

AN INCLUSIVE APPROACH OF URBAN OPEN SPACE ANALYSIS VIA FIELD SKETCHING

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Abstract. This research explores how field sketch drawing can help in understanding, and analysing urban open spaces, and their potential roles for their experiential dimension.

The research begins with a theoretical interpretation of the term “Place” and an examination of the components that make up an urban open space. This is followed by an analytical study of field sketch drawing techniques, which are selected and applied to develop an inclusive approach for analysing urban open spaces via field sketching.

The final product of this research includes a theoretical study of urban space components and field sketching, serving as a comprehensive guide for analysing urban spaces through field sketching.

The research findings highlight the potential of field sketch drawing as a valuable method for understanding and analysing urban open spaces, and its ability to enhance the experiential dimension of these spaces. The proposed inclusive field sketching approach provides a practical tool for designers and planners to conduct on-site analysis and generate preliminary design proposals for urban open spaces. The results of this research contribute to the field landscape architecture and design by providing insights and recommendations for incorporating field sketching as a valuable approach in the analysis and design of urban open spaces.

Keywords: Field sketch drawing, landscape architecture, place theory, experiential dimension, on-site analysis

Introduction

Landscape architects and designers could modify and change our environment. They create gathering places, buildings, landscapes, and roads... The designs that they create are the elements that make up a place [1]. However, in making a new design, the old one is modified. Usually, landscape architects will undertake a paradigm process at the initial steps of design. The evaluation of a site in most cases involves cataloguing the ecological and anthropogenic uses into inventory maps. The landscape architect can use these studies to create a suitability map, which indicates the appropriate solutions and areas to modify.

This overlay process is essential in listing the quantifiable issues of a site. Unfortunately, it cannot give information about other aspects of a place such as character, feeling, or about its identity. Overlooking these elements in the design may result in the deterioration of the place after the modifications. Knowing and identifying all the components that contribute to the place is vital in the first design stages. Understanding the essence of a place can be made through experiencing the place [16]. That raises the problem of how a designer can experience a place to identify its qualities.

Usually, in design practice field sketch drawing is used as a tool of communication and an excellent way for rapid concept development, elemental compositions, and visual exploration. This takes form in plans, sections, and renderings. In most cases, field sketch drawing activity is ignored to gather information and is not considered a standard tool for site investigation [15]

Three successively progressive research questions (RQ) are guiding the work to achieve the aims, targeting a specific set of objectives for their attainment:

RQ.1 Which components and elements of place should be analysed to gain an understanding of its character?

RQ.2 What is field sketch drawing and how it can inform a designer about the place?

RQ.3 Which different sketch drawing techniques can most effectively be used during the analysis of urban open spaces?

Seeking to respond to the problems identified, this article is

driven by four aims:

- Identify all the constituent elements of urban open space.
- Investigate the role that field sketch drawings can play in understanding the character of urban open spaces.
- To introduce 16 sketch drawings techniques that landscape architects can use during the site exploration phase and at the beginning of the design process.
- Propose an inclusive series of field sketching steps that landscape architects can follow systematically in order to discover the site and its characteristics, and also to allow the possibility of creating preliminary design proposals onsite.

Materials and Methods

The research at hand encompasses two distinct topics, namely place theory and field sketch drawing. To address the first research question, the author will conduct a literature review that delves into three prominent theories of place: Edward Relph's Place theory, Christian Norberg-Schulz's place theory, and Yi-Fu Tuan's place theory. This literature review will continue to serve as a theoretical foundation for the subsequent analysis of field sketch drawing, which is aimed at answering the second research question. To answer the third research question, the authors used Drawings inspiration by Janet Swails' "Field Sketching and the Experience of Landscape Architecture," Crowe's "Visual Notes," and Eplényi Anna-Christian and Oláh Brigitta's "The Language of Landscape Sketching" books, to select a curated collection of 16 techniques that will be employed to explore urban open space as part of the developed field sketching approach. Subsequently, the research will proceed with the conceptualization of an inclusive guide for urban open space analysis through field sketch drawing, which constitutes the primary objective of this research. The developed guide will be presented in detail, outlining its key components and the proper sketch drawing techniques for each of them.

