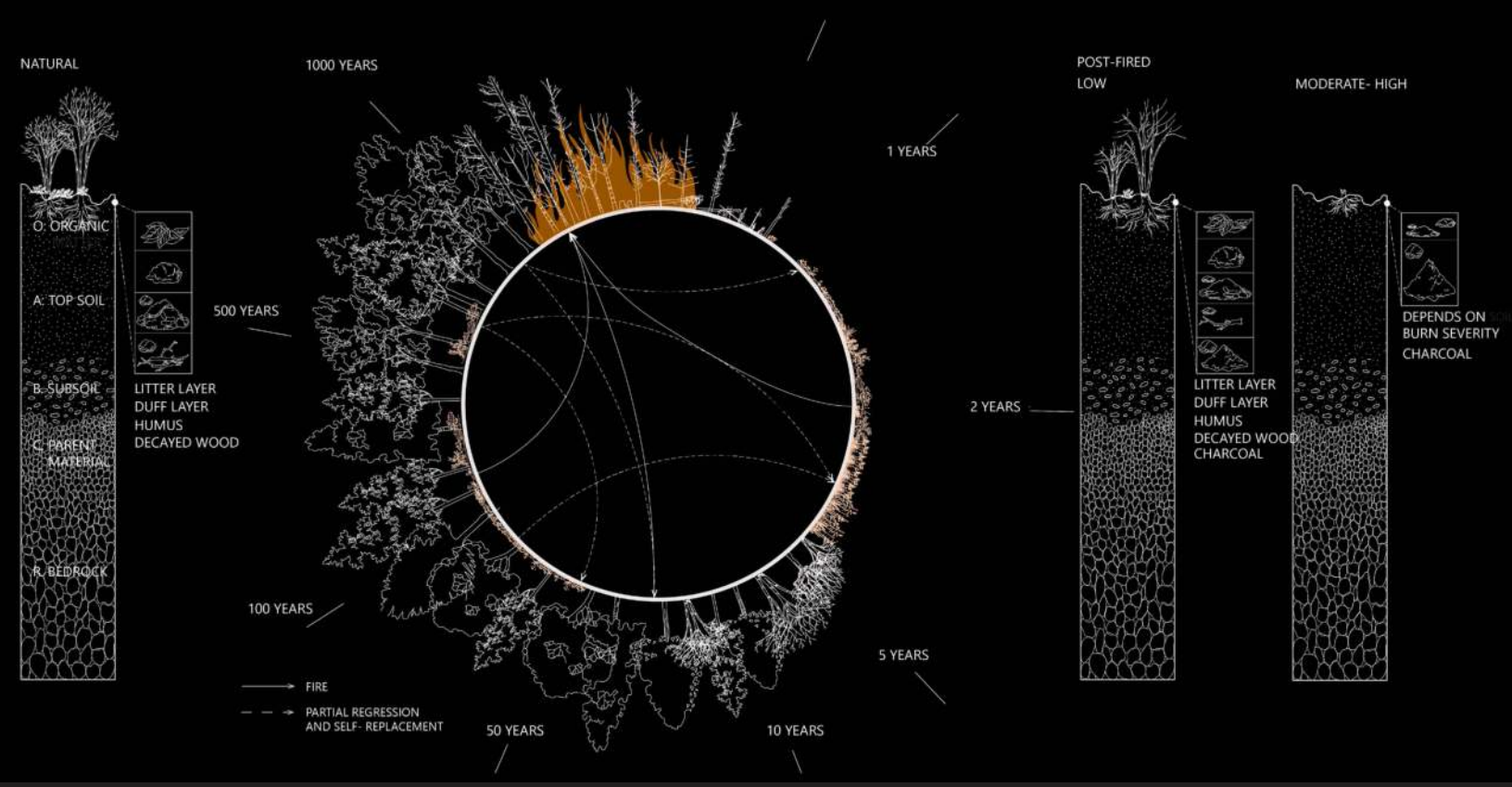


Module I:
Unpacking the Bay

research . mapping . modeling

LAR 7020 Foundation Studio IV . Spring 2025

"As a creative practice, mapping precipitates its most productive effects through a finding that is also a founding; its agency lies in neither reproduction nor imposition but rather in uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds. Thus, mapping unfolds potential; it re-makes territory over and over again, each time with new and diverse consequences."

