

LANDSCAPE STUDIES INITIATIVE . SUMMER 2018 . FIELDWORK PREP

OUTPUT SAMPLES / DATA



TECHNOLOGIES MINIMAL ANALOG DIGITAL

PREPARED MATERIALS

Preloaded historical maps, existing topography, overlaid datasets, historical image series, etc.

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14

SMARTPHONE PHOTOS

The capabilities, data, and smarter engagement on our ubiquitous devices



Video is easy but expansive (storage-wise), editing and storyboarding are the real challenge

SOUND SAMPLING

Capturing amplified and immersive audio manipulations, as well as communication



SURVEYING & GPS SENSORS

Glocal coordinates, global grids, and the metrical codification in old school triangulation



All the systems, novel instruments, and aggregated matter than one might care to consider

PREPARED MATERIALS SAMPLES AND TYPES



GENERAL EQUIPMENT:

assumes students have installed typical design programs (Adobe, arcMap, Rhino/Cad)
students are expected to print a packet of materials for field-use (unknown printer availability in Germany, unknown on vs. off-line access copies for reference)

USAGE:

In advance of the trip to Muskau, the Landscape Studies Team is compiling and georeferencing historic prints and maps for use on-site. Based on a series of representative fieldwork exercise ideas, students will be asked to print these materials at multiple scales to track their progress on site, to compare changing plant growth, shifting program, and views over time, as well as to assist with surveying notes.



(above) Itineraries, alterations, views - coordinated maps in GIS and aquatint prints from Puckler (minor sample, shapefile with true details in progress)

Print version (w/ location tags) and overlay photos, secondary storage in phones to enabled study & comparisons (Hints/Precedents/Letters)



PREPARED FORMATS SHAPEFILES/PRINT MAPS, INDIVIDUAL IMAGES/CATALOGS, LAYERED PSD, ETC.



Topographic/3d contemporary data - (Muskau, Potsdam, Berlin, etc.) Shapefile integration & Mesh models (for raster overlays, inspection)

LINKS/SOURCES:

ARCGIS:

https://uvalibrary.maps.arcgis.com/home/group.html?id=9f42d10f250c4680bfd4e0f4fcce65b9#overview

ZOTERO:

https://www.zotero.org/groups/2144277/landscape-studies/items/collectionKey/2FCCEWHQ

USAGE PROCESSING/INTEGRATION:

Basic instructions, on compiling maps on-line, as well as working with desktop arcgis will be distributed to fieldwork students. They will learn how to set-up bookmarks (for scale) and layouts for paper 'atlas' printing. Basic instructions will also be distributed for making new map services layers during the fieldwork (when internet access permits). More advanced editing - including the creation of new datasets (assembling new photo datasets) - will likely be done by RAs in the fall following site work.

The early and on-going integration/storage of materials in arcmap on-line makes them available as wms for platform integration and storymap essays.







Middle: Wider period maps /thematic cartographies & texts Bottom: Wider precedent prints / intermediate visuals collated

TECHNOLOGIES & TECHNIQUES MINIMAL . ANALOG . DIGITAL

RE-PRESENTING SITE, DESIGNING DOCUMENTATION

SMARTPHONE PHOTOS SAMPLES AND TYPES



- Date / Time
- Latitude / Longitude / Elevation
- Estimated location (address)
- exposure/ISO/focal length
- size/dimensions
- cameras/phone model
- etc.





GENERAL EQUIPMENT:

assumes student smartphone use (sim)

see video for hardware/accessories

USAGE:

At this point, students smartphones work fairly well for capturing stills, video, and audio, and have the optional integration of gps, secondary tracking apps, simple bike/body mounting and raw image capabilities for post-processing color. Given these features, each team doing fieldwork is expected to have individual phones and a minimum of one shared sim-card to enable gps/ cellular triangulation and position tracking. It is also suggested that students have travel tripod, to assist in photo documentation of archival materials.



Typical Options, iOS 6+ and Samsung/Android 7+ (12mp, raw, hdr) Location Data integrated (based on mobile options) error 5m Tripod for mounting and decent archival photographs



PHOTOS + SOFTWARE 'VIEWS', MIXED SCALES, COMPARATIVE SAMPLES, ~GPS, ARCHIVAL CAPTURES



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Adobe Lightroom - batch metadata edits, checks, spatial preview

LINKS/INSTRUCTIONS/COSTS:

- <u>CC Classic Lightroom (trial/subscription)</u>
- <u>CC Bridge (trial/subscription)</u>
- Exiftool (freeware) optional
- Example color charts (amazon)

NOTES: PROCESSING/INTEGRATION:

The team will be using bridge to add additional metadata to all images captured during fieldwork, as well as lightroom to enable easy alignment (by timestamp) with gps tracks. Students will be provided with short tutorials on using these adobe programs and instructions for daily batch storage of their images. The initiative will likely not need raw capabilities, outside of archival shots, but will also provide instructions on camera settings for those captures. Extra in-phone storage and backup batteries are recommended for longer fieldwork sessions.

Any advanced extraction of metadata (exif files and tags) will likely be done by RAs during fall post-processing.





Top: Exiftool (GUI) for extracting metadata (create linked datasets) Middle: color charts for digitization, adj. in Lightroom or Photoshop Bottom: RePhotos: Overlay App (researching) for position comp.

