ARCHI-DOODLE CITY

AN ARCHITECT'S ACTIVITY BOOK

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Introduction
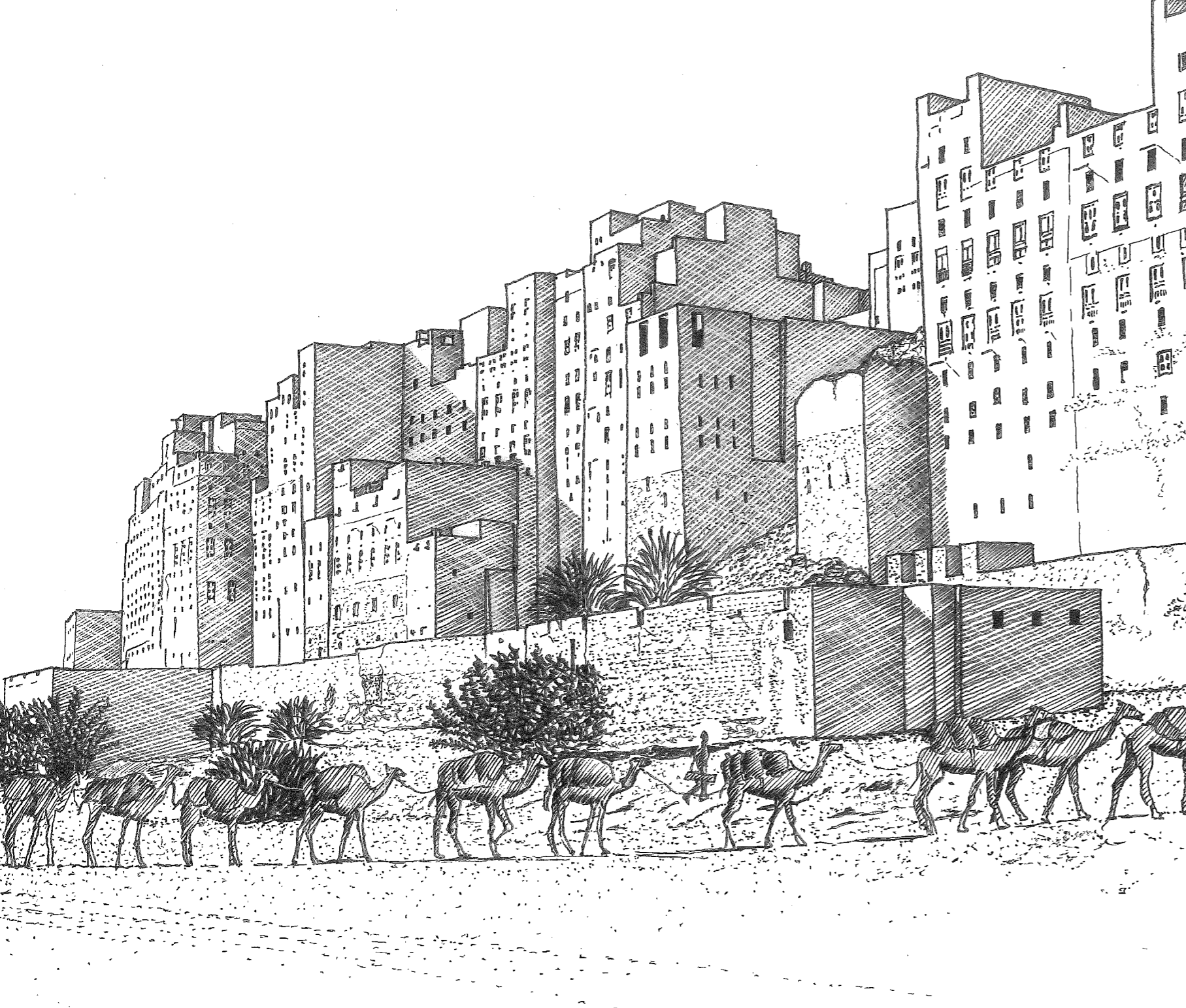
Known as 'the Manhattan of the desert', Shibam in the Yemen has around 500 tower blocks made from mud bricks which rise between five and eleven storeys high. The towers have been rebuilt many times, from the sixteenth century onwards. Shibam is one of the first and best examples of dense urban planning.

