Woodbury University  
AR 280   2B: SITE ORDERS  SPRING 2006  
Mina Chow, David Freeland, Robert Kerr, Aaron Whelton

**project one**  >>  cite marking

"...landscape is not scenery...it is really no more than a system of man-made spaces on the surface of the Earth. Whatever its shape or size it is never simply a natural space, a feature of the environment; it is always artificial, always synthetic, always subject to sudden or unpredictable change."  
  - J. B. Jackson

"Working with and not against the site, something new is produced by registering the complexity of the given."  
  - Stan Allen

"Learning from the landscape is a way of being revolutionary for an architect."  
  - Reyner Banham

_Project_

This semester is concerned with issues of site and the development of an awareness of issues generated by context external to architecture. We will be focusing on issues of site and architecture through the lens of landscape and its design.

The meaning of landscape is currently undergoing a shift from a historical and pastoral view based in concerns of conservation and preservation to a view of landscape as generative, visionary and able to formulate new ideas of how to engage site.

Taking a cue from the writer Paul Shepheard we can begin to frame this new understanding. Landscape is not the constructed extension of the man-made out into, and over, the wilderness of the world. Rather, landscape (strategy: the overview) is the foundation that frames the way we build (tactics: an articulation of the strategy). In this view a reconsideration of landscape is necessary before we can meaningfully engage the problem of how to build on a site. By establishing a strategy and a corresponding tactical solution, a new ground will be constructed that synthesizes the conventionally distinct practices of architecture and landscape. The key question of this studio is:

How can an architectural language based in lessons of landscape increase our attentiveness and responsiveness to site conditions?

_Project one_ is a research project which will serve to build up a body of knowledge about landscape and a vocabulary for how to talk about design which will move beyond the architectural elements of conventional operations (door, window, wall, floor, roof, et al) and into the territory of invention. ‘Site’ and ‘context’ will be discussed as elements that must be read and translated rather than given and fixed.

This project will culminate in the production of a booklet to be distributed to the entire second year. This booklet will arrange the projects into a clear taxonomy of landscape strategies. The collection and distribution of your work will establish a benchmark which we will refer back to throughout the semester. Your research will also bracket the formal investigations you make for the remainder of the semester.

The first project is the basis of operation for rural and urban site conditions in Los Angeles which will follow.
process – 1: drawing research

First...
To begin, each student will be assigned a research precedent. You are to find out as much information as possible regarding the project by Friday, January 13th. There will be a pinup starting at 1:00pm sharp to review the research and your ideas about the design. Students are to make an initial attempt at diagramming the projects and will present these studies in sketch form.

Students may work together to compile research but each student will have their own interpretation of the projects and will be responsible for completing their own documentation. Use Woodbury’s resources to find the best information possible. Sources to consider include Woodbury’s library, architectural monographs, periodicals, Inter-Library Loan, Internet, bookstore, or, if possible, just take a trip to the site itself.

To guide your research we are providing a few articles relevant to this project. Look for quotes or passages that may be relevant to your research precedent or inspiring to your analysis. Make note of these quotes and be prepared to discuss them in studio. We will also use them as part of your presentation.

Second...
Pay careful attention to the way in which each precedent represents site conditions (contours, vegetation, water, lighting, paving patterns) and be sure to represent those features in your documentation. Each of these different materials is to be represented with contrasting collage patterns that convey the design strategy.

Your research will be presented on a single 23”x29” sheet, landscape orientation. Include the following information:

1. **Project Information**: Name, Location, Designer, Date (conception, completion)
2. **Material List** of ALL surfaces of the project. Be as specific as possible in the descriptions. Include both manmade and natural elements.
3. **View**. Include one 5”x7” (landscape) black and white photograph of the project from eye height (i.e. not a plan view). Choose a photograph which best describes the experience of this place. Cut the image out and carefully paste it to your board. Label the photograph with a brief description.
4. **Plan**. Scale will be determined according to each project to fit the area provided. The drawings must have a scale (architectural or engineering). All buildings will be rendered as a thick black line profile only. North should be oriented up on the page or clearly indicated if otherwise. This is a line drawing. Use lineweights, linetypes, hatches, stippling, collage, but do NOT use shading or colors. The finished drawing should develop a full range of values legible at a distance.
5. **Section**. Draw the section to the same scale as the plan. Construct the section if the information is unavailable.
6. **Diagrams**. Draw three diagrams of the project based on the ideas presented in Precedents in Architecture. Consider how the analysis described in this book, which are about architecture, can be understood when applied to landscape. Use the Legend provided on page xiii as a point of departure for your work. Drawing size: 7”x7” each. Choose 1 diagram from each of the groups below:

<table>
<thead>
<tr>
<th>GROUP ONE</th>
<th>GROUP TWO</th>
<th>GROUP THREE</th>
</tr>
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<tbody>
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<td>structure</td>
<td>plan to section</td>
<td>repetitive to unique</td>
</tr>
<tr>
<td>natural light</td>
<td>circulation to use-space</td>
<td>geometry</td>
</tr>
<tr>
<td>massing</td>
<td>unit to whole</td>
<td>symmetry and balance</td>
</tr>
<tr>
<td>additive and subtractive</td>
<td>hierarchy</td>
<td></td>
</tr>
</tbody>
</table>

"I said that architecture as landscape is a perception made tangible. Now I am saying that it is a prerequisite of architectural action to have a landscape strategy to frame it."
- Paul Shepheard
  The Cultivated Wilderness
7. **Axon.** Isolate one tectonic element from the project that is primary to the design. Draw the tectonic element as an axonometric. Provide a brief written description of the tectonic. drawing size: 7"x7"

8. **Patent pending.** Draw the primary strategy, or strategies, for place-making in a black and white line drawing. This can be a section, plan, perspective, axonometric, exploded drawing, etc. Provide a brief title or description below this drawing. Refer to the article "Patent Office" for inspiration. drawing size: 7"x7"

**Note:**
Drawing medium (computer vs. hand drafting, etc) will be determined per section by the instructor.

All drawings completed by hand will meet the following criteria:

The final document of your research will be presented on 23"x29" Strathmore, 300 Series, 70 lb 2-ply drawing paper, landscape orientation. The bookstore has numerous sheets of this paper in stock.

All text will be PRINTED on the computer in Arial font. Refer to the layout requirements for font sizes. Text will be arranged or grouped into blocks of text that will be cut out and pasted onto the sheet in a precise manner. Use spray mount as an adhesive (and not Tacky or white glue). Your text should be thoughtfully positioned on the page and carefully aligned to other elements. Text should be considered an element of equal importance to the drawings in the overall composition of the sheet.
_research precedents_

1. **2012 and Beyond for Flushing Meadows.** Queens, NY. Weiss/Manfredi Architects.
2. **Arroyo Parkway.** Pasadena, CA. Field Operations.
4. **Berlin Jewish Memorial.** Berlin, Germany. Peter Eisenman.
7. **Cretto in Gibellina: Lava Blanca/White Lava.** Gibellina, Sicily. Alberto Burri.
12. **Dutch Pavilion for Expo 2000.** Hannover, Germany. MVRDV.
14. **Field Rotation.** Governor's State University, Park Forest South, Illinois. Mary Miss.
15. **French Embassy Garden.** New York City, Field Operations.
17. **The Garden of Lost Footsteps.** Museo di Castelvecchio, Verona, Italy. Peter Eisenman.
20. **IIT Campus Center Competition.** Chicago, Illinois. Peter Eisenman.
22. **Interpolis Garden.** Tilburg, Netherlands. West 8 Landscape Architects.
23. **Monument and Memorial Site Dedicated to the Jewish Victims of the Nazi Regime in Austria.** Vienna, Austria. Peter Eisenman.
29. **Parc de La Villette.** Paris, France. Office for Metropolitan Architecture.
31. **Perimeters/Pavilions/Decoys.** Nassau County Museum, Roslyn, New York. Mary Miss.
32. **Place de la Revolution.** Paris, France. Room 4.1.3.
33. **Pole Field at Byxbee Park.** San Jose, California. George Hargreaves.
34. **Poplar Street.** Macon, Georgia. Walter Hood.
35. **Schouwburgplein (Theater Square).** Rotterdam. West 8 Landscape Architects.
36. **Shanghai Carpet.** Shanghai Yang Pu University City Hub, Shanghai, China. Skidmore, Owings & Merrill.
38. **Southeast Coastal Parks & Auditoriums.** Barcelona. Foreign Office Architects.
40. **Vietnam Veterans Memorial.** Washington D.C. Maya Lin.
41. **Wave Field.** University of Michigan, Ann Arbor, Michigan. Maya Lin Studio.
42. **The Women's Rooms.** Berlin, Germany. Room 4.1.3.
43. **WTC Memorial.** New York City. Michael Arad & Peter Walker.
44. **Yokohama Port Terminal.** Yokohama, Japan. Foreign Office Architects.
45. **Yokohama Portside Park.** Yokohama, Japan. Hiroki Hasegawa/Studio on Site.
_process – 2: site specificity