James Corner, "The Agency of Mapping"

UVA SCHOOL OF ARCHITECTURE

department of landscape architecture

Schedule

Launch: Thursday, January 18th

Review: Thursday, February 1st

Image by Binyu Yang, Jiajing Lyu, Pin Hui Wang
LAR 7020 Spring 2020, Module I

Module I seeks to unpack the issues framed in the studio introduction through simultaneous research, mapping, modeling, and manifesto creation. Its objective is twofold: 1) to become familiar with the Chesapeake Bay through a variety of representations, lenses, and scales, and 2) to establish a series of core design values, also informed by site visit, that will help guide the work of the studio.

More than simply collecting information to document existing conditions, research as defined in this module should focus on asking good questions and generating new knowledge to set a strategic agenda for the remainder of the semester. Because you are working at the territorial scale, work performed in this module should involve mapping across multiple site scales and projections; research along multiple timescales to reveal past, present, and future states; and indexing along expanded horizontal and vertical transects to reveal geological and atmospheric conditions. In addition, this module asks you to take a speculative approach, drawing conclusions, forming questions, and establishing hypotheses. In other words, this research is not neutral—rather, it should tell a particular story about the Chesapeake Bay that lays a foundation for future strategic investigation.

It is critical in this phase that your research is not restricted to planimetric maps and diagrams. Rather, you should develop research utilizing a variety of metrics and formats including diagrams, sections, visualizations, animations, models, and writing.

Objectives

The objectives of this module are:

1. To become familiar with the Chesapeake Bay through a variety of lenses
2. Define a bounded research topic represented through text, imagery, mappings, diagrams, etc.
3. To establish base representations for tangible discussions, site visits, and future design explorations
4. To develop a manifesto outlining your team's stance on landscape architecture, territorial design, and the Chesapeake Bay, which will guide your strategic approach to future intervention throughout the semester

Part I: Research + Mapping

Working in groups of three, students should select one lens from each of the three groups in the list below. Together, these lenses should help you to form a perspective through which to view the complex and challenging nature of the Chesapeake Bay, and ultimately to frame strategies for targeted intervention. For each lens, students should gather topical maps, datasets, texts, and other primary sources, with a focus on multiple scales:

1. the scale of the entire Chesapeake Bay and Delaware River watersheds
2. the scale of a defined sociocultural, economic, or ecological subregion
3. the scale of smaller communities your team identifies within that subregion (towns, farms, neighborhoods, hydrologies, habitats, etc)
4. specific sites within the Chesapeake Bay as they relate to your lens

To catalyze this research, you may find it helpful to focus on one or more historical events or epochs (policies and laws, technological innovations, migrations, conflicts, floods, droughts, subsidence, etc.) which have occurred or are occurring in that subregion.

Socio-Cultural Lenses:

1. **History** Consider historical photos, aerials, timelines, important events, etc. at multiple timescales, including geological, paleontological, and anthropological.
2. **Culture** Consider holidays, celebrations, cultural practices of indigenous, immigrant, and second-generation communities, importance of water and landscapes in these cultural practices, etc.
3. **Society** Consider current demographics and demographic shifts, countries of origin for immigrant populations, population dynamics, age groups, etc.
4. **Politics** Consider political structures, policies, and voting trends in the area over time as a reflection of values, concerns, and views towards the land, water, and people.

Technology Lenses:

5. **Infrastructure** Consider the physical infrastructure that has shaped the bay

and surrounding lands such as spillways, ports, canals, roadways, etc.

6. **Surveillance/Sensing** Consider the technological apparatus of the security state, methods of environmental sensing, industries of science, scope of remote monitoring, etc.
7. **Intelligence** Consider the role of computation to choreograph the logistics, environmental management, cultural perception, etc.

Economic Lenses:

8. **Economy** Consider poverty, agricultural and industrial revenue, federal incentive funding, etc. from both micro (individual/company scale) and macroeconomic (state/nation/global) perspectives
9. **Technology** Consider patents, key agricultural, hydrological and mobility technologies, maritime industry, military industrial complex, and other economic drivers.
10. **Productive** Consider industrial and agricultural practices over time, major crops and historic yields, federal incentives/subsidies, major industries and players, environmental impacts, etc.

Ecological Lenses:

11. **Hydrology** Consider water bodies and systems (especially as these have changed over time), dams and hydrological infrastructure, groundwater, historic rainfall and droughts, seasonal patterns, etc.
12. **Ecology** Consider flora/fauna, impacts of climate change, subsidence, erosion, species migration, and industry/agriculture on the region's ecology, etc.
13. **Geology** Consider topography, bathymetry, topographic shifts, geological history, soils, subsidence, etc.