More than half of the world's population now lives in urban centres across the globe, and this figure is increasing every year. Dealing with booming populations and reinventing how we live in cities is at the heart of how many architects and urban planners spend their time. *Archidoodle City* takes a look at how cities were in the past, and imagines how they may be in the future. Like my first book, *Archidoodle*, this is an activity book that invites you to design, sketch, colour and doodle different aspects of architecture, but this time the focus is on the city. I have used a broad spectrum of cities and their details as the starting point for each challenge: these range from ancient to contemporary, from small to large scale, and the challenges include both the academic and the playful, with the overriding focus being on having fun while you draw.

You are free to draw in any style and using any medium you please. All of my drawings are fairly clean and neat, but this is for the sake of clarity and you are encouraged to experiment with different tools in and around the spaces provided. As all of the drawings are black and white, feel free to use this as a colouring book instead of, or as well as, completing the exercises. Many students have found *Archidoodle* to be a useful portfolio primer, and I hope that *Archidoodle City* will be equally valuable in inspiring all readers to draw and to dream about the future of our urban environment.
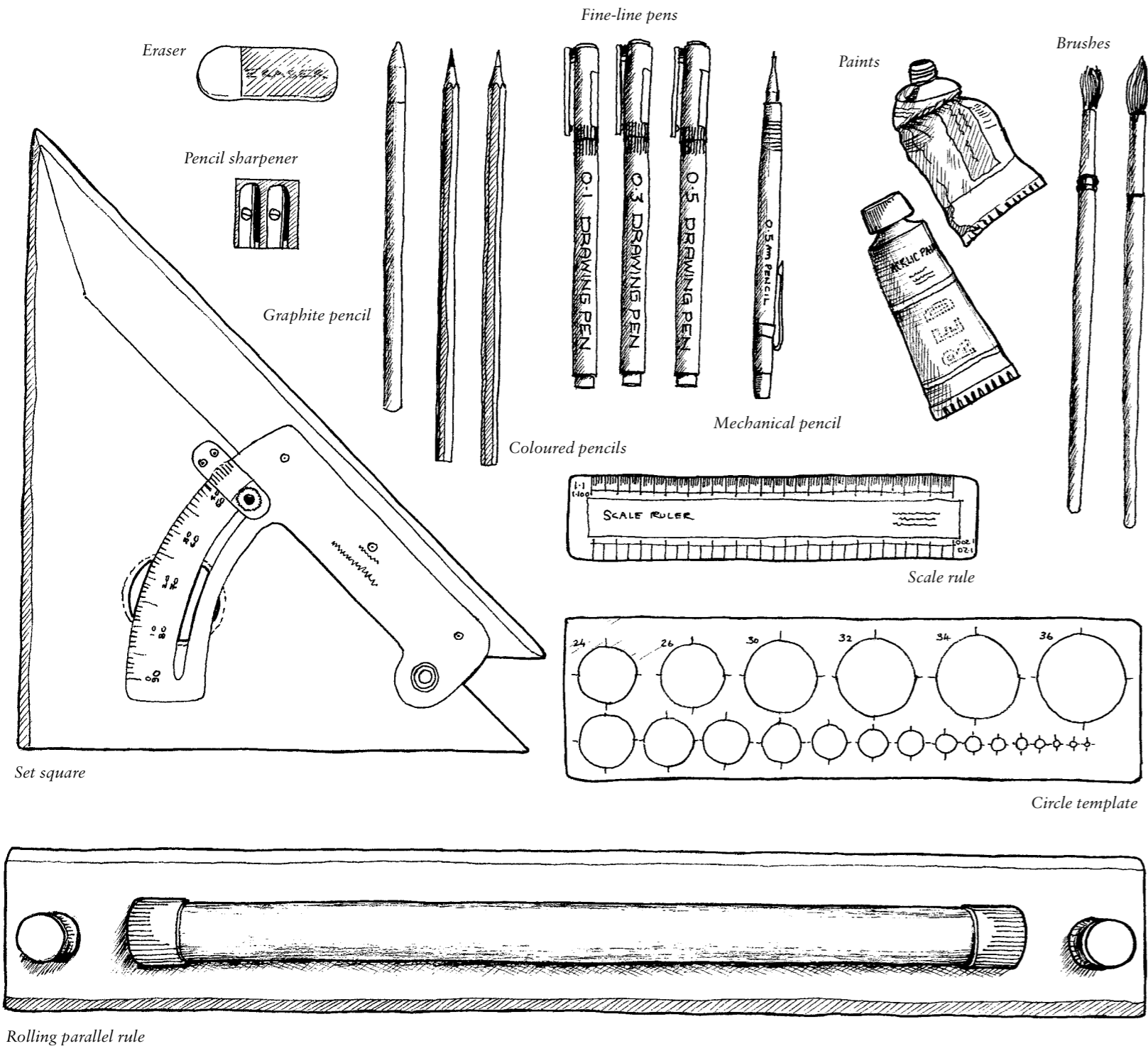
About the author

