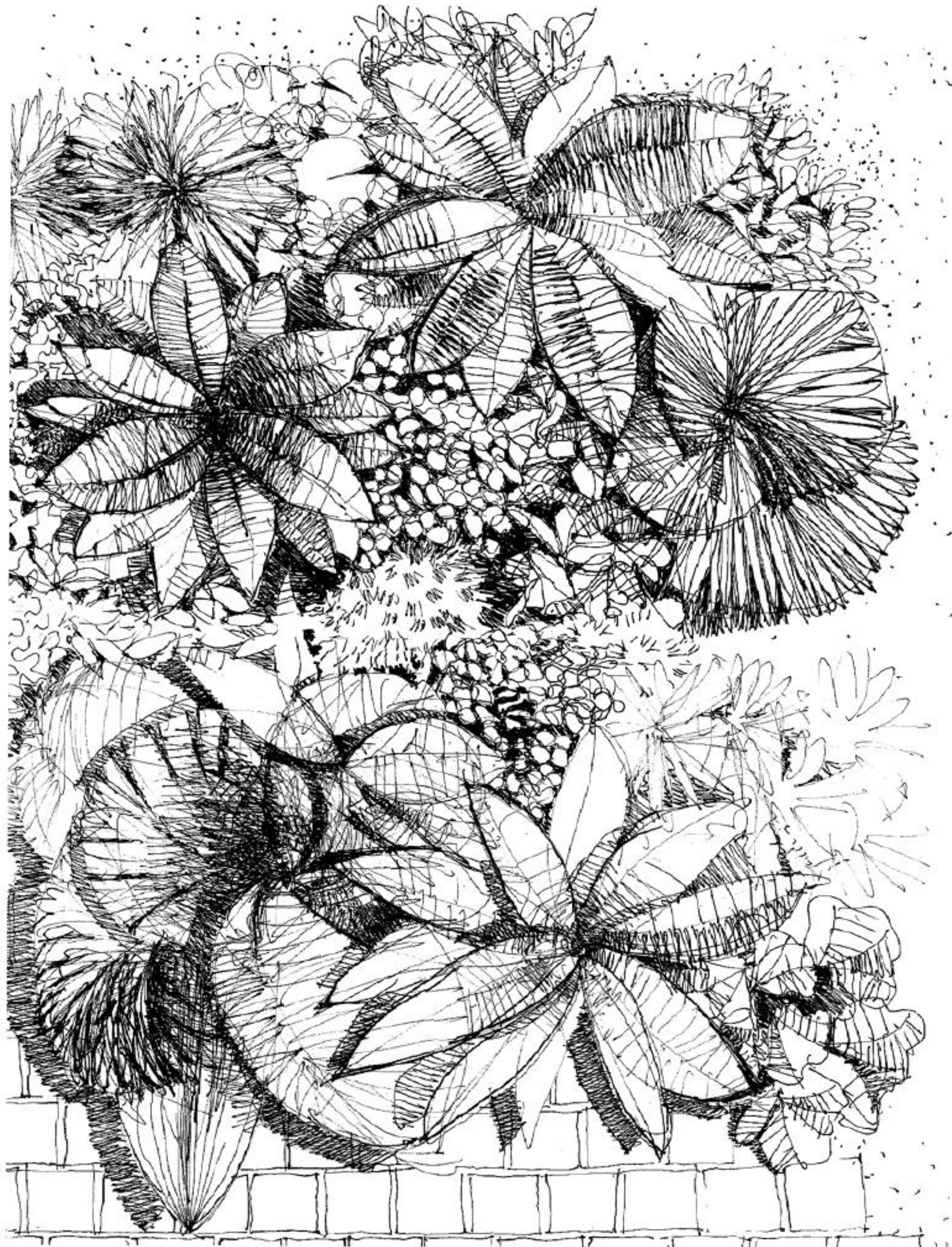
Shrubs, hedges and grass

Trimmed hedges and woody plants

Vegetation surfaces

Flowering plants

Sketching planting beds

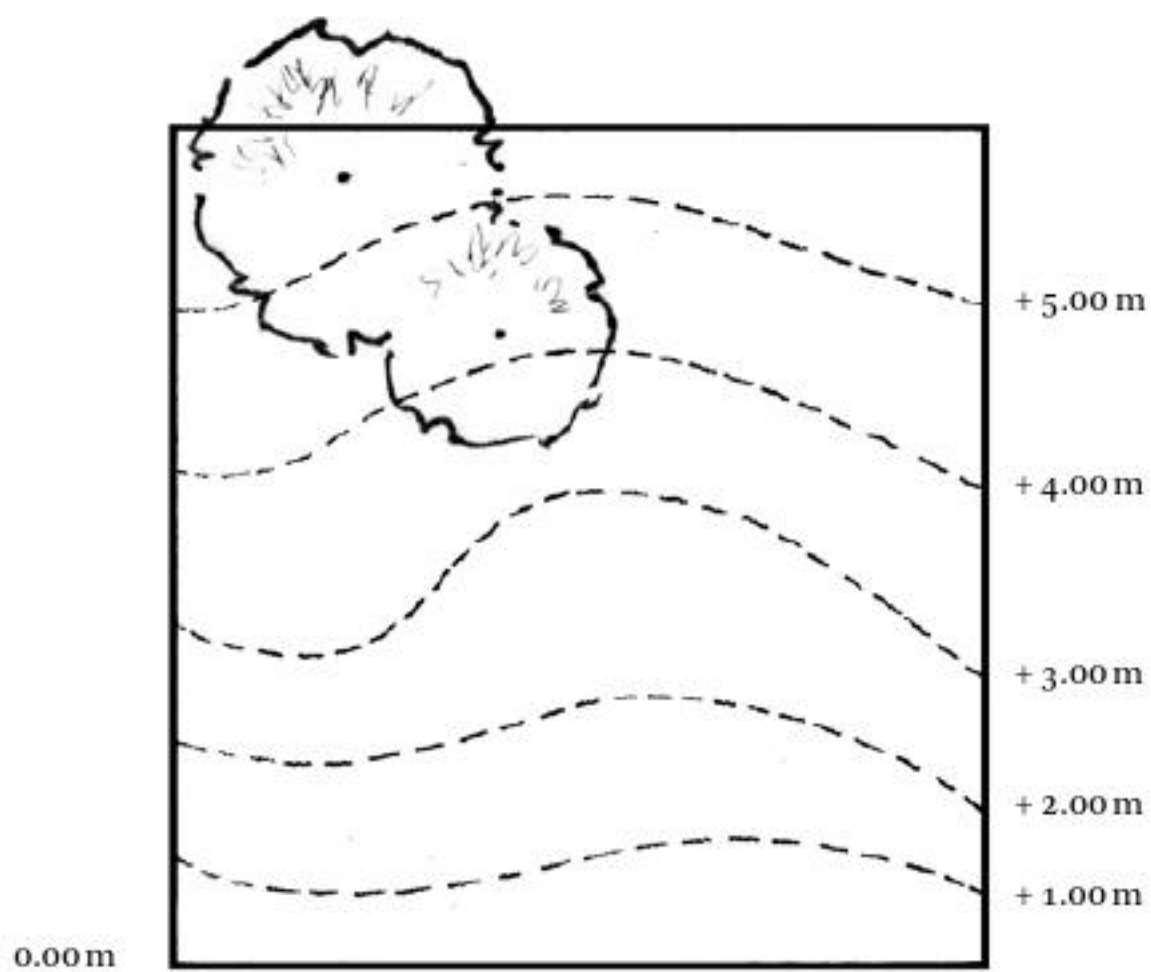


The plan view and the rendition of symbols

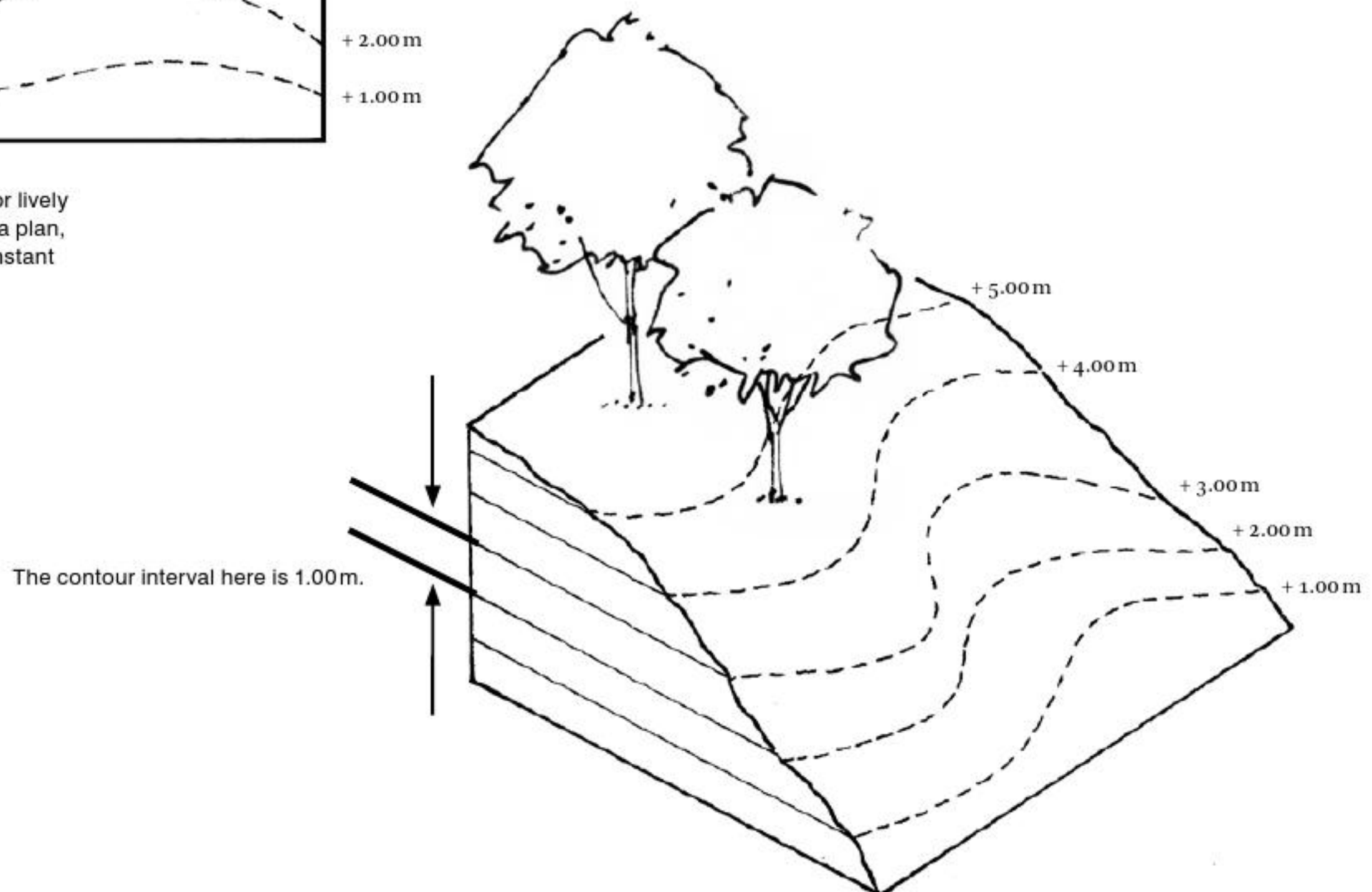
Topography, terrain and landforms: contour lines

When working on landscape projects, we often deal with natural landforms. These involve three-dimensional slopes and vertical changes, which have to be shown on a two-dimensional plan. It is extremely important to understand the concept of contour lines. These lines are a graphic method used to represent and communicate vertical changes and differing levels in topography to the viewer.