Each team will create an atlas that organizes and narrate the research. The atlas will be a designed publication, presenting maps, drawings, photographs, timelines, etc to clearly identify the issues and the body of research that is being defined. The atlas will be a frame that will be used to examine the complex issues of the Chesapeake Bay and the Pocomoke Sound.

Part 2: Manifesto

In addition to mapping and gathering information, each team will be asked to consider their collective design interests, beliefs, and agendas, and how those will come into play this semester as you create speculative territorial scale design proposals for the sites in the Pocomoke Sound. These beliefs should be summarized in a PowerPoint presentation with a maximum of 10 slides, that should combine text and imagery to convey your teams' values. Rather than attempting to summarize the atlas, or outline a specific site design approach, these manifestos are meant to be evocative (and provocative). While a manifesto can include critique, it should be normative, focused on what should be (this does not mean it needs to be resolved into a tangible proposal of any kind). The manifesto may define a problem or need and outline a critical gap in thinking, method, or approach. You may choose to highlight a certain mood, set the tone (optimistic or pessimistic), establish a branding approach, highlight the characteristics of the Chesapeake Bay landscape, or boldly state and contextualize your team's core tenets. With a manifesto you should define the scope of the work and articulate what is at stake.

Part 3: Site Representation, Initial Base

An integral way to learn about a site is through the creation of a base map. As a team, you will develop a base map that includes topography, water bodies, land cover, roadways, and structures. The base map will be composed of a highly crafted drafted plan using AutoCAD or Rhino that can have illustrative elements to express features that your team believes are important.

Note that base maps are not neutral, as you will be selectively representing site characteristics and relationships, so be intentional and specific as to what features are included, excluded, highlighted or restrained, and why. How you represent these features in relation to each other (e.g., using variations in resolution, scale, line hierarchy, layering technique) should also be aligned with your team's collective value and what is and should be positioned as an "existing site condition."

Each representation needs to be composed on a 36" x 48" sheet (portrait or landscape) at 1:10000

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Part 4: Key Moment, Physical Model

Based on a current understanding of the site, develop a physical model that explores the tripartite interface among land, water, and the lens(es) your team has chosen. The model should use no more than three materials and will be at a smaller scale than the initial base map drawing, focusing on an area within the site where this relationship exists.

Optionally, each team may also choose to create digital models, diagrams, and/or other explorations to explain a range of key moments. The primary purpose is to describe the site as your team understands it and to be able to use the representations for site positioning and initial design explorations.

Part 5: Site Reconnaissance Hypothesis (field trip preparation)

During the field trip, teams will document and explore various aspects of the Bay through chosen lenses and manifesto. This exploration will involve drawing, photographing, (potentially scanning with LiDAR), conducting interviews, taking notes, documenting material properties, making measurements, and observing social-environmental variables. These activities aim to build a more comprehensive "dataset" of prototypical conditions that can only begin to emerge via in-situ fieldwork, giving site- and scale-specific nuances to test potential design directions. The methodology will emphasize thorough documentation and analysis, ensuring that you can apply the data collected to inform and refine design proposals. The purpose of the trip and reconnaissance is twofold: 1) to verify spatial, material and other quantitative, qualitative and anecdotal information to document details about the site(s), its surrounding, use, and changes that are occurring; 2) to gain new insights about the site(s) such as season-specific material or ecological conditions that are difficult to observe via information provided by the studio, stories around/about the site(s) that may be useful for making decisions along the process of developing your team's propositions, etc.

Deliverables

The description of each deliverable outlined below is intended as a general guideline—the specific format and contents of each deliverable should be developed

in teams during desk crits. The following list of deliverables outlines minimum requirements for satisfactory completion of this module. Additional output is strongly encouraged.