Synthesizing place components from a comprehensive literature review

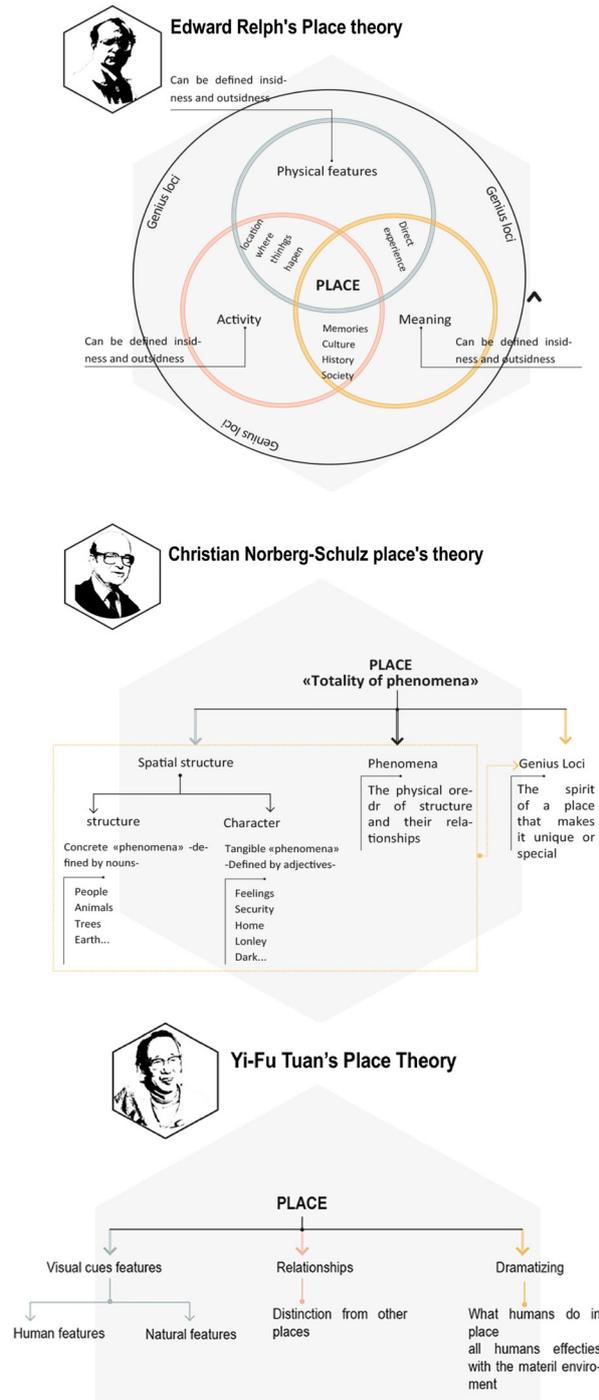


Fig. 1. Place components schemes according to the three chosen theorists (Edward Relph's place theory, Christian Norberg-Schulz's place theory, and Yi-Fu Tuan's place theory) for the place theory [created by Seloua Benkaid Kasbah]

To grasp the significance of field sketch drawing as a tool for understanding the character and identity of a place, it is crucial to critically analyse the theoretical concepts that underpin our understanding of place. Drawing from a comprehensive review of relevant literature, this research focuses on examining the unique characteristics and local identity of a place, which can be effectively documented and analysed through field sketch drawing in the early stages of the design process. The theoretical works of renowned geographers Relph and Tuan, as well as architectural historian and architect Norberg Schulz, are employed to inform the concept of place and its components, with additional insights from notable writers such as Kevin Lynch and Canter serving as foundational ideas

for this research.

In his book "Place and Placelessness," Canadian geographer Relph explores the phenomenology of place, describing it as the organization of experience. He argues that understanding the nature and meaning of place is crucial for restoring, maintaining, and creating new places. Relph differentiates between place and space, stating that while space provides context for places, the place derives its meaning from experiences. He identifies physical and ecological features, activity, meaning, and the genius loci or spirit of place as the components that make up the framework of place. Relph also emphasizes that place is not just about physical features or function, but also about the values and identity that humans attribute to it. Understanding the insideless and outsideless of place, or the perspective of insiders and outsiders, can reveal the different components that contribute to the essence of a place. This understanding is essential for avoiding the destruction of a place's character during the design process [6].

Norberg-Schulz classifies place as a combination of phenomena, Genius Loci or spirit, that renders a place unique. This can be further categorized by nouns, related by prepositions, and defined by adjectives, as well as the structure of the physical elements that shape a place, such as its texture, materials, and form. The combination of these elements gives a place its distinctive character. Christian Norberg-Schulz, the founder of the "Genius Loci" theory in architecture, argues that our experience of the world is formed by an endless number of phenomena, which encompass both concrete things and perceived feelings. These phenomena create the environment or essence of a place, which Norberg-Schulz describes as a "total" qualitative phenomenon made up of concrete things with material substance, shape, texture, and colour. He suggests using phenomenology, a philosophical inquiry into first-person experiences, as a method to obtain knowledge of the place. Norberg-Schulz breaks down place into distinguishable components, including landscape character and space, which can be analysed through languages, such as nouns, prepositions, and adjectives (Norberg-Schulz, 1984). However, he acknowledges that a character of a place is complex and cannot be fully captured by a single adjective [5].

Yi-Fu Tuan, a notable geographer, defines place as a stable scene that captures our attention and can be found anywhere, we stop to examine it. He describes place as being explicit through various means such as conflict, art, ceremonials, architecture, and visual prominence, and emphasizes that human places become more real through the dramatization of functional and emotional aspects. Tuan proposes three components for identifying place: visual features, dramatizing human needs and attachment to the environment, and unique relationships that make a place special. He uses the term "topophilia" to describe the emotional bond between humans and their environment, which can be aesthetic, emotional, or tactile [10].