"Architecture: instrument for the invention of knowledge through action."
- Lebbeus Woods

The work to this point has taken you from research and analysis of a given precedent to a two dimensional diagrammatic interpretation of the key formal devices used in the design.

You are now asked to transform these findings into a three-dimensional model. The site for this portion of the project will be a 12"x24" sheet of white 2-ply museum board.

Begin with the diagram as a point of departure for how to approach this site. Combine the diagram with one operation listed below and transform the surface of the sheet to find a form where diagram and operation intersect.

Do not freeze at the daunting sight of the blank white sheet. This is the moment when the research moves from analytical to instrumental. Use the diagrams distilled from the research as a map for articulating the surface of your site.

Operations

- braid
- bundle
- burrow
- carve
- cut out
- erase
- fold
- hollow
- imprint
- imbed
- laminate
- mirror
- peel
- reflect
- rotate
- scale
- shift
- slice
- stretch
- torque
- trace
- weave
- wrap

Distributions – What are the spatial field implications of the tectonic axonometric and patent diagrams? Take the tectonic and "dissolve the idea of 'sculpture' as a delimited entity, an object distinct from the field it occupies." (Allen 26)

Issues to Consider:
- Use the lines, geometries, and proportions found in the research as a point of departure.
- element / composite
- This site is scale-less (or scale-full depending on the point of view).
- order / place
- Do not build on the paper, build in the paper.
- Negative / positive space. (blank space is not empty)
- The border of the sheet must be legible in the final product.
- contour / position
- The final form will be hung long side vertical (portrait). Consider the model from all vantages.
- figure / field
- Front and back are equal.

Process is critical in this step of the project. A first version of this process will be presented on Friday January 20.
_readings


 REFERENCES
306090-07: Landscape within Architecture. David Hays
CASE: Downsview Park Toronto. Julia Czerniak
Groundswell: Constructing the Contemporary Landscape. Peter Reed
Landscape Urbanism: A Manual for the Machinic Landscape. Mohsen Mostafavi
Landscrapers: Building with the land. Aaron Betsky
Moving Horizons: The Landscape Architecture of Kathryn Gustafson and Partners.
OPEN: New Designs for Public Space. Raymond Gastil
Phylogenesis foa's ark: foreign office architects. Sanford Kwinter
Points and Lines: Diagrams and Projects for the City. Stan Allen
Praxis, Issue 4: Landscapes. Amanda Reeser, Ashley Schafer
Radical Landscapes: Reinventing Outdoor Space. Jane Amidon
Recovering Landscape: Essays in Contemporary Landscape Architecture. James Corner
Re-Envisioning Landscape/Architecture. Catherine Spellman
Room 4.1.3: Innovations in Landscape Architecture. Richard Weller
Taking Measure Across the American Landscape. James Corner
"It is not necessarily what remains visible to the eye that matters most, but those forces and events that undergird the evolution of a place."
- Christopher Girot

The Los Angeles Network of landscape Development (L.A.N.D.) is establishing a series of museums around the region. The museum nodes will form experiences that are constructed within and focused on the immediate landscape. In other words, the primary exhibit of these museums is the landscape itself. This network aims to develop an appreciation of the numerous ecologies and histories present in each location while heightening visitor perception of each particular place.

The first L.A.N.D. Museum is on the rural site of the Vasquez Rocks Natural Area. The second museum in the series will be in an urban location.

Vasquez Rocks Natural Area
661 268 0840
10700 West Escondido Canyon Road
Agua Dulce, California 91390

Vasquez Rocks is defined primarily by the earthquake action of the nearby San Andreas Fault and has been appropriated by various groups over time for purposes including the hideout of a notorious Wild West outlaw, Hollywood filming location, the National Forest Service’s Pacific Crest Trail and as a Los Angeles County park. The L.A.N.D. Museum will add one more layer to this site.