Steve Bowkett is passionate about good design. He has taught and practised architecture for over 25 years in numerous universities and colleges and is currently a senior lecturer at London South Bank University in the UK. Steve studied architecture at the Royal College of Art in London and the Polytechnic of Central London. His previous book, *Archidoodle*, has been published in ten languages.

Steve lives in Buckinghamshire with his wife Jane and their daughters, Zoe, Sadie and Phoebe, plus a dog, two cats and a hundred fish. Steve, while still in pursuit of a serendipitous life, occasionally finds time to do nothing.
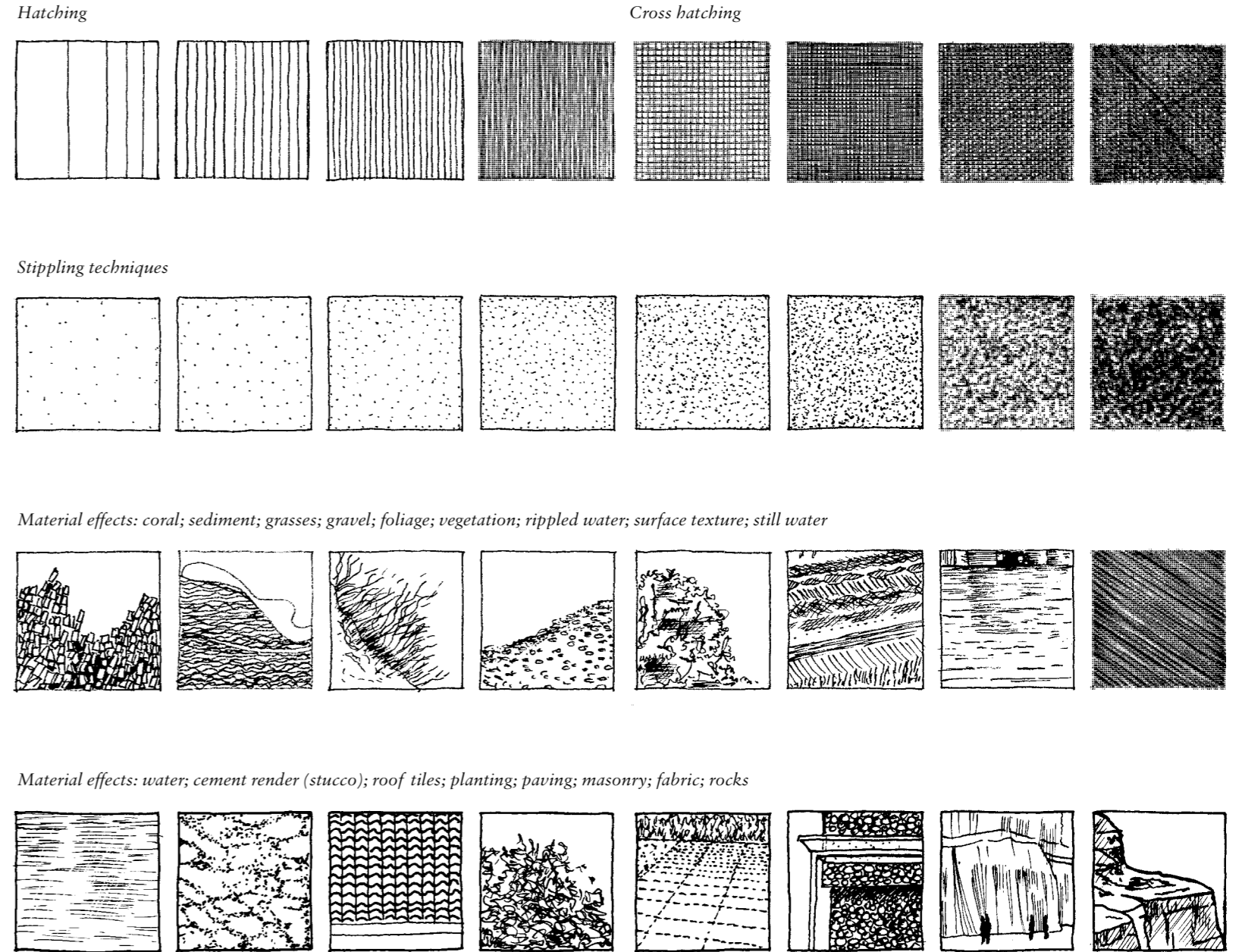
Equipment