The literature review has identified four key components of place: physical and ecological features, personal experience, the relationship between physical features and experience, and the local essence or character of a place known as Genius Loci. These components are common among various theories of place. Physical and ecological features shape the explicit forms of a place in the landscape. Personal experience and the time spent in a place influence its meaning for individuals. The relationship between physical features and experience can be seen as an activity that creates a connection between people and the place. Sketch drawing is proposed

to identify and understand these components. This research aims to investigate these components through sketch drawing to better understand the essence of place and protect valuable places from identity destruction.

Urban open-space elements:

Based on the reviewed Place theories, this research identifies Urban Open Space through four components: The physical and ecological features, Activity, Relationships, and Genius Loci. The following section will include what makes up these four components, and explanations for each (Fig. 2), to answer what we need to record and analyse with field sketch drawing.

Physical & ecological features

The identification of the physical and ecological features of urban open space is based on Catherine Dee's book "Form and Fabric in Landscape Architecture" and other authors' works on field sketch drawing. Chip Sullivan, in "Garden and Climate," highlighted the elements of earth, air, water, and fire to discover features of a garden through drawing [7] Paul Laseau, in "Graphic Thinking for Architects and Designers," emphasized the investigation of physical, organic, and cultural analogies in urban open space [4]. In this research, we adopted Dee's approach and identify five elements of the landscape fabric that constitute the physical and ecological features of urban open space: spaces, paths, edges, foci, and thresholds. These elements are derived from forms in the landscape that are used and experienced by people in distinct ways and for specific purposes [2]. This five-part order provides a conceptual structure for understanding the first component of urban open space - the physical and ecological features.

Spaces:

According to Dee (2001), investigating spaces is fundamental for experiencing, understanding, organizing, and using urban open space. This inclusive guide for exploring urban open space through sketch drawing will investigate spaces through elements such as topography, space walls, vegetation, and water elements, and it is essential to note the absence of any

of these elements when exploring urban open space. Topography represents the physical appearance and third dimension of urban open space, and it is crucial to explore it during site investigation to understand how it influences other urban open space components. Space walls enclose urban open spaces and impact the human experience, microclimate, and character of the environment. Vegetation is a fundamental pillar of landscape architecture, providing structural and aesthetic qualities, ecological and environmental roles, and influencing human comfort and their experiences. Water elements play a significant role in landscape architecture, enhancing the aesthetic appeal of a space, providing habitats for wildlife, and impacting the character and experience of the space. Exploring these elements is crucial for gaining a comprehensive understanding of the urban open space being studied [2].

Pathways

Paths in urban open spaces serve as links between spaces and create networks for circulation. They can also function as landmarks and perform other physical and ecological roles. Different types of paths are needed for different uses, and when exploring paths through field sketch drawing, it is important to consider built or designed paths, spontaneous paths, natural paths, spaces, and pathway hierarchies [2].

Foci (landmarks)

Foci in urban open spaces are significant places that hold spiritual, social, or cultural importance. They can be built or natural forms and serve as landmarks, destinations, or gathering places. When exploring foci through sketch drawing, it is important to consider their qualities, types, scale, form, and how they function as physical and ecological features [2].

Furniture

Urban furniture, such as lighting, wayfinding systems, bollards, and seating, plays a crucial role in landscape architecture. It can either enhance or detract from the character and identity of urban open spaces. The design, qualities, and placement of furniture influence the users' experience and the functional, aesthetic, and social aspects it brings to the