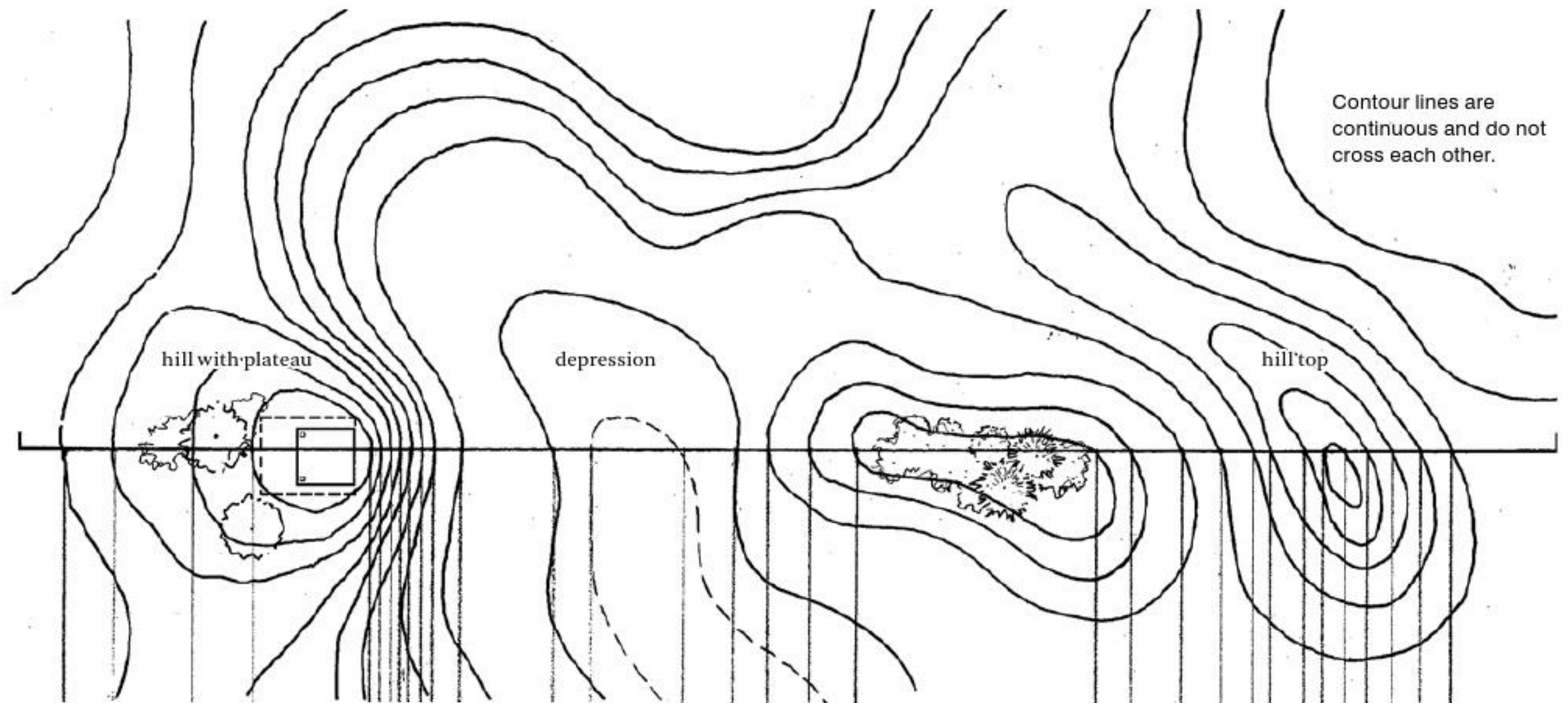
Each contour line represents a level elevation above or below a common measuring point. The lines will have defined intervals, usually determined by the topography or landform itself, as well as the scale of the drawing. For example, a very large site with steep slopes and embankments will have larger intervals than a smaller site with relatively flat terrain.



Regardless of how curved or lively the contour lines appear in a plan, they always represent a constant level or height.

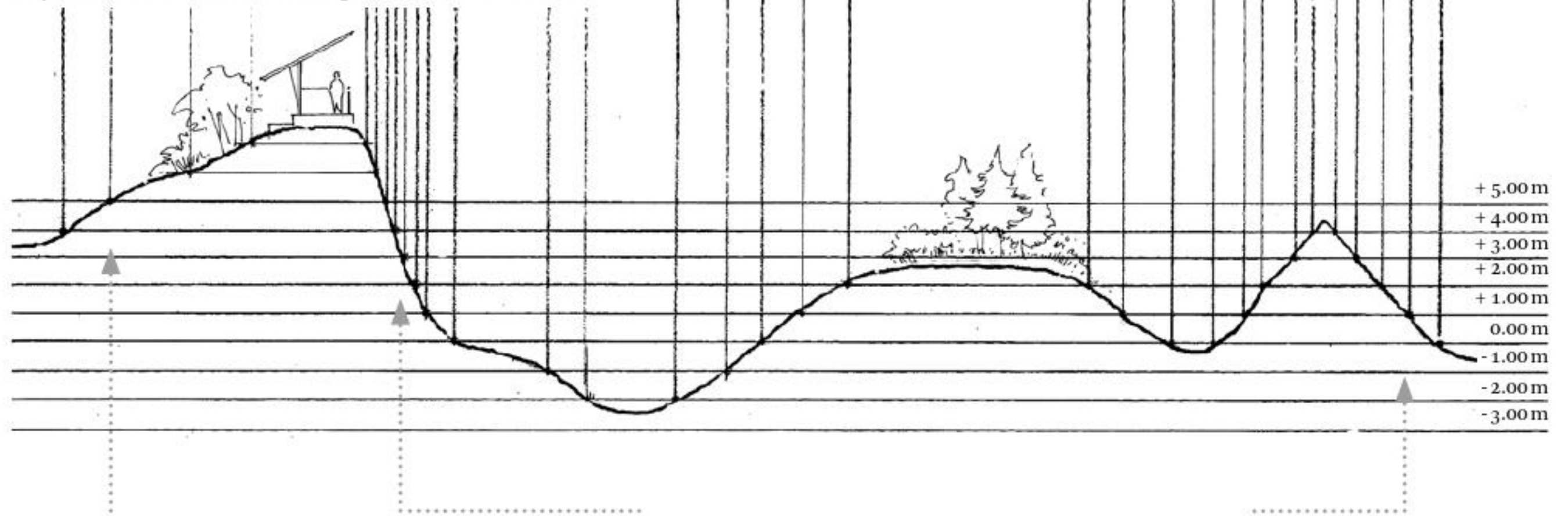


These contour lines in plan represent a very uneven terrain.