1. **Atlas**: A refined print publication, that is 8.5" x 11", 11" x 17" spreads, which synthesizes your group's research and mapping through your chosen lenses. The atlas should be cohesively designed, and should include a variety of maps, diagrams, photos, and accompanying text.
2. **Manifesto**: A PowerPoint presentation with maximum 10 slides that outlines your group's approach, beliefs, desires, and stance towards the Chesapeake Bay in a clear, compelling manner. This is NOT a summary of research, nor a plan for specific design goals. Rather, the manifesto should be a bold, provocative opinion statement presented visually, which will continue to evolve throughout the semester.
3. **Site Representation/Initial Base**: Each team will create an initial representation of their assigned site on a 36" x 48" sheet at 1:10000 as well as any accompanying diagrams, models, etc.
4. **Key Moment Model**: Physical model using up to three materials representing a key moment of land/water/lenses interface..
5. **Site Reconnaissance Hypothesis**: Reconnaissance plan, on one 11" x 17" spread (two Letter size pages), outlining team's fieldwork objectives, hypotheses or questions that will guide your visit, simple itinerary/schedule for team's work, methods, materials and tools needed to verify or gather information, sites to be visited and studied, qualities of sites to be captured. In addition to text, use maps, diagrams and found photos, etc as necessary to develop and describe your plan.

Module I: Unpacking the Bay

Wk01	*1/14*	*T*	*1400-1700*	*Module I Introduction* *Team and Site Selection*
Wk01	*1/16*	*Th*	*1230-1700*	*GIS Tech Support + Desk Crits*
Wk02	*1/21*	*T*	*1230-1700*	*Pin-up*
Wk02	*1/23*	*Th*	*1230-1700*	*Desk Crits*
Wk03	*1/28*	*T*	*1230-1700*	*Pin-up*
Wk03	*1/30*	*Th*	*1230-1700*	*Module 01 Review*
Wk04	*2/04-2/07*		*FIELD TRIP*	

Readings + Resources

Readings:

- Atak, Tulay. "A Selection of Architectural Manifestos," n.d.
- Brink, Adri van den (editor), Diedrich (editor) Bruns, Hilde (editor) Tobi, and Simon May 24-] (editor) Bell. Research in Landscape Architecture: Methods and Methodology. London, New York: Routledge, 2017.
- Corner, James. "The Agency of Mapping: Speculation, Critique and Invention." In Mappings, edited by Denis E. Cosgrove. Critical Views. London: Reaktion Books, 1999.
- Corner, James, and Charles Waldheim. "Aerial Representation and the

Recovery of Landscape." In Recovering Landscape: Essays in Contemporary Landscape Architecture, 121–40. New York, NY: Princeton Architectural Press, 1999.
- Davis, Brian. "The Asymmetry of Landscape: Aesthetics, Agency, and Material Reuse in the Reserva Ecológica de Buenos Aires." Journal of Landscape Architecture 13, no. 3 (September 2, 2018): 78–89. https://doi.org/10.1080/18626033.2018.1589145.
- Way, Thaisa. "PLATFORM: Why History for Designers? (Part 1)." PLATFORM, March 2, 2020. https://www.platformspace.net/home/why-history-for-designers-part-1.
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Additional References:

- Abrams, Janet, and Peter Hall. Else/Where: Mapping New Cartographies of Networks and Territories. Minneapolis, MN: University of Minnesota Design Institute, Distributed by University of Minnesota Press, 2006.
- Conrads, Ulrich. Programs and Manifestoes on 20th-Century Architecture. Cambridge, Mass: MIT Press, 1970.
- Corner, James (editor), and Alison Bick (editor) Hirsch. "Aerial Representation: The Irony and Contradiction in an Age of Precision." In The Landscape Imagination: Collected Essays of James Corner, 1990-2010, 133–60. New York, New York: Princeton Architectural Press, 2014.
- Corner, James S., and Alex S. MacLean. "Aerial Representation and the Making of Landscape." In Taking Measures: Across the American Landscape. New Haven [Conn.]: Yale University Press, 1996.
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- design manifestos .org. "Design Manifestos .Org." Accessed December 30, 2024. https://designmanifestos.org/.
- Desimini, Jill. "Cartographic Grounds." Places Journal, January 17, 2013. https://doi.org/10.22269/130117.
- "D.I.R.T. Studio." Accessed December 30, 2024. https://www.dirtstudio.com/#schtick.
- Edward Tufte. "The Visual Display of Quantitative Information." Accessed December 30, 2024. https://www.edwardtufte.com/book/the-visual-display-of-quantitative-information/.
- "Manifesto - Open Systems." Accessed December 30, 2024. https://nodesignonstolen.land/manifesto.
- "The New Landscape Declaration Book | Landscape Architecture Foundation." Accessed December 30, 2024. https://www.lafoundation.org/resources/2017/11/new-landscape-declaration-book.
- Waldheim, Charles. "Aerial Representation and Airport Landscape." In Landscape as Urbanism: A General Theory, 140–57. Princeton University Press, 2016. https://doi.org/10.2307/j.ctvcszzn2.