These are the basic tools that you might consider using in this book.

Eraser

Pencil sharpener

Fine-line pens

Paints

Brushes

Graphite pencil

0·1 DRAWING PEN

0·3 DRAWING PEN

0·5 DRAWING PEN

0·5 m Pencil

ACRYLIC PAINT

Coloured pencils

Mechanical pencil

SCALE RULER

Scale rule

Set square

24 26 30 32 34 36

Circle template

Rolling parallel rule

Techniques

This page shows a selection of the techniques that I have used to create the drawings in this book. These simple skills will provide you with the means to build texture and form, add shadow and increase density, and create a range of different material effects.

Hatching

Cross hatching

Stippling techniques

Material effects: coral; sediment; grasses; gravel; foliage; vegetation; rippled water; surface texture; still water

Material effects: water; cement render (stucco); roof tiles; planting; paving; masonry; fabric; rocks

Sketch perspectives

These notes are a guide and not a comprehensive instruction on how to draw in perspective. The one-point perspective is often utilized to show the interior of a space – in the example below this is the interior of a street. For a one-point perspective, all elements within the drawing will converge towards a single point on the horizon (the vanishing point), which corresponds to the centre of the viewer's eye. As elements within the drawn landscape get further away they appear to get closer together and smaller.
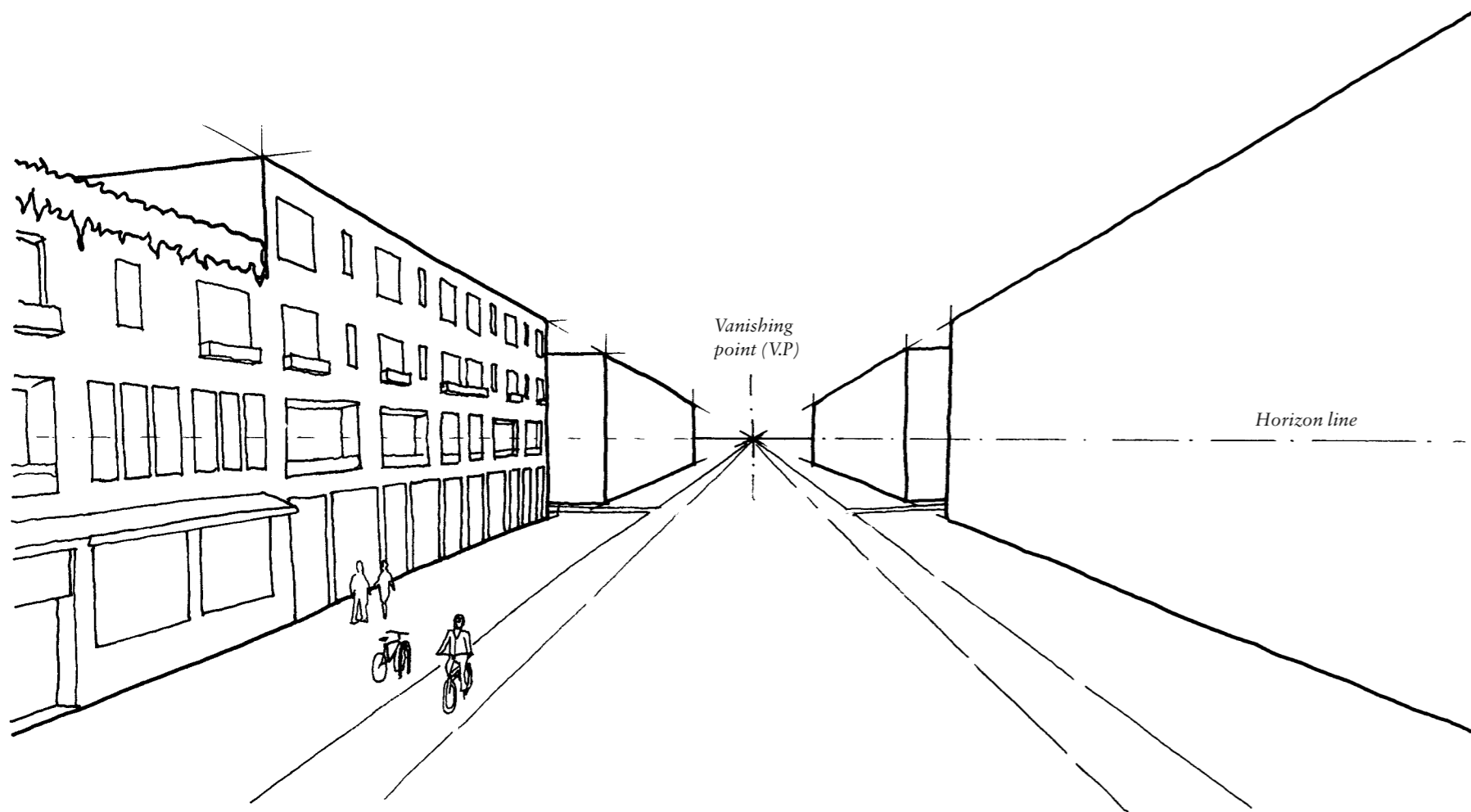
The two-point perspective is useful for showing buildings as objects in three dimensions. These examples show how the horizon line (or eye line) alters the viewer's relationship to the building (i.e. looking up or down upon it) if it is moved. As you can see, there are now two vanishing points, which are both placed on the horizon line. The vertical building lines are all at right angles to the horizon line and parallel with each other. Moving the two vanishing points closer towards each other will distort the building, having the effect of making it appear to be oblique. On the other hand, moving them apart will flatten the image out.

One-point perspective

Vanishing point (V.P)

Horizon line

Two-point perspectives

V.P.

Horizon line

V.P.