Contour lines are continuous and do not cross each other.

The vertical level represented by each of these lines can be drawn to scale using a chart or matrix. The horizontal lines are separated from one another by the given interval. With the help of a reference cut line in plan, the different levels can be vertically located within the chart. When every point is located, they can be connected to form a legible section of the terrain.



Widely spaced contours represent relative flat or softly sloped topography.

Closely spaced contours represent steep slopes.

Contour lines with relatively equal spacing will indicate a constant slope.

See section on page 150

6

Perspective

Perspective projection

- 172 **Introduction**
- 174 **Characteristics**
- 178 **Vanishing points**
- 180 **Types of perspective**
- 182 **Coordinates and sightlines**
- 183 **Cone of vision**
- 184 **Constructing a perspective grid**
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- 190 **Repetitive forms and dimensions**
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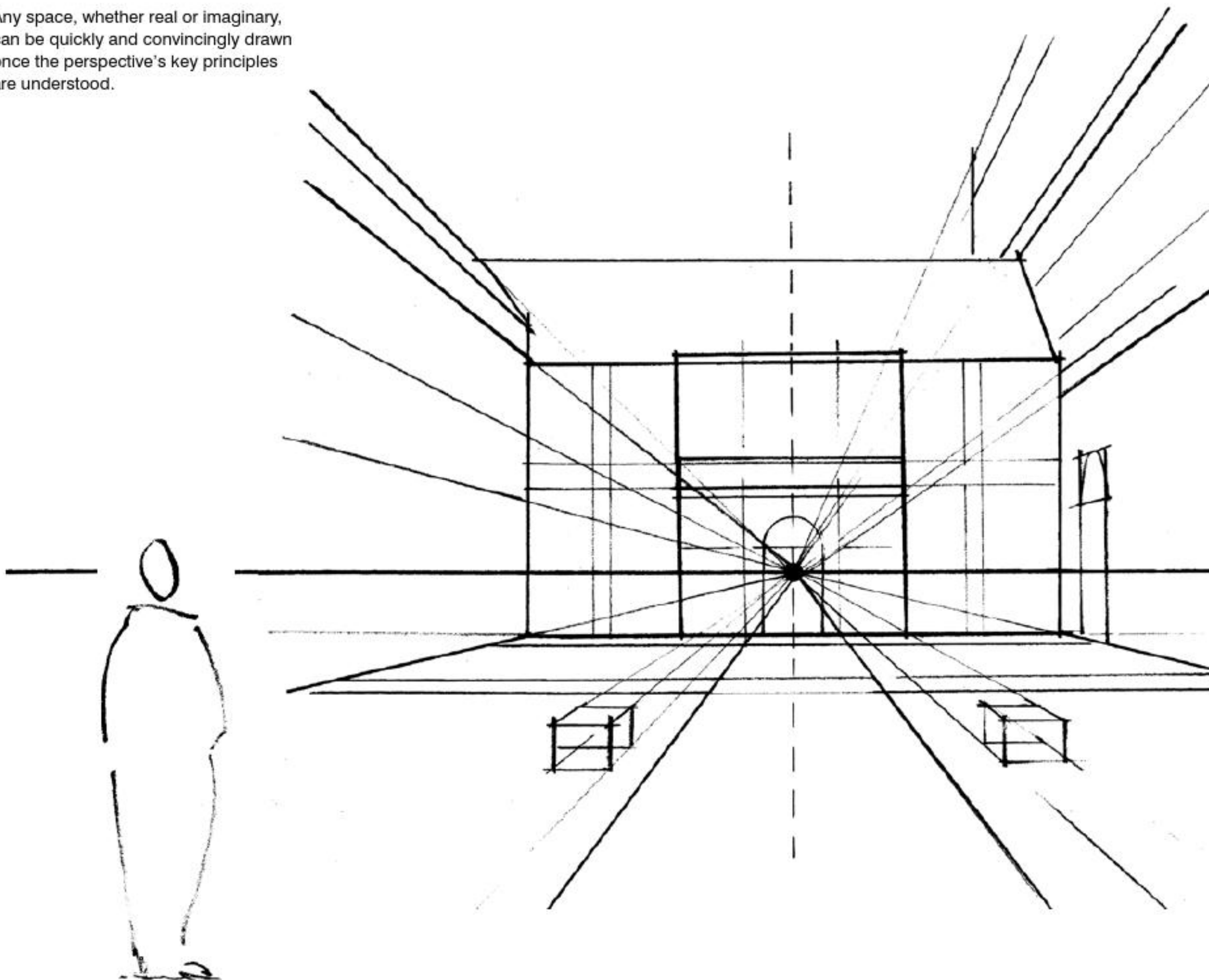
Perspective

Drawing perspectives: seeing and understanding space

In order to draw perspectives correctly, it is important to understand how we see space. In order to master the perspective, knowing its principles and characteristics is absolutely essential. This is especially so for landscape architects who concern themselves with designing and communicating space rather than objects or buildings. Perspectives follow principles which are rooted both in descriptive geometry and in painting.

These principles are valid when drawing perspectives at a desk in studio and when drawing outdoors, on site. Perspective projections offer a sensory view of a space, as opposed to the more mechanical views found in paraline or orthographic projections. If a perspective space is not constructed correctly, it will be impossible to rescue it even with most sophisticated graphic rendering.

Any space, whether real or imaginary, can be quickly and convincingly drawn once the perspective's key principles are understood.



Axonometric projection

Introduction

Characteristics

Vanishing points

Types of perspective

Coordinates and sightlines

Cone of vision

Constructing a perspective grid

Diagonals

Horizon line and pictorial effect

Stairs and ramps

Reflections

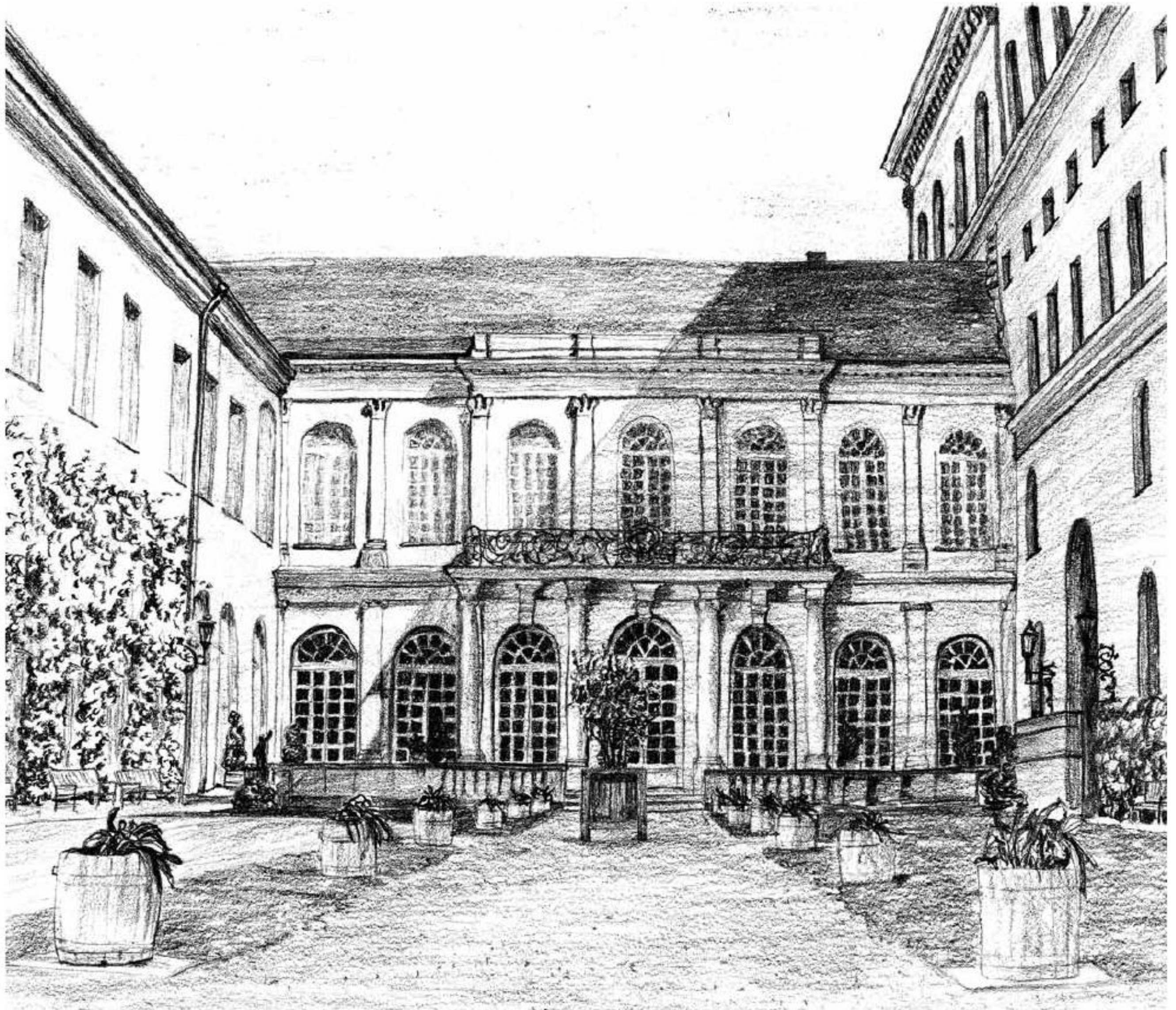
Repetitive forms and dimensions

Circles

Simple shadows

Two main types of perspective will be discussed here, as they appear most frequently in the design and planning disciplines: linear perspective and atmospheric perspective.