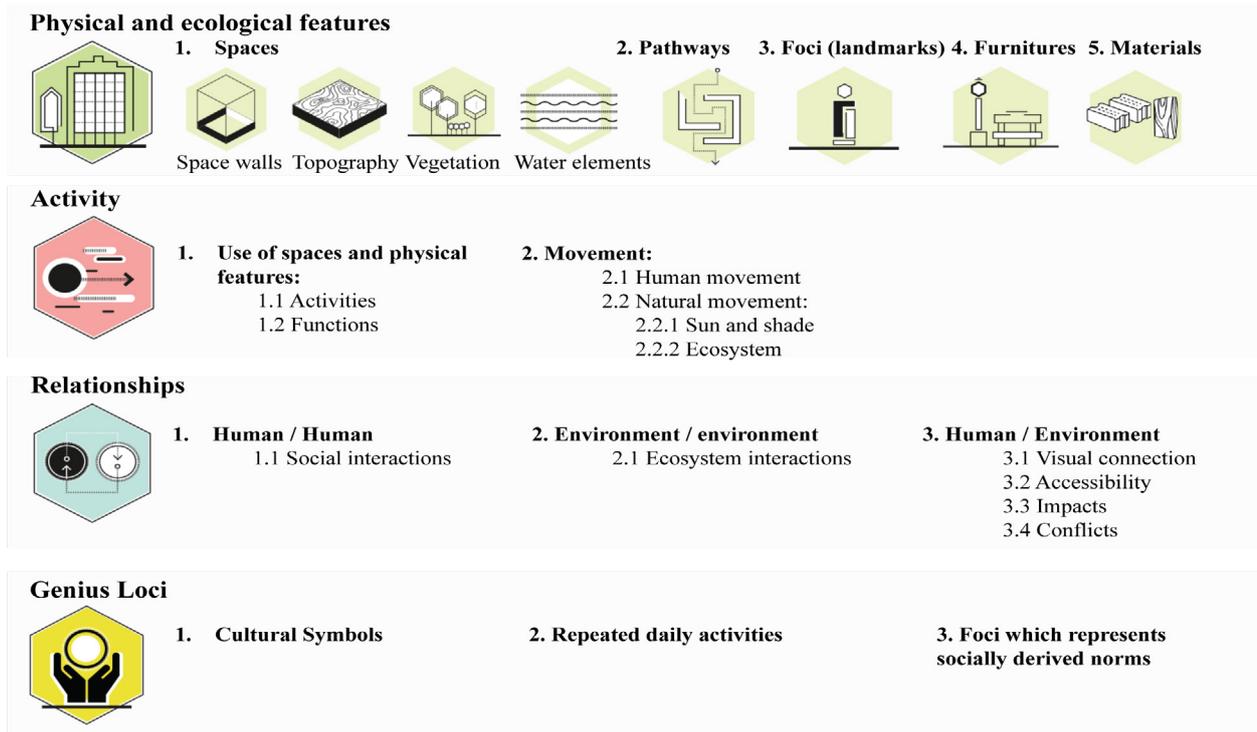


Fig. 2. Urban open space elements of each place component [created by Seloua Benkaid Kasbah]

site. Careful observation of the site's patterns of use is necessary for effective furniture selection, considering factors such as form, appearance, siting, layout, function, safety, durability, and materials [2].

Materials

The details of materials and their patterns, colours, and textures are not essential only in giving complexity, and richness to animate landscape experience, but also in offering coherence and simplicity in the unifying experience [2].

Activity

After conducting a thorough exploration and observation of the physical and ecological features through field sketch drawing, the next step is to investigate the activities that take place within these spaces. According to Relph (1976), activities are a crucial component in identifying a place. Field sketch drawing techniques can be used to document patterns of activities and functions, as well as movement within the urban open space. This includes human movement, which encompasses built elements and human behaviour, as well as natural movements such as sun and shade patterns and ecosystem dynamics. Recording these activities and movements helps in gaining a comprehensive understanding of the place.

Relationships

After conducting field sketch drawings of the physical and ecological features, as well as associated activities, the next step is to investigate the relationships among these components. In the first step, individual elements of the physical and ecological environment are examined, exploring how they relate to each other. Another important criterion of this component is the interaction between physical and ecological features with activities, which involves finding evidence of the effects of activity, as explained by Norberg-Schulz in Chapter Two as "phenomena". The understanding of relationships provides insight into a place and makes it unique and diverse from others [10]. The recording of relationships requires profound observation of human-to-human interactions (social interactions), human-to-environment connections (accessibility, impacts, and conflicts), and environment-to-environment relationships (ecosystem interactions and visual connections). This phase involves exploring how all field sketch drawings relate to each other up to this point.

Genius Loci

The final step in the comprehensive guide for the discovery of urban open space through sketch drawing is the exploration of Genius Loci. Previously, Genius Loci is defined as the unique "spirit" of the urban open space, with a focus on its sociocultural identity. Drawing on the literature of Christian Norberg-Schulz and Ian Thompson, it has been determined that this component of urban open space can be distinguished by exploring and recording the local character, everyday features, and cultural symbols that make the studied area distinct from others. The exploration of Genius Loci involves observing cultural symbols, significant repeated activities, and foci that represent socially driven norms, many of which have already been associated with the social and cultural functioning of urban open space. While some of these aspects may have been explored in earlier steps of the guide, such as foci/landmarks and repeated daily activities, identifying cultural symbols that represent the ethical values of the urban open space community may require critical thinking and keen observation. Understanding the character of urban open space entails identifying the unique properties that contribute to its Genius Loci, and this step completes the comprehensive method outlined in this research for analys-

ing urban open space through field sketch drawing, providing designers with a framework to consider the four components and conditions that make up each facet.

Literature review on field sketch drawing:

A field sketch is a place-observed, and hand-produced drawing made on-site. Precise observational drawing on location is one of the main concerns of this research. However, field sketching as practice in landscape architecture is not limited just to drawing activity; it extends beyond the drawing to our experience of the analysed site. Also, it drives our attention to how movement, temporal conditions, and other factors influence our perceptions. It is a practical technique that aids in capturing analytical field observations, through the medium of art practice; also, it helps in encouraging the visual and other sensory perceptions engaging with the curious mind and visual sensibilities we all share.

What landscapes architects think about sketchbooks and field sketching

According to articles in the ASLA journal (2009) and the UK Landscape Institute journal (2007), many landscape architects no longer view on-field sketch drawing and keeping a sketchbook as essential skills. However, landscape architects like Marc Treib, Laurie Olin, Kim Wilkie, and Thomas Oslund believe that sketching and keeping sketchbooks have an important role in the design process. Olin states that sketchbooks provide a durable and portable locus for experimentation, recording, and note-taking [12], while Treib believes that drawing demands immersion in a situation, tests observations, and nudges designers to take more care [9]. Oslund views sketchbooks and sketches as essential means of exploring space and examining ideas before designing. Wilkie finds field sketching to be an immediate and portable companion that provides a personal space for exploration and observations [11]. In the author's opinion, keeping a sketchbook and establishing field sketch drawings during the analysis phase is an invaluable discipline for landscape architects and designers, as they provide a reference for later studies and serve as memory joggers about what was found and experienced on-site. Sketchbooks are considered insights into the path of our thoughts that will lead us to particular design solutions.