*V.P.*

Horizon line

V.P.
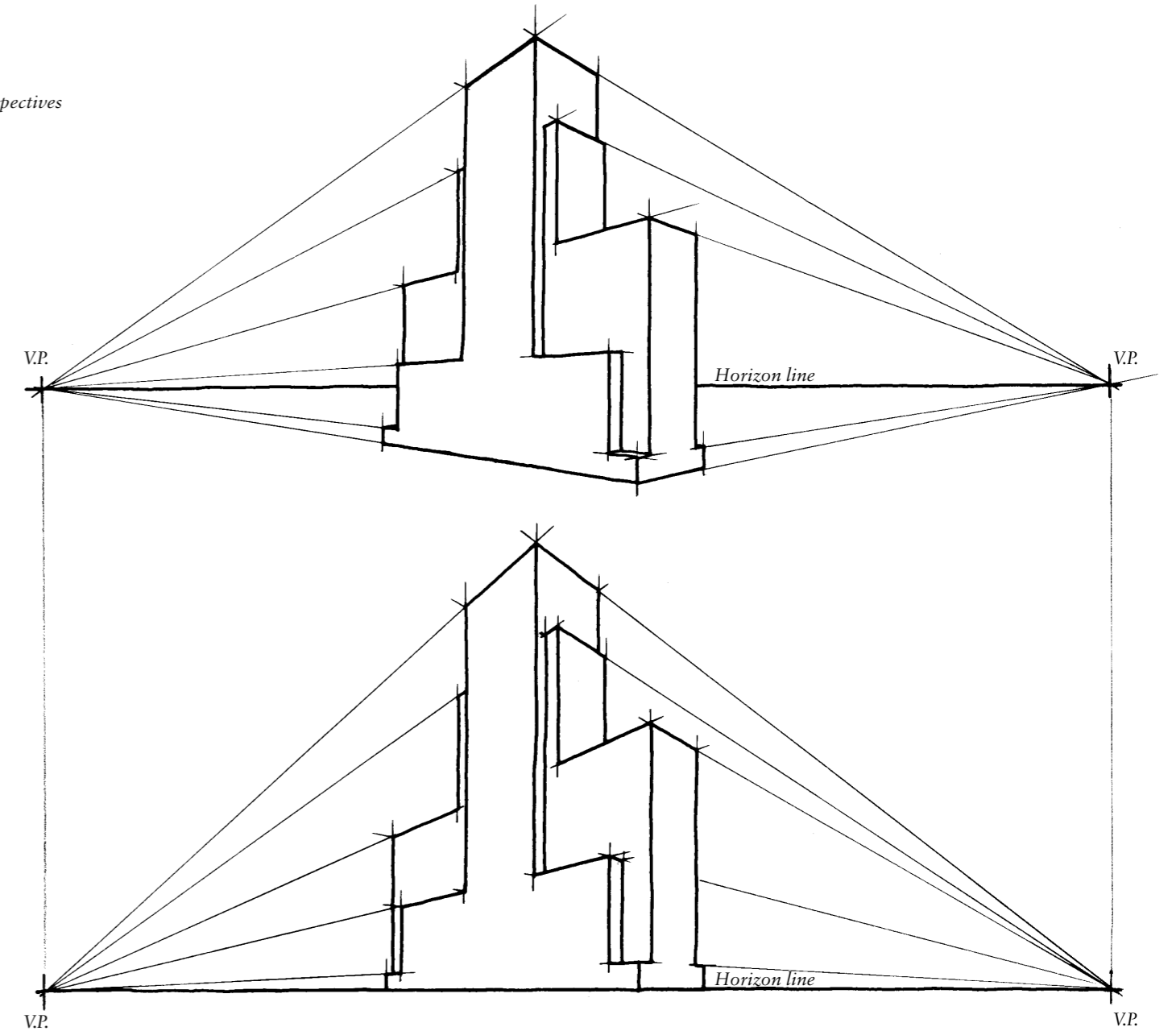
This waterfront panorama of the **city of Shanghai** in China is in a constant state of flux, with new buildings changing the skyline every year.

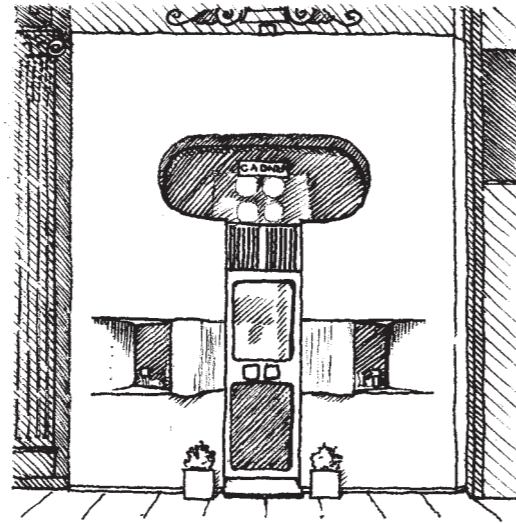*In the space provided, how would you alter the character of this city?* ➡➡