The topic of perspective is very important, and is the subject of countless books. This chapter will only briefly show the different types of perspective, how they are used in landscape architecture and the basic methods for their construction.

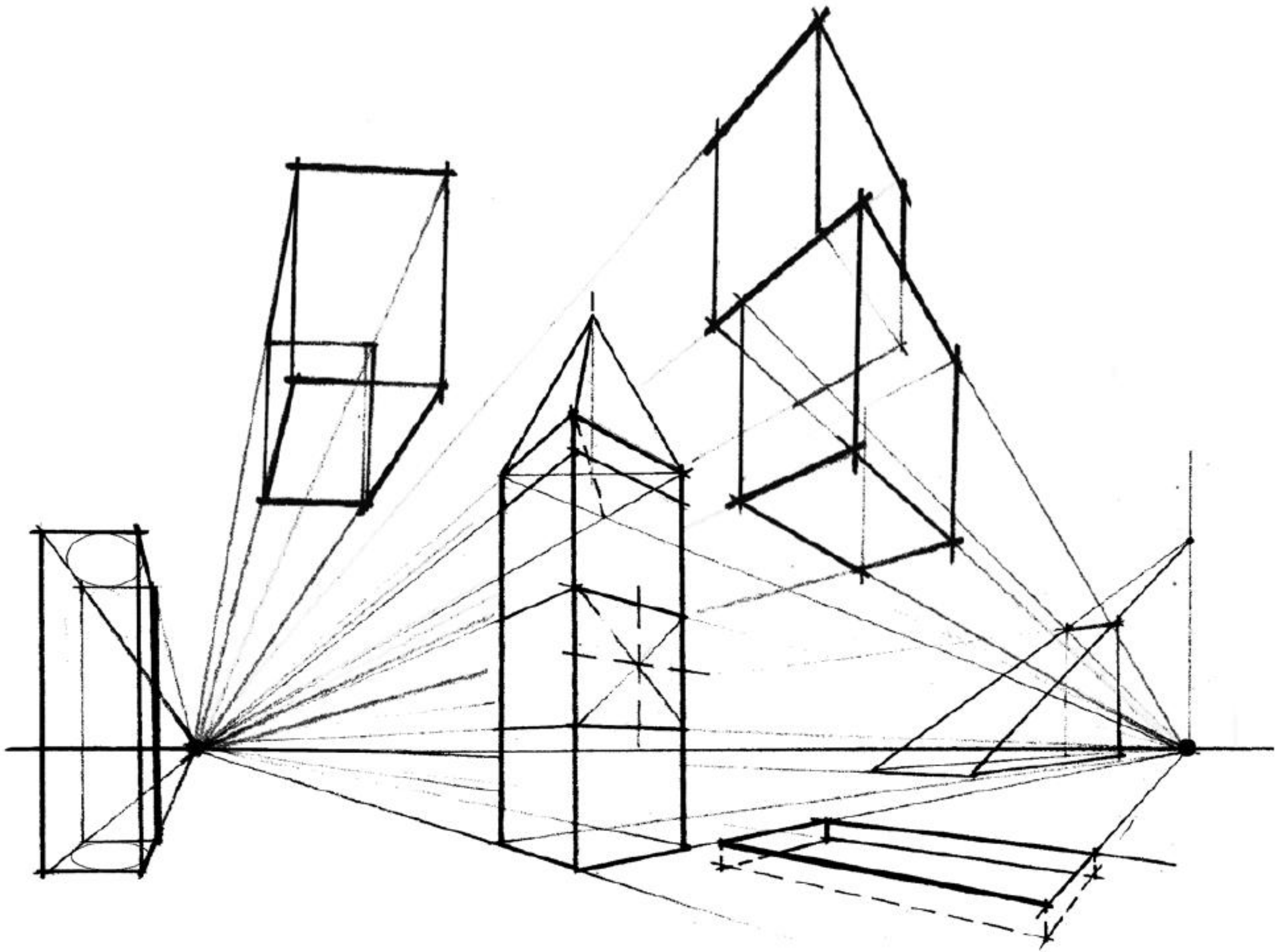


Perspective

Linear perspective: basic principles

Although the linear perspective was well known in Antiquity, it became less important in the visual arts during medieval times. It wasn't until its rediscovery Renaissance, that it was extensively developed as an art and as a science. Perspective knowledge allowed countless masterpieces in art and architecture to happen and is still very relevant in design development and presentation today.

Linear perspective follows clear and defined rules and principles. As can be deduced from the name, linear perspective deals primarily with lines and how they behave in conjunction with these principles. It is therefore extremely useful for constructing and presenting three dimensional built structures and spaces, as they would be naturally seen and experienced by a viewer.



The convergence of parallel lines as they recede from the viewer is one of the most common characteristics of a linear perspective.