Field sketch drawing and the experience of urban open spaces -Regain a role for field sketching in contemporary landscape practice-

Despite its importance as a framework for landscape architects, field sketch drawing has been reduced and manipulated through digital photography and modelling. Although field sketching is an old-fashioned low-tech technique, this research argues for its continued relevance in contemporary practice. Field sketching provides unique benefits for our perception of landscapes and offers a visual language for communicating and sharing landscape experiences. Even in the digital age where remote examination and analysis of field data has become the norm, field sketching still plays a crucial role due to the benefits that it brings to the designers:

Movement and participation play a crucial role in the experiential approach to landscape architecture practice. Field sketch drawing can provide benefits in how we perceive and evaluate landscapes. The link between our actions and bodies is essential when walking and producing hand-generated sketch drawings and notations. Sequential experience and movement are now part of landscape architectural practice and teaching, as landscapes are places of movement. Field sketching and the act of walking and sketching offer more advantages and potentials than passive approaches, such as

using photography or interpreting remote data. Additionally, the way we experience places affects our perception. If we disconnect ourselves from places or limit our sensory experience, our perception is also limited. The use of all our senses is known as multi-sensory perception, which provides a more participatory and inclusive approach to understanding the environment. Fieldwork offers a richer sensory experience compared to purely visual observations from a desk. Engaging all our senses can lead to deeper feelings and thoughts, which research in landscape architecture supports. People value different sensations in the environment beyond just aesthetics.

The other benefits that this research highlights is Movement and gesture are important in activating our perception of the environment. The movement of walking and hand gestures in sketching activate our perception in a multi-sensory way that goes beyond the visual. According to Tim Ingold, sketching is a powerful means of description and observation that allows us to participate in active perception. The direct link between gesture and observation is interrupted when writing is automated via keyboard or using a camera instead of sketching by hand.

Field Sketch drawing techniques for the developed inclusive guide

To comprehensively explore urban open space, various field sketching techniques must be used together to discover crucial information about the space's identity and character. The inclusive approach distinguishes between what will be drawn and how it will be drawn. Before delving into how to draw, what will be drawn and what to investigate were identified in this research. The research assumes basic knowledge of drawing in landscape architecture and design.

Drawing inspiration from Janet Swails' "Field Sketching and the Experience of Landscape Architecture," Crowe's "Visual Notes," and Elpényi Anna-Christian and Oláh Brigitta's "The Language of Landscape Sketching" books, this section presents a curated collection of 16 techniques that will be employed to explore urban open space as part of the developed field sketching approach.

The author will explain various field sketching techniques and provide two examples for each one. The examples will include works by another landscape architect and the author's sketches from various Budapest locations (Fig.3, 4). The purpose is to demonstrate the usefulness of each technique in enhancing the perception and understanding of the site, and how they relate to each component of urban open space in the inclusive guide.

1. Linear plot

The line is the fundamental element in drawing that can define an object's structure, perspective, and shape. When applied in landscape architecture practice, it offers many benefits, such as saving time on-site while effectively communicating information, integrating the composition of space layout and arrangement, and accurately transferring measures and proportions from observation onto the page. These advantages were observed during the author's application of the technique at a particular site.

2. Value & Tonal sketch drawing

Tonal sketch drawing emphasizes a place's depth, form, and atmosphere using various degrees of shade and shadow. While different mediums can be used for tonal drawing, a line-based technique can save time and minimize the necessary tools required on-site. Tonal drawing is helpful for understanding the position and direction of elements in a space and is a useful technique for recording time on-site in

landscape architecture practice.

3. Analytical sketch drawing

Analytical drawings allow us to extract information by being analytical rather than representational [1]. They are purposefully abstract. They include the recording of patterns, shapes, geometry, form, rhythms, contrast, and proportion. This technique is beneficial in landscape architecture practice as it allows for maximum information extraction and can provide a more comprehensive picture of a place when several sketches are joined together. It is objective, rational, and problem-oriented, and is suited to fixed qualities and subjects such as land use patterns, topography, and built elements.

4. Texturing

The texture is a key element in landscape architecture, referring to the quality of a surface that affects how light interacts with it. This technique involves observing and recording the various textures, including their rhythm, density, and direction, using a set of homogeneous marks and patterns. Practitioners can develop specific techniques to represent different landscape materials, but over-detailing can result in confusing drawings. The benefits of texture sketching in landscape architecture include recording surface materials, communicating land cover and land use patterns, capturing visual qualities, and representing character and atmosphere. This technique is particularly suited to detailed aspects such as foliage effects.

5. Gesture sketch drawing

Gesture sketch drawing is a technique used in landscape architecture to quickly capture the essential gesture and movement of an object, rather than focusing on its appearance. This method is ideal for recording changing and dynamic subjects, such as human activities, weather changes, and movement. It is also useful for capturing the mood and energy of places and recording details such as textural effects or foliage. This technique is best suited for situations where rapidity is desired, and a fast impression is all that can be attempted.