Shopping and **shop fronts** form a major part of our experience of cities. Here are some examples of shop fronts that either celebrate or disregard the goods or services being sold.
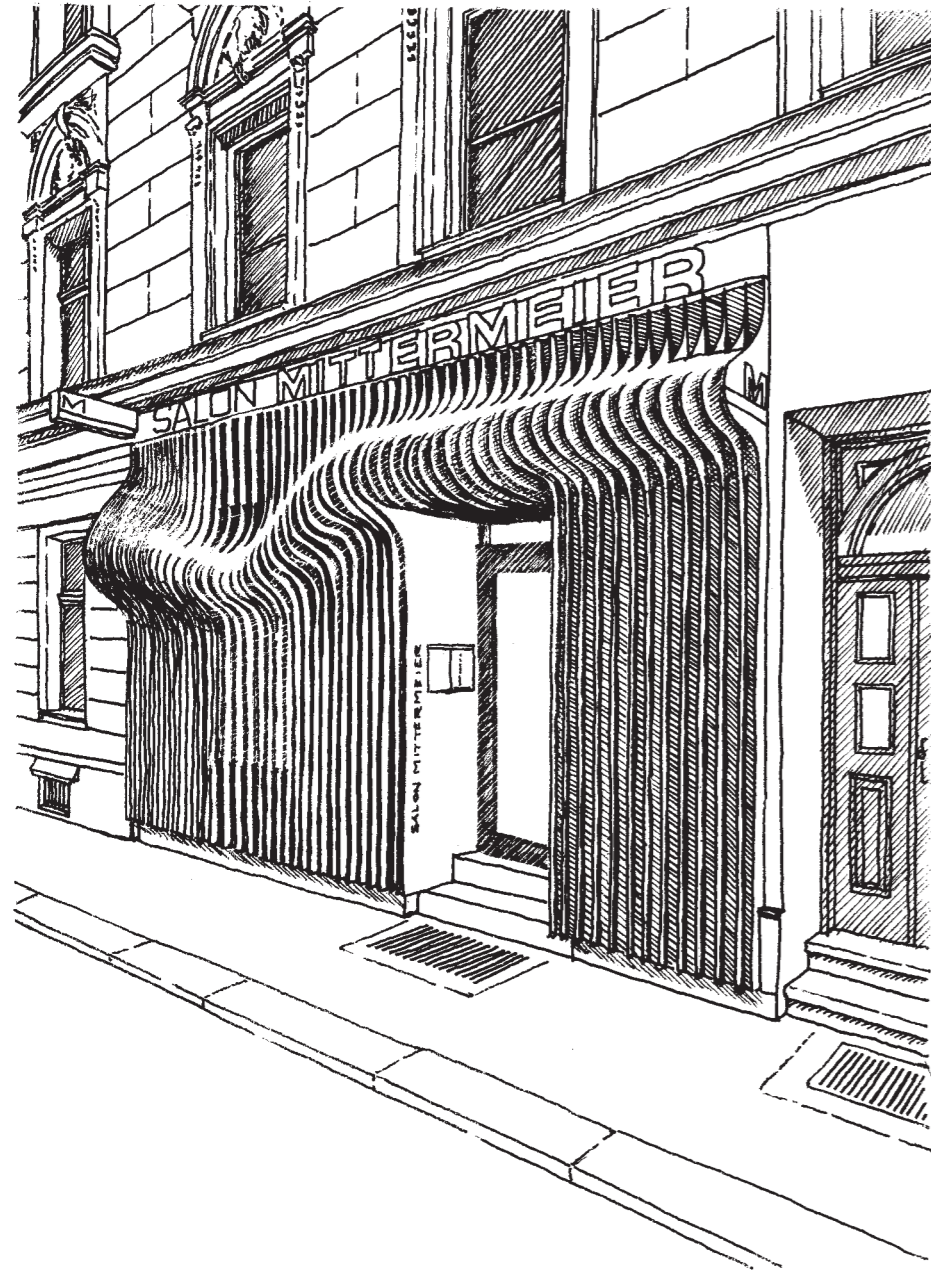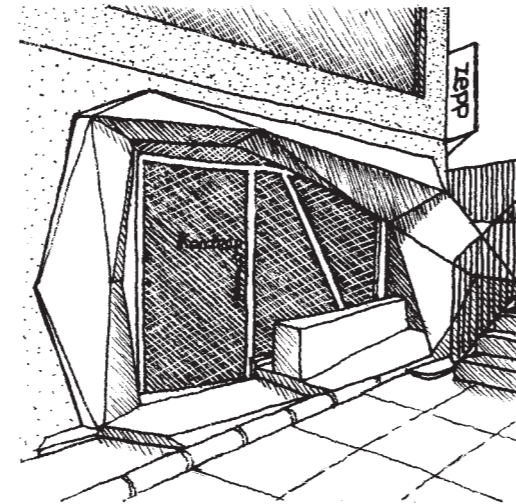
In the space provided, design a shop front for a particular specialist item. ➥