Axonometric projection

Introduction

Characteristics

Vanishing points

Types of perspective

Coordinates and sightlines

Cone of vision

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Diagonals

Horizon line and pictorial effect

Stairs and ramps

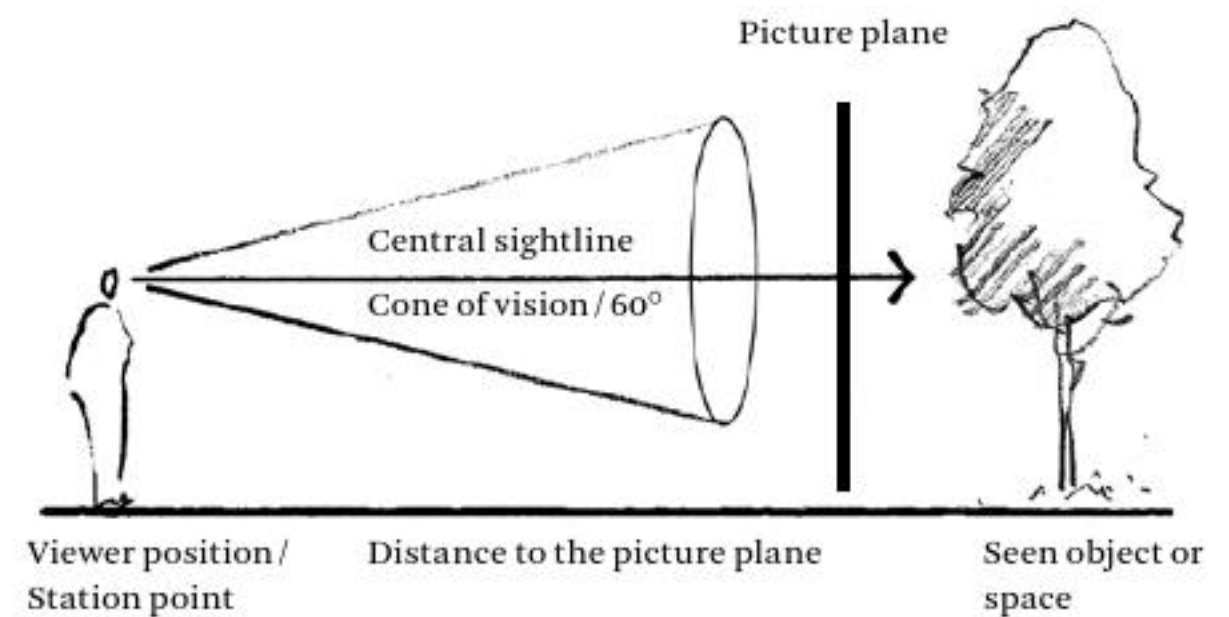
Reflections

Repetitive forms and dimensions

Circles

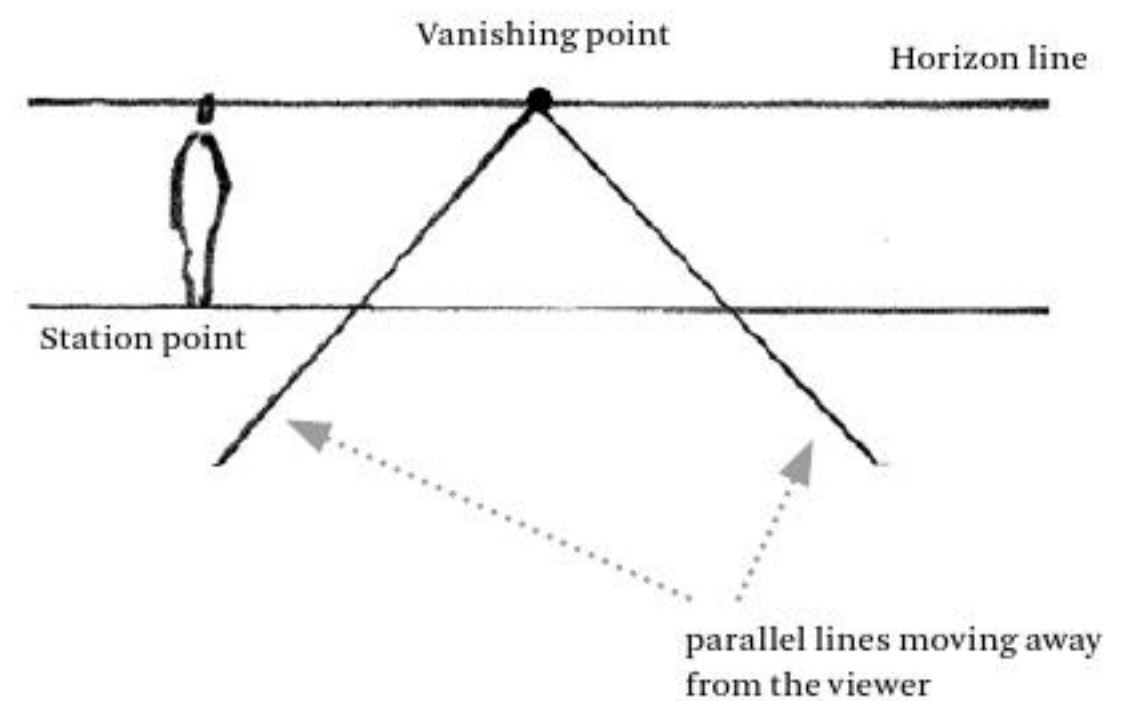
Simple shadows

A linear perspective assumes that a viewer is standing at a fixed position in space and looking at a scene directly in front of him. This is often referred to as monocular vision. In contrast to reality, the viewer sees the scene as if through a single eye and thus has central sightline with a limited cone of vision. This cone has a radius of approximately 60° – 90° . Another key assumption in perspective is that a picture plane, like an upright transparent canvas or frame, is located between the viewer and the space he is looking straight at. This picture plane is essentially our own canvas or paper block upon which the perspective scene is



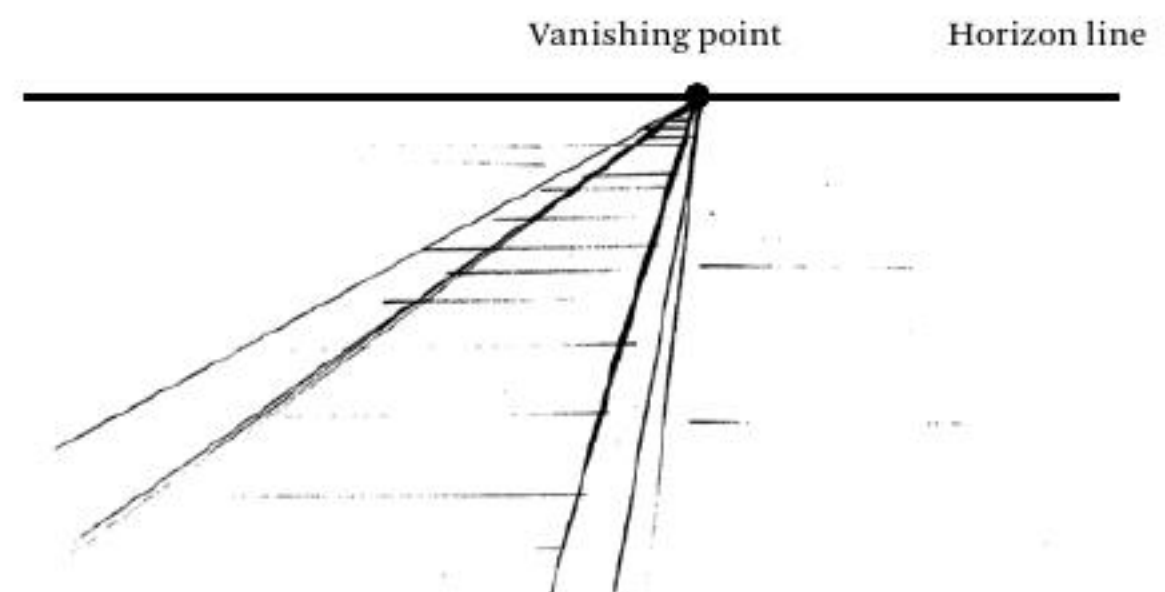
drawn.

Every linear perspective possesses its own horizon line, equal to the height of the viewer's eye level from his station point on the ground plane. The horizon line is not normally visible, unless we are looking at the ocean or are located high up on a mountain. It does play an important role in how perspective is perceived and should be carefully considered



when constructing perspectives.

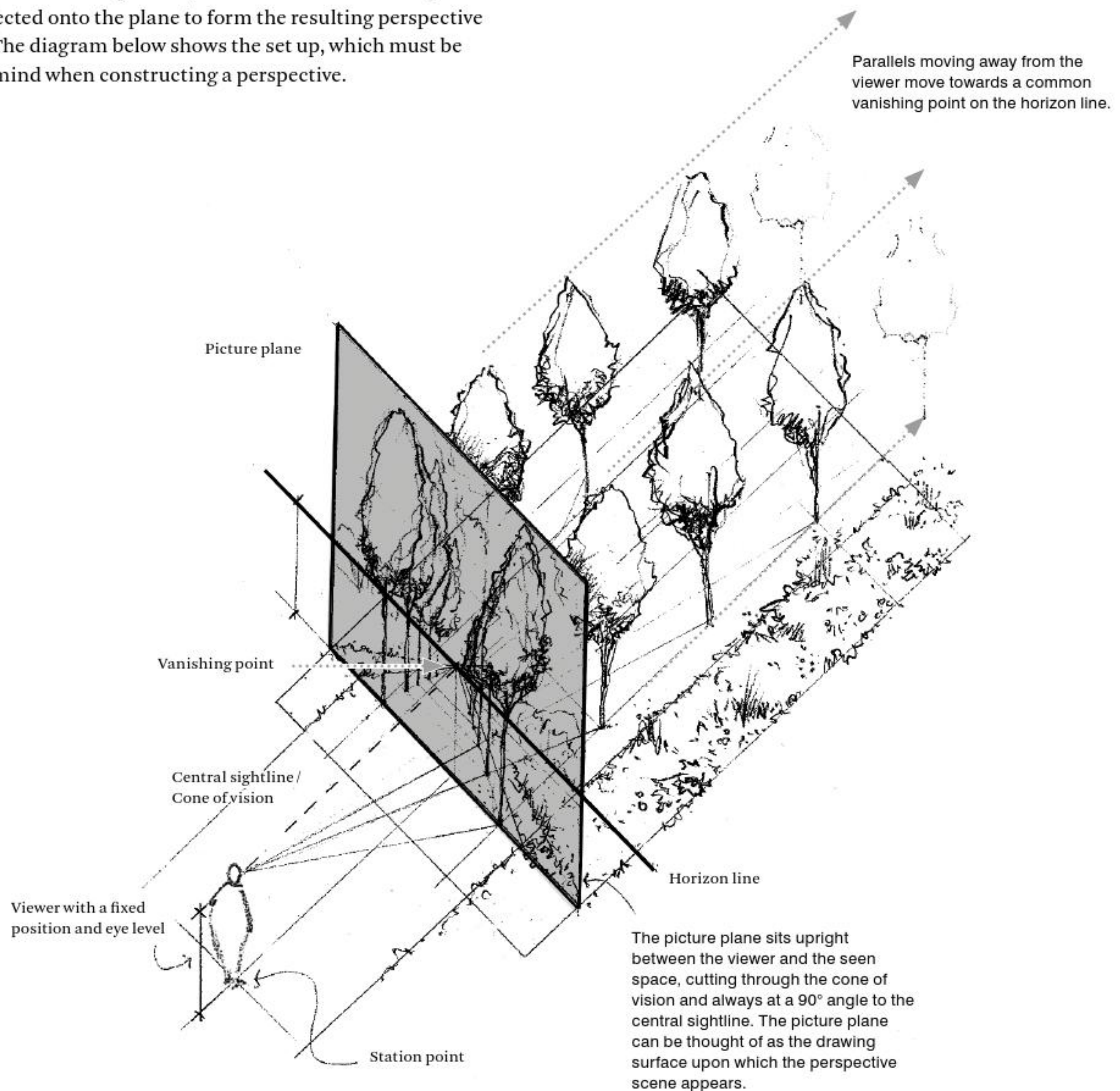
Unlike parallel views, not all parallel lines remain parallel. Lines moving away from the viewer appear to converge at specific points on the horizon line. These are called vanishing points and occur where the viewer's sightline meets the horizon line on the picture plane. Most of us will have seen a picture of railway tracks which seem to extend into infinity towards a horizon line far in the distance. This shows how parallel lines can behave in linear perspective and distinguishes perspective from orthographic and parallel projections.