6. Mapping

The mapping technique is a two-dimensional representation of space that provides an impression of the spatial organization layout of the investigated site. It describes physical features' length and width dimensions such as routes, views, dimensions, orientation, and relationships. This technique is useful in gaining an understanding of the site, obtaining an overview of the spatial layout, and revealing the hierarchy and arrangements of the spatial structure of urban open space. The process of mapping in this context of sketch drawing is not aimed as a technical survey but to comprehend the space from above.

7. Annotation

The Annotated Field sketching technique is used to record observations and ideas about an observed urban open space on-site. This is achieved using sentences alongside a sketch drawing, providing a reference for refreshing memory later. Benefits of this technique in landscape architecture practice include the ability to refresh memory with short, spontaneous sentences or one-word recordings, the versatility of annotation with any other field sketching technique, and the ability to record relationships between urban open space elements. It also helps to exchange, gather, and clarify information, collect non-visual information, and bring the analytical level to descriptive field sketch drawing.

8. Behavioural mapping

The behavioural mapping sketch drawing technique is useful



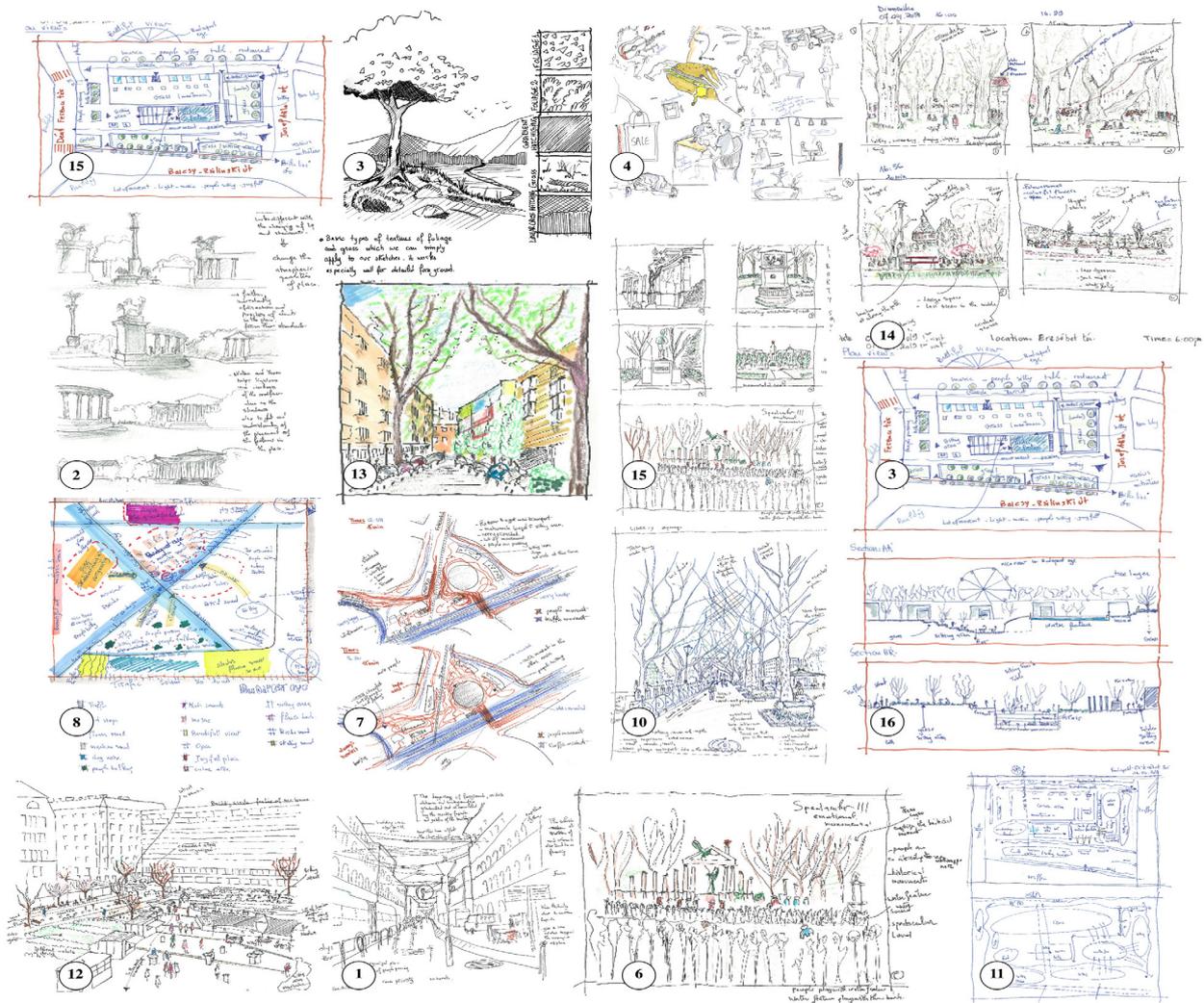
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|-------------------------------------|------------------------------------------------------------------|
| 1. Linear Plot | 9. Analytical sketch drawing |
| 2. Value & Tonal sketch drawing | 10. Depth |
| 3. Texturing | 11. Spatial diagrams |
| 4. Gesture sketch drawing | 12. Ariel view sketch drawing -isometric- |
| 5. Mapping | 13. Colors |
| 6. Annotation | 14. Sequential sketch drawing |
| 7. Behavioural mapping | 15. Focused views |
| 8. Sensory and perceptual qualities | 16. Architectural sketch drawings: plan, elevation, and sections |