Project One's research into place making will provide the foundation and the direction for the design of the L.A.N.D. Museum. The rich spatial and structural qualities of your models will be combined with site analysis, site response, human scale, materiality and program to establish a comprehensive idea of architecture's relationship to site.

Continuity between project investigations is mandatory. Use the Project One research as an instrument for making place.
_program

Common Ground
> Entry Court
  1,500 s.f. w/ a shaded viewing edge. A transition space from
  (car/horse/hiking) transport [movement and speed] to museum.

Solid Ground
> Sky Space
  400 s.f. and a minimum of 20'-0" above natural grade: A place for
  focusing on and framing the sky.
> Earth Room
  400 s.f. and a minimum of 20'-0" below natural grade. A place of and
  in the ground.
> Horizon Overlook / Lookout
  400 s.f. A place about the meeting of ground and sky on a micro or
  macro scale.

Shifting Ground
> Exhibition Space
  (3) x 500 s.f. each and requires conditioned spaces.
> Pacific Crest Trail Marker
  Make a connection between two places on the P.C.T. and your
  project. Join the two systems in a meaningful way (museum to P.C.T.
  or P.C.T. to/thru/over/under museum).
> Circulation
  as required

Ground Control
> Rangers Station
  (3) stations @ 100 s.f. each and requires a conditioned space.
> Map Room
  10'-0" x 20'-0" and requires a conditioned space.

Ground Water
> Toilets (men and women)
  5 each
> Lavatories (men and women)
  5 each
> drinking water (horses)
  11 stations

_schedule
handout project January 27th, Friday
visit to CLUI, MJT, SMMOA January 31st, Tuesday
review of site analysis February 3rd, Friday
site response February 7th, Tuesday
mid review February 14th, Tuesday
final review March 7th, Tuesday
site visit

You will need to visit the site over the weekend on your own. The following mapping and diagramming tasks will need to be completed during your site visit. These tasks establish the minimum amount of information necessary for the development of a site analysis. More drawing, collecting, photographing, collage-making, and diagramming of your own invention will be necessary to develop and explain your point of view regarding the site.

Required Site Analysis Documentation

> **USGS / Topographic map** (look for information with contours, not just shaded relief) YOU MUST HAVE A MAP FOR YOUR TRIP! Buy a map with contour lines from one of the following locations and use it to take notes about your trip to the site. Make notes regarding: views, manmade earthworks, water, structures, vegetation, wildlife, arroyos, pathways, signage, contrails, etc.

<table>
<thead>
<tr>
<th>Geographia Map and Travel Bookstore</th>
<th>California Map and Travel</th>
</tr>
</thead>
<tbody>
<tr>
<td>4000 West Riverside Drive</td>
<td>3312 Pico Boulevard</td>
</tr>
<tr>
<td>Burbank</td>
<td>Santa Monica</td>
</tr>
</tbody>
</table>

> **Mapping – plan**

1" = 100'-0"

Use your topographic map to add information about the site. Include as much information as possible. What are the characteristics which define this place? Consider vegetation, electrical poles and lines, streets, paths, fences, manmade structures, manmade earthworks, wind patterns, sun angles (in winter and in summer), sound (cars, animals, water, etc.). Map this information onto your map.

> **Mapping – section** studies of the site

1" = 50'-0"

Draw four sections through the site. Cut the sections in opposing directions (i.e. two sections North-South & two more sections East-West).

> **Mapping – photograph: montage**

Combine a minimum of 12 single photographs into one composite view of the site. The photograph should make a statement about the site. Take a position about how you could occupy this place. Consider where you stand when taking your photographs and be intentional in how you frame your view. Are the photographs all taken from a single spot? Are the photographs a parallel series of views scanning across the site? Do the photographs track a path, the horizon? The final image must contain an idea about the site.

All images must be black and white.
Each single photograph must be a minimum of 4"x6".
Mount this image on a single sheet of Strathmore.
Refer to the photocollages of David Hockney for inspiration.

