

EXERCISE A: INDEXES

Scale is important in architectural drawing. When drawing by hand, the scale of the drawing might be determined by the size of the paper it's drawn on. It might also be determined by the drawing's purpose: 1:1 drawings (i.e. life-sized/whole scale) are often used to specify how a detail of a building should be built/fabricated.

Making rubbings of objects or architectural details offers a way to make life-sized representations of 'things' in the world, and is an alternative to observational or measured drawing. This exercise is based on a rubbing of a doormat from Jessie Brennan's series *Conversation Pieces* (2014–15), made in collaboration with residents of the Robin Hood Gardens housing estate in East London before its planned demolition.

YOU WILL NEED

- A3 paper
- Wax crayon

EXERCISE

Find a part of a building, a material, or interesting surface, such as signs, metalwork, or stone textures. Lay a sheet of paper over it and rub the wax crayon over the surface.

Suggestion: consider making a composite drawing with rubbings of several objects on one sheet.

When doing this exercise, watch out for traffic and pedestrians!

EXERCISE B: SENSES

Drawing is an effective way of recording what we can see, but can it also capture information gathered with our other senses? The urban design practice Publica's drawings of the Barbican and Golden Lane estates represent the sounds (including rustling leaves, children's voices, cars) that they experienced while surveying these sites through text and graphic marks.

YOU WILL NEED

- A3 paper
- Pencils

EXERCISE

Choose a position on or near the high street. Listen closely to the different sounds and try to identify their sources. Record these sounds by drawing them.

Alternatively, take a short walk along the high street or through some of the side streets or bartons. As you walk, document the sounds that you experience.

Suggestions: consider the volume of different sounds, how can you show loudness and quietness? Think about incorporating other senses into your drawing, such as touch or smell.

When doing this exercise, watch out for traffic and pedestrians!

EXERCISE C: PATHWAYS

Drawings by Shelia O'Donnell, Peter Wilson and Guy Debord all describe journeys through towns, cities and landscapes. In Shelia O'Donnell's drawing, the architect annotates Giambattista Nolli's map of Rome (1748) with the pathways she took while exploring the city over five days in January 2020. Guy Debord uses a map of Paris to represent a 'drifting' experience of the city, representing the movement of people between different neighbourhoods with bright orange arrows.

Walter Marchetti's *Observations of the Movements of a Fly* (1967) also records movement through space, albeit on a smaller-than-human scale—a fly on a window.

YOU WILL NEED

- Tracing paper
- Map of the high street
- A3 paper
- Pencils and coloured pencils

EXERCISE (OPTIONS)

- a) Lay tracing paper over the printed map of the town. Trace with different coloured pencils different routes that you regularly take through the town. These might include trips to the shop, a journey to school or work, walks around the town. If you are not from Bruton, you might consider how you arrived at Stockwell House—by foot? By car? By a combination of modes of transport?
- b) Take a walk along the high street and the surrounding streets and bartons. As you walk, record the route that you take by tracing it over the printed map.
- c) Adopt Marchetti's approach and instead of tracing your own route, follow another person in the group, or an animal—or anything else that moves.

When doing this exercise, watch out for traffic and pedestrians!

EVERY BUILDING ON BRUTON HIGH STREET

This exercise is inspired by Ed Ruscha's work *Every Building on The Sunset Strip* (1966) in which the artist made a photocollage of all the buildings on a mile and a half stretch of Sunset Boulevard in Los Angeles.

We want to create a collective drawing of Bruton High Street. Each facade will be drawn by a different person.

YOU WILL NEED

- A3 paper
- Drawing materials

EXERCISE

Choose a building on the street plan of Bruton High Street. Find the building and draw its facade/elevation (i.e. its front, viewed straight-on) on an A3 sheet of paper. There is no set style. You are welcome to draw the drawing as sketchily or as intricately as you would like. Have fun with it!

When you have finished your drawing, bring it back to Stockwell House and stick it on the wall. We should end up with a mosaic of facades, that represent the whole of the high street.

When doing this exercise, watch out for traffic and pedestrians!