Perspective

Linear perspective: principles and characteristics

The methodology for constructing perspectives follow distinct rules of geometry and are based on the concept of 'seeing through' an imaginary, transparent picture plane. With the help of the viewer's sightlines, all elements behind this plane are projected onto the plane to form the resulting perspective image. The diagram below shows the set up, which must be kept in mind when constructing a perspective.



Axonometric projection

Introduction

Characteristics

Vanishing points

Types of perspective

Coordinates and sightlines

Cone of vision

Constructing a perspective grid

Diagonals

Horizon line and pictorial effect

Stairs and ramps

Reflections

Repetitive forms and dimensions

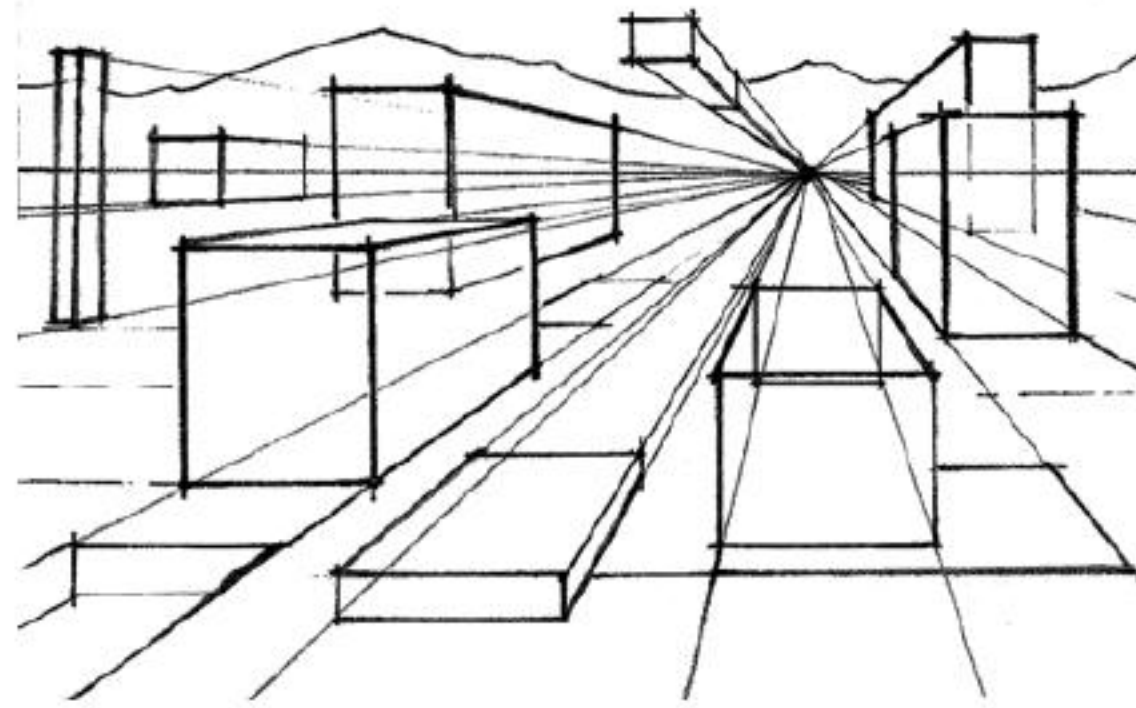
Circles

Simple shadows

Linear perspectives have clearly visible characteristics.

They all have converging lines which seem to move towards a common vanishing point (or points) on the distant horizon.

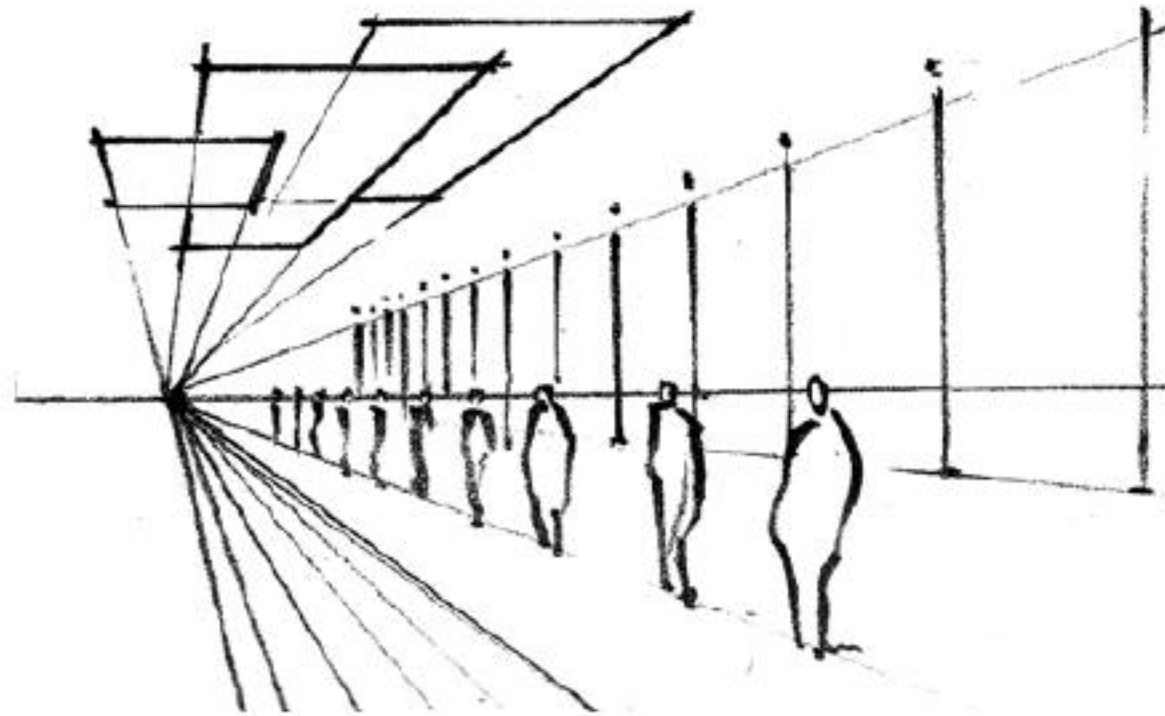
Vanishing point in the distance



A perspective scene often has overlapping objects and foreshortened planes.

Objects of the same size appear to get smaller as they get closer to the vanishing point. Vertical lines remain vertical; however they too appear to decrease in size in the distance. These principles add pictorial effects and a distinctive atmospheric depth to a perspective scene.