Fig. 3. Sketch drawing examples from other landscape architects and artists [collage created by Seloua Bnekaid Kabah]

for recording and representing how users interact with urban open spaces by capturing their behaviours and movements. This can be done by using overlapped lines and code notation to show the direction and type of movement. The benefits of this technique in landscape architecture practice include recording movement directions, addressing potential differences in behaviour settings, and collecting and recording variations in activity intensity between different types of settings.

9. Sensory and Perceptual Qualities Mapping

This technique simplifies the understanding of multisensory perception in the built environment and aims to record and overlap sensory spatial experience and perceptual memories on site. It involves observation and attention and results in a map that represents the sensory phenomena experienced on one brief visit. The benefits of this technique in landscape architecture practice include reminding of the experienced phenomena, synthesizing sensory effects across the whole



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Fig. 4. Examples of sketch drawing techniques created by the author at different sites in Budapest to test the drawing techniques [created by Seloua Benkaïd Kasbah]

site, acquiring sensory knowledge, evaluating environmental quality, and identifying opportunities and issues for improvement.

10. Depth

The perspective drawing technique is used to create an illusion of depth on a two-dimensional surface, by decreasing the size of objects and making them appear more distant using vanishing points. This technique is advantageous in landscape architecture practice to accurately represent physical features in a space and help develop design approaches. It also allows for the use of techniques that reinforce the illusion of depth, such as fading colours and details as elements recede into the distance.

11. Spatial diagrams

The diagram technique is a simple and rapid way of recording the relationships and underlying structure in a physical space, using bubbles and lines to represent subjects and interactions respectively. It allows for an understanding of the

abstract spatial structure, identifies patterns, and provides a notation technique for studying views. In landscape architecture, this technique communicates physical spatial elements, identifies areas for improvement or change, and helps prioritize the highest priority areas.

12. Ariel view sketch drawing -isometric-

The isometric sketch drawing technique is a three-dimensional representation of an object with parallel lines and no perspective or vanishing point. It has a lower viewing angle and provides a more balanced emphasis on the top and side views of the represented place. The benefit of this technique in landscape architecture is that it is useful when dealing with complex information about the three grounds of space (sky, ground, and wall) and other physical and ecological features of a place.

13. Colours

Colour has three attributes: intensity, value, and hue, and can be rendered through different media such as coloured pen-

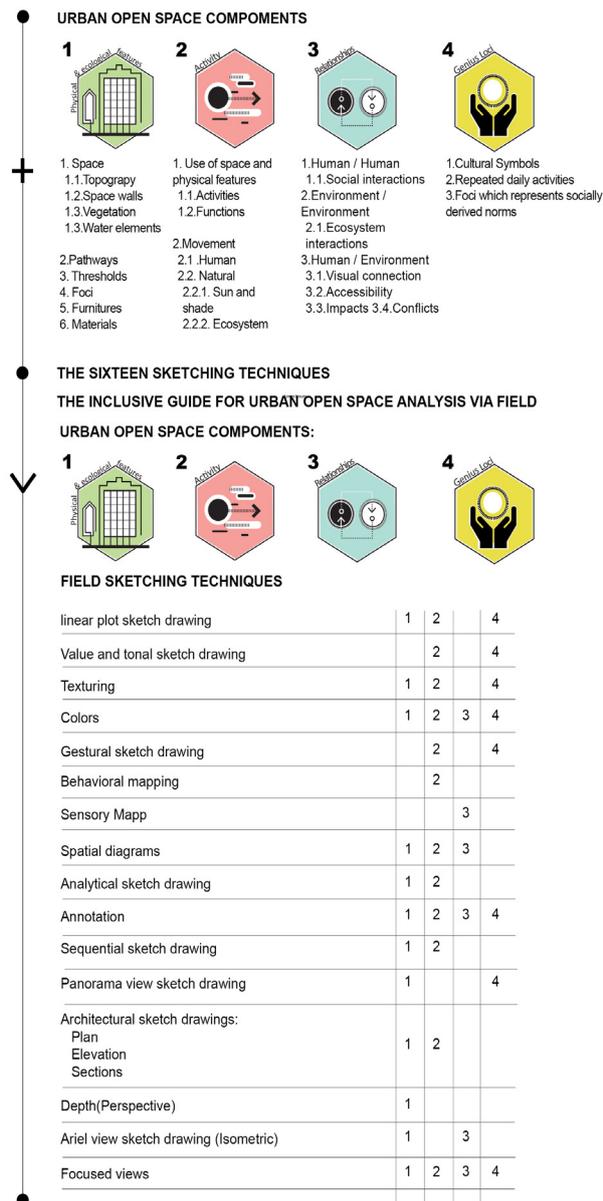


Fig. 5. The developed inclusive guide for urban space analysis via field sketch drawing [created by Seloua Benkaid Kasbah]

cils, crayons, pastels, watercolour, and gouache. Using different media with colour can provide unique interpretations of texture and tone. In landscape architecture, colour techniques can be used to investigate and record atmospheric effects, record colour composition and its effect on the character of a place and portray the effects of temporal qualities such as light and seasonality on the site.