> **Mapping – systems**

Observe and document one system operating on the site.
sun, air traffic, erosion, wildlife, automobile traffic, wind, trails, vegetation.
Diagramming -

Draw three diagrams of the site based on the ideas presented in *Precedents in Architecture*. Consider how the analysis described in this book, which are about architecture, can be understood when applied to site analysis. Use the Legend provided on page xiii as a point of departure for the graphic vocabulary of your ideas. Diagrams can be about plan or section. Use 1 diagram from each of the groups below:

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</table>

Fieldwork Tools

- sketchbook
- tape measure
- tape measure
- tripod
- sound recorder
- binoculars
- watch (time recorder)
- level
- Ziploc bags
- thermometer

Safety Reminders

- Bring water, sunscreen, hat, and map
- Stay on the established trails.
- If you bring it in, take it out with you (do not litter).
- Hike, ride or climb with at least one companion at all times.

_Reading_

Eco, Umberto. "On the Impossibility of Drawing a Map of the Empire on a Scale of 1 to 1" *How to Travel with a Salmon and other essays*. pg 95-106
project two >> L.A.N.D. Museum 001

N 34°29'8.6" W 118°19'2.1"

"As we experience space, and construct representations of it, we know that it will be continuous. Everything is somewhere, and no matter what other characteristics objects do not share, they always share relative location, that is, spatiality."

- A.H. Robinson,
  The nature of maps: essays towards understanding maps and mapping

_addendum_

The L.A.N.D. Museum has revised its program requirements to include the following elements. Align these new program elements with your design intention and site strategy.

_program_

> Picnic Tables
Provide 50 tables on the site with a minimum spacing of 20'-0". Each table should provide seating for a minimum of 4 people.

> Automobile Parking
Arrange 50 parking spaces at the point of arrival to the Vasquez Rocks Natural Area. This is a transition space from movement by automobile to movement by foot.

_numbers_ (from Site Analysis by Kevin Lynch)

Parking:

Parking stall length: 6 m (20 ft)
Parking stall width: 2.5 to 2.75 m (8-9 ft)

One-way aisle width, diagonal parking: 3.5 m (12 ft)
Two-way aisle width, perpendicular parking: 6 m (20 ft)
Total area of parking lot, per car: 23 to 40 sq m (250 – 400 sq ft)
Perhaps the synthesis of landscape, architectural, and urbanistic skills into a hybrid form of practice may allow for the invention of newly supple and reflexive built fabrics, new landscapes. Such dynamic surface structurings may be the only hope of withstanding the excesses of popular culture – restless mobility, consumption, density, waste, spectacle, and information…

-Alex Wall

The second L.A.N.D. Museum is located in downtown Los Angeles on the soon to be designed Grand Avenue Civic Park. The design and construction of the park have already been awarded to developer, The Related Companies, and groundbreaking is planned as soon as the end of this year. The intention of the studio project is to test the program of the L.A.N.D. Museum on several parcels of the park in order to explore strategic organizations incorporating landscape (systems and events/connective tissue) and architecture (object and space/program). The program remains primarily the same as the previous project. The architectural research explored at Vasquez Rocks remains relevant to the current project but requires reconsideration in relation to the urban context.

Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>03.21.06</td>
<td>Site Visit and Kevin Alter Lecture @ 6:30pm</td>
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<tr>
<td>03.24.06</td>
<td></td>
</tr>
<tr>
<td>03.28.06</td>
<td>Paulette Singley Presentation</td>
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<tr>
<td>03.31.06</td>
<td>Roger Sherman presentation</td>
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<tr>
<td>04.04.06</td>
<td>Review</td>
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<td>04.07.06</td>
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<tr>
<td>04.11.06</td>
<td>Marcello Spina Lecture</td>
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<tr>
<td>04.14.06</td>
<td>University Holiday</td>
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<tr>
<td>04.18.06</td>
<td></td>
</tr>
<tr>
<td>04.21.06</td>
<td></td>
</tr>
<tr>
<td>04.25.06</td>
<td>Final Review (date to be confirmed)</td>
</tr>
</tbody>
</table>
_program_

*Common Ground*

> **Threshold**
> 3,000 sf mixing space(s) between site and program.

*Solid Ground*

> **Sky Space**
> 1,000 sf and a minimum of 20'-0" above natural grade: A place for focusing on and framing the sky.

> **Earth Room**
> 1,000 sf and a minimum of 20'-0" below natural grade. A place of and in the ground.

> **Horizon Overlook / Lookout**
> 1,000 sf A place about the meeting of ground and sky on either a micro or macro scale.

*Shifting Ground*

> **Exhibition Space**
> (3) 1500 sf enclosed exhibition spaces.