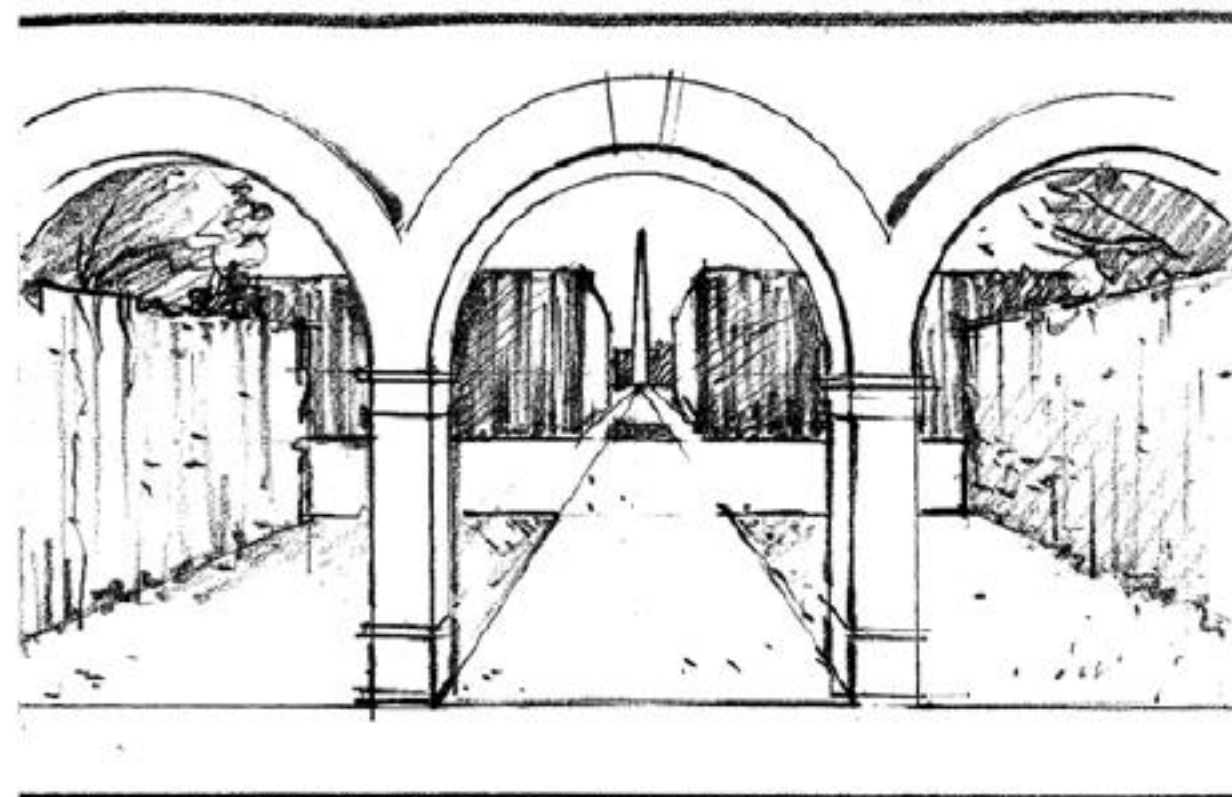
Foreshortened and overlapping forms



Converging lines

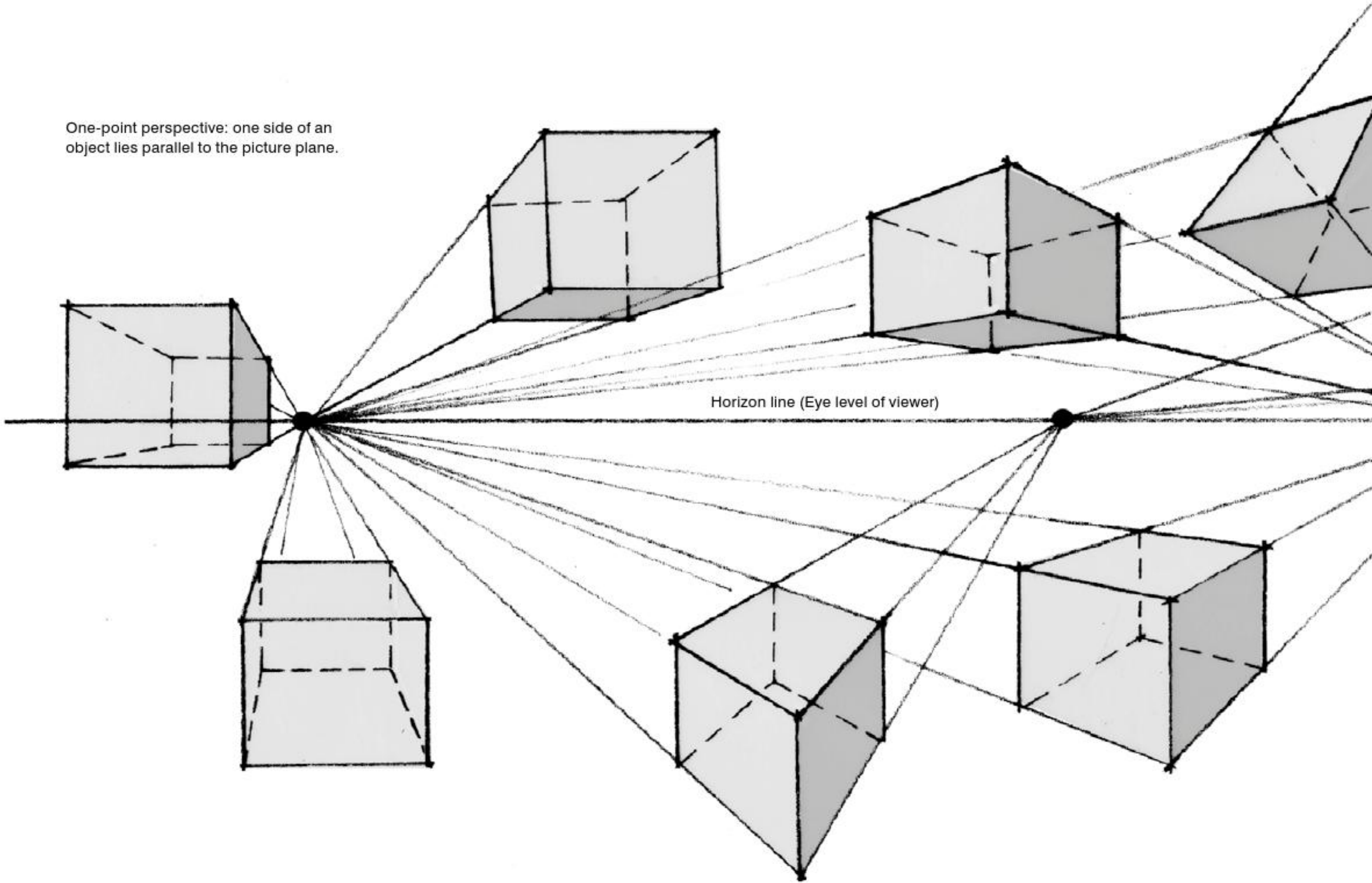
Same-sized objects decrease in size as they get closer to the vanishing point

These characteristics all come together to form a sort of optical illusion. Space appears to extend well beyond the two-dimensional picture frame. Illustrating the scene with a light source and shadows also increases this perceived depth and spatial effect. The paper surface seems to disappear, resulting in a convincing three dimensional illusion which closely corresponds to our experience of space.



Perspective

One-point perspective: one side of an object lies parallel to the picture plane.

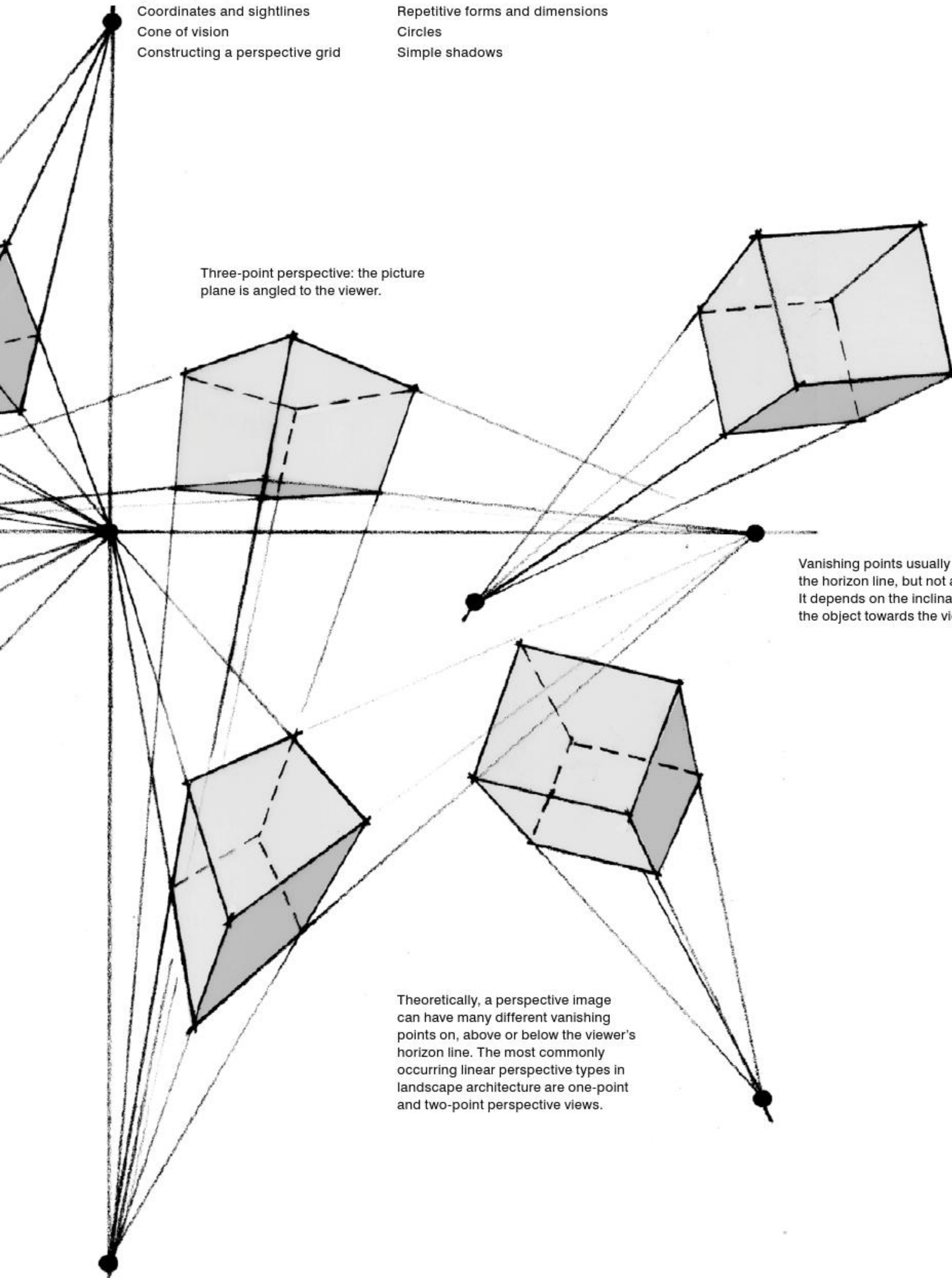


Two-point perspective: no side of the object is parallel to the picture plane.