14. Sequential sketch drawing

Using sequential sketch drawing allows for a better understanding of a place by experiencing its changing geometries and sensory changes [3]. This technique captures experiences from different points of the explored site and allows the landscape architect to be more involved in the sensory world of the site. Benefits in landscape architecture include the ability to record the essence of the explored urban space and its changing geometries, as well as capturing sensory perception in a series of views.

15. Focused views

The technique involves focusing on a landmark or feature in the observed composition, which becomes the organizing principle. The focal points can be drawn in either wider or

framed views, and they highlight and pinpoint important features in the environment. This technique is particularly helpful for investigating and recording existing landmarks in the explored site.

16. Architectural sketch drawings: plan, elevation, and sections

Architectural drawings, such as plans, sections, and elevations, are commonly used in landscape architecture and only have two dimensions. They depict perpendicular views (sections and elevations) or parallel views (plans) of the ground. These drawings are beneficial for landscape architects as they represent the layout, dimensions, and spatial relationships of buildings and their surroundings, allowing for a quick and accurate way to describe the order and character of the site's physical and ecological arrangement, as well as the scale and relationships between its parts.

The inclusive guide for urban open space analysis via urban sketching outlines:

To better understand the complete and comprehensive method explained above, the author in this study presents an outline of the inclusive guide for urban open space analysis via field sketch drawing, which a Landscape architect, designer, and student can follow to remind them of the four components of the explored urban open space and the conditions that make up each one of these facets (Fig. 5).

Conclusion

Field sketch drawing connects the eye, mind, and hand to provide an experience of the observed phenomena. It allows the landscape architect to experience the significance of the explored site to design them sensitively. This research set out to build up a set of systematic steps for analysing urban open space through field sketch drawing. It examined the theoretical notions of place and field sketching to generate an inclusive guide for exploring urban open space via field sketching. The inclusive guide provided a means for experiencing urban open space.

Due to the necessity of cataloguing the quantitative elements for any landscape development, the possibility of complementing the developed inclusive guide with a standard inventory opens new scope for future research. Could the inclusive guide for analysing urban open spaces via field sketch drawing developed in this research combined with typical site inventories provide the landscape architect with a more comprehensive and complete analysis of the site? The investigation could include the standard overlay process, with the incorporation of the field sketch drawing method into its primary framework. Continuing research about combining the two would help develop a complete guide for site inventories. Also, including other media with field sketch drawings might be beneficial. Technology like time-lapse video or animation could develop to be a supplementary exploration tool, especially because field sketching does not consider time. It may impair the experimental qualities of understanding a site if it starts to put backfield sketch drawings. Hence, field sketch drawing must be used as a primary exploration tool. If a real understanding of urban open space is gained, it should be projected in the later complete design. Hence a research application that includes a full and detailed design would be based on this research. The inclusive developed guide could also be applied in a classroom setting. Then a comparison could be made between students designing an urban open space utilizing this guide for the analysis phase, with others employing only standard inventory methods. Another comparative research application could be done with students utilizing photography to investigate urban open spaces rath-

er than field sketch drawings.

The final limitation of this research is the time issue. The developed guide is aimed to be carried out for a long duration. The more time we spend on-site, the more understanding and experience we gain. However, in the landscape architecture profession where time is a valuable resource the idea of spending days or even weeks exploring and recording with field sketch drawing may not sound practical. For this reason, research into the economic integration of this guide into the standard inventory procedures will help in including field sketch drawing as a means to explore urban open space in the landscape architecture profession. If this is realized, the future design will be done sensitively to the characteristics that make the site unique and might not destroy its identity and charter.

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Kopsavilkums

Pētījumā izvērtēts kā skiču zīmēšana ainavā var palīdzēt izprast un analizēt pilsētas atklātās telpas un to iespējamo lomu noteiktā dimensijā. Pētījums sākas ar jēdziena "vieta" teorētisko interpretāciju un to komponentu izpēti, kas veido pilsētas atklāto ainavtelpu. Tam seko lauka skiču zīmēšanas metožu analītisks pētījums, kas tiek izvēlēts, lai izstrādātu iekļaujošu pieeju pilsētas atklāto telpu analīzei. Konkrētā pētījuma galaprodukts ietver pilsēttelpas komponentu teorētisko izpēti un skicēšanu, kas kalpo kā visaptverošs celvedis pilsēttelpas analīzei. Pētījuma rezultāti sniedz ieguldījumu ainavu arhitektūrā un dizainā, sniedzot ieskatu un ieteikumus skicēšanai kā vērtīgas pieejas iekļaušanai pilsētas atklāto telpu izpētē.