> **MTA Bus stop marker** (where applicable)
> Verify routes and existing locations and provide a sheltered place to wait for the bus.

> **Bike Path**
> A continuous path through all the parcels of the site must be negotiated with the group and must include the points indicated on the site plan provided.

*Ground Control*

> **Los Angeles Urban Rangers Station** ([www.laurbanrangers.org](http://www.laurbanrangers.org))
> Curators of the land museum requiring the following spaces:
> ◦ 1,000 sf visitors’ center
> ◦ 500 sf map room
> ◦ (3) 200 sf enclosed work stations.

*Ground Water*

> **public toilets** (men and women)
> 5 each

> **lavatories** (men and women)
> 5 each

> **drinking fountain**
> 11 stations

*Aground*

> **Tables**
> Provide 20 tables for a specific user-group and activity.
- **site visit - 250 minutes and counting…**

The following diagramming and mapping tasks will need to be completed during your site visit. These tasks establish the minimum amount of information necessary for the development of a site analysis. You may need to produce additional data, drawing, collecting, photographing, collage-making, and diagramming to develop and explain a point of view regarding the site.

We will visit the site today using the MTA’s Metro Red Line. Do not drive your car downtown. Parking is expensive, difficult to find, and today's journey is an important part of the site visit. Carpool from Woodbury to the **Universal City Station** located at the intersection of Lankershim blvd & Universal Terrace Pky in North Hollywood. Parking spaces are limited (only 390 spaces are available in the lot) and we will be returning to campus to conclude the day so *drive together*. The Metro is $1.25 each way or $3.00 for a day pass. Take the Red Line downtown to the **Civic Center / Tom Bradley Station**. We will reconvene above ground at the entry on Hill Street between 1st and Temple to hand out maps of the site and give additional directions.

Each studio will be divided into two equal groups. The groups will work together to research the site and produce a series of site analysis diagrams. Each student will be assigned a specific diagrammatic task related to the site in addition to your responsibilities for general, overall site analysis and comprehension. Absorb as much information as possible about your site and the surrounding context. This experience is intended to be compact and intense. However, allow yourself to explore, wander and question. For safety please roam the streets in groups today.

> **Tour of the Monuments of Urban Los Angeles** – In the spirit of the Robert Smithson reading you are asked to document your entire journey to, through, and from the site today. Produce a graphic (narrative) novel (document) of your journey. Consider this narrative as a form of site analysis. The ‘tour’ should be on 8½ x 11 sheets, landscape format. Bind the sheets into a set/document/flipbook.

> **Diagramming** – The two groups will work together to document the entire site. Each member of the group will be responsible for collecting data for three diagrams from the following categories:

1. points constellation
2. lines flow
3. planes surface

Allow the information supporting your diagrams to emerge from a careful observation of the existing site conditions.

For Friday, compile the data from your site research into a set of diagrams (3 each) at 1" = 100'-0". Present the diagrams in portrait format (Grand street oriented vertical).

> **Mapping** – Each student will be provided with a map of the site boundaries to use during the site visit. An AutoCAD file of this map will be made available for your use over the course of this project. This is your base information for the development of your project. You may find it necessary to seek out additional maps of this site in order to acquire a complete picture of this place. Use everyday sources: Thomas Brothers Guide, Metro rail and bus maps, USGS, etc. Look for multiple methods of documenting the site. *Make notes about your trip on the map.* Consider: movement, stasis, patterns, user groups, views, exchange systems, architectural styles, water sources and paths, structures, scale, metronomy, vegetation, wildlife, pathways, signage, contrails. Use your map as a
documentation of your journey and the discoveries along the way and incorporate it into your ‘Tour.’ The document you produce today is also the raw data for the mapping diagrams you will draw in studio. Those diagrams will constitute site analysis and will eventually lead to a clearly diagrammed site response.

> Mapping – section studies of the site.

- Section 1: Music Center to City Hall  
  $1" = 100'-0"$
- Section 2: First Street to Temple  
  $1" = 50'-0"
- Section 3: NW/SE through your parcel  
  $1/32" = 1'-0"$
  and include the adjacent street
- Section 4: NE/SW through your parcel  
  $1/16" = 1'-0"$
  include the face of the buildings on each side

There is a lecture tonight by Kevin Alter at 6:30pm. Attendance is mandatory. We will be done with our site visit in time to attend the lecture.

_reading_