Axonometric projection

- Introduction
- Characteristics
- Vanishing points
- Types of perspective
- Coordinates and sightlines
- Cone of vision
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Three-point perspective: the picture plane is angled to the viewer.

Vanishing points usually lie on the horizon line, but not always. It depends on the inclination of the object towards the viewer.

Theoretically, a perspective image can have many different vanishing points on, above or below the viewer's horizon line. The most commonly occurring linear perspective types in landscape architecture are one-point and two-point perspective views.

Gustafson Porter London

Gustafson Porter works across the diverse disciplines of landscape, architecture, engineering and design and is familiar with a wide range of working methods and best practice.

We have a reputation for creating innovative and contemporary landscape design. Our core strength lies in our design skills and the ability to deliver high-quality design on prestigious projects, in successful, close relationship with our clients, on time and within budgets.

Our work is particularly known for its very sensual and sculptural approach to creating a landscape design. We aim to distil the soul of the place and manifest this in the physical design. Notably, the distinctive feature of our work is the use of 3d-modelling and sculpting of the ground and movement of the earth.

Our projects cover a wide range of functions, climate zones, geographical and geophysical characters, and historical and cultural backgrounds. They vary considerably in dimensions, from the sizeable 11.5ha culture park Westergasfabriek in Amsterdam to the intimate Treasury courtyards in London, and the first landscape installation at the 11th Architecture Biennale in Venice. The leap from the rational to the intuitive, from site data to design gesture, happens early in the design process with small-scale grading sketches that inform large clay models of sculpted ground planes. The design later emerges as a vivid land form from both the clay and the sketch.

Cultuurpark Westergasfabriek,
Amsterdam, Netherlands, 1997–2004.
Client: Westerpark District Council /
City of Amsterdam.
Team: Gustafson Porter, Ove Arup & Partners
Ltd, Peters Bouwtechniek, Northcroft Belgium
SA, Bugel Hajima.

Below left: Perspective of Westergasfabriek
Park, 1997–2004. Acrylic paint and ink drawing.

Top right: Plan Westergasfabriek Park.
Coloured pencil on tracing paper.

Bottom right: Perspective of the park.
Acrylic paint on ink base drawing,
collaged with a photocopy.





Rummey design

London / Sevenoaks

Rummey Design is a multi-disciplinary design practice based in the UK, but nowadays working also in North Africa, Mauritius, Lebanon, Italy and Ireland. Founded twenty years ago, the firm employs landscape architects, urban designers and environmental consultants, and collectively they undertake masterplanning and design projects at small and large scales.

Current projects include the masterplanning and design of leisure resorts, major residential proposals including new settlements in the UK and North Africa, urban regeneration projects and designs for private clients.

Communication is an important question when dealing with such a diversity of projects, clients and cultures. Rummey Design believes it is vital that clients understand the rationale and thinking underlying a design if the result is to be convincing and it is to be supported. It is not enough to prepare a design and expect acceptance without clear communication and explanation.

How is this achieved? We believe it can be done at two levels: simple, hand sketches to convey an idea or a principle of a design, and more sophisticated, often digital graphics. Nowadays, there is a generally great competence in producing digital graphics, and there are many software packages available, but basic drawing skills have been neglected. Why is this? Hand drawing can convey an idea in seconds through diagrams of varying complexity, and clients like them! They can be produced 'on the spot' and they are a tool to help three-dimensional thinking and to help draw the client, or other interested people, into the discussion. By using graphics software or even a stylus and tablet, traditional drawing skills can be coloured, rendered or manipulated to combine the efficiencies expected nowadays with the qualities of expression of the pre-digital era.

Hand drawings are expressive, give an individual 'signature' to your work, can be very fast, and can encourage the designer to exploit ideas three-dimensionally in a way that is accessible to the client and public.

For Rummey Design they are a vital part of our visual communication process, which includes digital drawing, animation and film.

Project: Down Royal, Northern Ireland
Client: The Merrion Group
Date: 2006

At Down Royal Race Course in Northern Ireland Rummey Design produced initial concept drawings for the redevelopment of a masterplan using traditional drawings, simply rendered. The aim of these illustrations was to convey the character of the proposals, without over-reliance on accuracy at this stage. What sort of place would it be? What sort of buildings might be appropriate? What sort of landscape could be used to organise the masterplan to give coherence to a large land area accommodating any use throughout the year? All of these ideas were expressed quickly within the one-week initial sketch design period before an urgently convened client progress meeting, by using traditional drawing skills.

Left: Section-elevation. Ink on vellum, scanned and digitally rendered.

Right page: Aerial perspective of the Down Royal Race Course and Showground (project ongoing). Fineline sketch on Vellum, scanned and rendered.





Project: The Wixams, Bedfordshire
Client: Gallagher Group
Date: 2011 to 2013

For this green infrastructure project, part of a large residential development of 6,000 houses divided by landscape into five 'villages', Rummey Design needed to persuade architects, public authorities, clients and engineers of a new way of thinking, quickly. Plan, three-dimensional views, and sections were produced to explain how a quality of place could be achieved through integrated urban and landscape design, water and engineering process. This outline design was essentially produced in front of other professionals; through hand drawing, and finished at a more leisurely speed later using a variety of techniques. Line weight, colour and texture are all used to produce nearly instant communication and presentation.

Left page: Wixams Plan. Ink drawing on sketch paper, scanned and rendered with colour.

Right page: Wixams Public Realm Sketches. Axonometric and section elevation. Ink drawings on sketch paper, scanned and rendered with colour.





WES LandschaftsArchitektur Hamburg

WES LandschaftsArchitektur is directed by four partners: Peter Schatz, Wolfgang Betz, Michael Kaschke and Henrike Wehberg-Krafft. Claus Rödding is manager and Hinnerk Wehberg is consultant and representative for WES. The firm has offices located in Hamburg, Oyten and Berlin. Our projects are located across Europe, the Middle East and Asia.

WES LandschaftsArchitektur has been designing architectural interior and exterior open spaces for over 40 years, from the small-scale private garden right up to the large-scale urban design. Open space planning, environmental assessment and art in the public realm are also part of our project repertoire.

We have designed and built many prestigious projects in Germany and Europe, including the design for Hamburg's inner-city promenade Jungfernstieg, the open areas around the new building for Spiegel Publishing, Berlin's Alexanderplatz, the Autostadt in Wolfsburg and the Goethe University campus in Frankfurt. Our design for the areas around the Erfurt train station won an award from the Federal Foundation for the Culture of the Built Environment. The Berlin-Brandenburg International Airport, the award-winning spaces for the new Culture and Social Science Faculty in Salzburg and many other large-scale projects in Asia are amongst those which have won WES much international acclaim.

The sketch is an important means of expression within our work. Whether trying to finalize an idea, or in presentation and documentation of a design, drawing remains a permanent feature. A sketch can show an idea in a way that a computer-generated visualization simply cannot. These visualizations have no abstraction; they suggest a seemingly-finished work and allow little space for development of atmosphere, colour and materiality. A sketch can capture spatial situations quickly and easily, without any final obligation.

The hand drawing, regardless of the technique and method with which it was produced, will always retain the unmistakable handwriting and graphic language of the author and, as a result, is unique. Drawing is always held in high esteem, reflecting the joy and craftsmanship of designing.

Project: Nordhausen Educational and Documentation Centre, Mittelbau-Dora. Competition, First prize, 2000
Client: Buchenwald and Mittelbau Memorial Foundation
Project Team: WES LandschaftsArchitektur with Kleineberg Architekten
Project completion: 2005.
Awards: Architektourpreis 2005 – Honourable Mention
Illustration: Michael Rink
Media: Pencil drawing on colour photograph copy, colour pencils and white ink pen.







Project: Dresden Historic Market Square.
Competition 2000, first prize
Client: Sachsen Bau GmbH & Co. KG & City of Dresden
Team: WES LandschaftsArchitektur
Completion: 2009
Drawing: Michael Rink
Media: Photocopy on vellum, colour pencil rendering

This representative and flexible inner-city "stage" offers users many different spaces. It unifies multi-functionality and makes historic edges visible whilst integrating an underground car park and a tram station within the space.