*Left: Salon Mittermeier hair salon, Linz, Austria. Xarchitekten, 2008.*
Above: Retti candle shop, Vienna, Austria. Hans Hollein 1965.
Below: Konzepp Store, clothing retailer, Hong Kong. Geoff Tsui, 2010.

Derinkuyu Underground City

is an ancient (eighth to seventh century BCE) underground city of the Median Empire in the Derinkuyu district of Turkey's Nevsehir province. Extending down over many storeys to a depth of around 60 metres (200 feet), it was large enough to shelter at least 20,000 people, together with their livestock and food supplies. This is the largest excavated underground city in Turkey and is just one of several underground complexes found across the Cappadocia region.

Complete this sectional drawing with your own underground city.
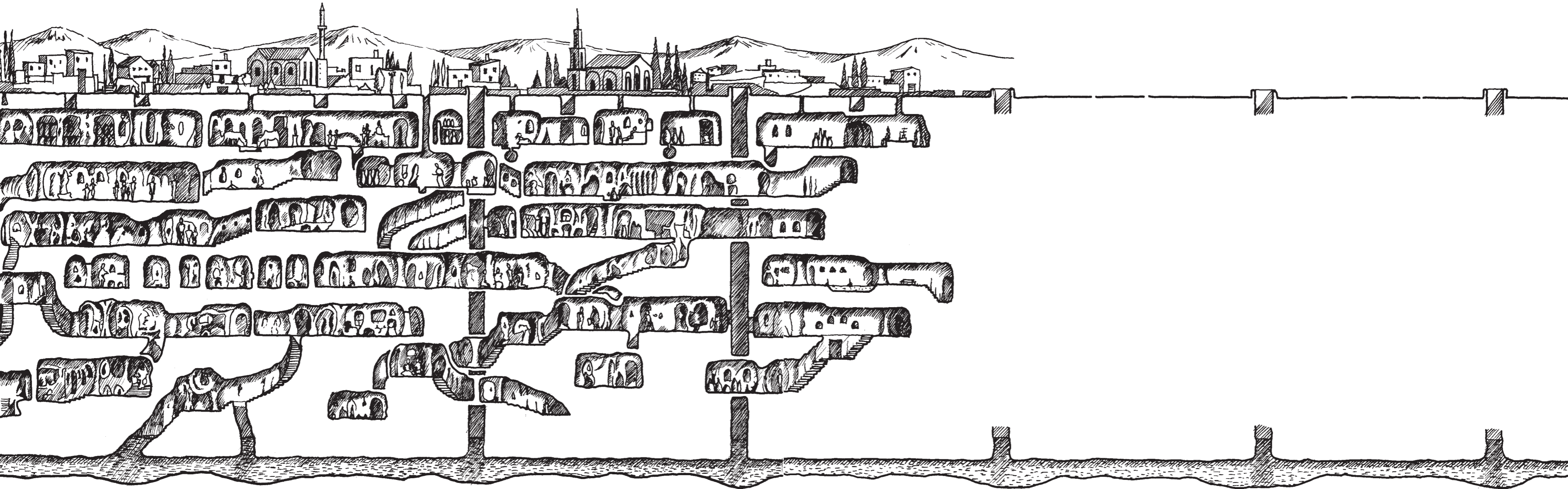
The question of **urban context** within cities has always been a much-debated issue. This example of a remodelled brownstone, designed by architect Edward Durrell Stone for his own use in 1956 in New York City, has been the subject of much controversy due to its stark contrast with its neighbours. It is currently protected as an official city landmark.

Using the gaps in the terrace, what kind of facades will you design? Contextual? Or non-contextual?