TECHNOLOGIES & TECHNIQUES MINIMAL . ANALOG . DIGITAL

SMARTPHONE VIDEO SAMPLES AND TYPES



GENERAL EQUIPMENT:

assumes student smartphone use (sim)
storage (cards, hard-drives) will be necessary given size of video's

USAGE:

Small go-pro style video camera can be easily mounted to capture riding videos with minimal worry. We anticipate each group will have one such camera for filming itineraries at Muskau. A number of phone mounts are available for a similar effect.

Each technology has its pro's and con's - smart phones produce higher quality video, with wider color range, but lose power quickly. Ideally, groups could capture in both structures, using phone to simultaneously collect gps tracks.



Typical Options, iOS 6+ and Samsung/Android 7+ Tripods for mobile and archival photos, temp. bike mounts

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VIDEO + HARD/SOFTWARE SEQUENCE, MONTAGE, STILL EXTRACTIONS/REMIX, ANNOTATION/ANALYSIS



Adobe Premier for initial cuts (also var. free mac options)

LINKS/INSTRUCTIONS/COSTS:

- <u>CC AfterEffects (trial/subscription)</u>
- Flexible mounts (amazon \$20-40)
- Lenses (amazon \$15-30) optional
- Action Cameras (amazon \$35 +)

NOTES: PROCESSING/INTEGRATION:

Students will be provided with camera settings and instructions on go-pro use, as well as directions for basic cutting, tagging, and simple editing in adobe AfterEffects. Each team will be provided with simple bike/chest mounts (3) and go-pro (knock-offs).

We anticipate minimal editing in the field, but will provide students with instructions on time manipulation, layering, keyframe animation, and rendering to enable the quick production of synthetic videos commenting on site itineraries or particular dynamics/parallax features of select views or site components. RAs in the fall may add additional tags to the videos, but the anticipated use is for editing – as standalone visual arguments or storymap elements – in the spring seminar.





Top: Adobe AfterEffects for annotation, animation (etc. editing) Middle: Wide angle and other lenses, clip-on Bottom: Alt. Action Cameras - Crosstour Action Camera, etc. see also aerial sensing, sound sampling for video integ.

TECHNOLOGIES & TECHNIQUES MINIMAL . ANALOG . DIGITAL

SOUND SAMPLING



GENERAL EQUIPMENT:

assumes student headphones / phone
storage (cards, hard-drives) will be necessary given external devices

USAGE:

Building off of basic phone capabilities and simple attachments like Lavalier mic's, it is very easy to do decent sound sampling in the field. Although phone mics vary in number (from 1-3) and have directional limitations, there are enough native recording apps to make site-focused field sampling (discrete areas, non-moving samples) easy to capture and edit for noise. Likewise, with Lavalier mics, lectures can be captured and combined with visual slideshows to provide focused introductions to the different parks.



Mono/Stereo-recordings in iOS 6+ and Samsung/Android 7+ Not particularly pleasant/useful outside quiet, interior use Many incorporate speech-to-text capabilities (mp3, transcript)

SOUND + SOFTWARE LECTURES, SITE SAMPLES, REMIXING FOR VIDEOS, PODCASTS, TEXTURES





Adobe Audition for initial cuts, noise damping, and edits Integrates well with Premier

LINKS/INSTRUCTIONS/COSTS:

- <u>CC Audition (trial/subscription)</u>
- Audacity (freeware)
- <u>Zoom ZH1 H1 (amazon \$80-100)</u>
- Lavalier Mics (amazon \$20-30)

NOTES: PROCESSING/INTEGRATION:

Students will be expected to use their own phones for recording. They will be provided with a basic list of recording apps and instructions on how to use Audition to reduce noise and make based cuts for assembling lectures or sound collages. Two-three lavaier mics will be available during the trip and we will make multiple recordings of all lectures (for redundancy) as well as having students shot key images (or video) to capture visual and verbal orientation.

We anticipate minor editing in the field - basic noise reduction - and the tagging of relevant file contents. Tutorials will be sufficient for students to create layered sound collages, combine video and sound edits, or develop quick cuts or segments of the longer lecture tapes. RAs, in the fall term, will compile lectures and slideshows for web intergration.





Top: Freeware alt. Audacity Middle: Zoom ZH1 H1 Handy Portable Digital Recorder Bottom: Lavalier microphone for lecture recording

TECHNOLOGIES & TECHNIQUES MINIMAL . ANALOG . DIGITAL

AERIAL SENSING/PHOTOS



GENERAL EQUIPMENT:

assumes adequate testing time to confirm usage
cameras/ir collection could be use in ground capture

USAGE:

Given the issues of finding adequate wind and/ or helium while traveling, the team will likely not have the opportunity to use tethered, aerial photomapping. We hope to test at UVa either way.

That said, given the use of go-pro knock-offs for video capture, we will have the opportunity to show teams how to retrofit those cameras for an extended range of infra-red capture and thermal/saturation attributes.



Kits and Instructions for kite/balloon mapping for photogrammetry (avoids international licenses issues, but requires helium/wind) Miscellaneous rigs for dual infrared and regulation cameras needed

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AERIAL + HARD/SOFTWARE PANORAMAS/PLANS, PHOTOGRAMMETRIC 3D, THERMAL, PHOTOSYNTHESIS



Autodesk Recap for photogrammetric assembly Adobe Photoshop for basic tile/panorama assembly

LINKS/INSTRUCTIONS/COSTS:

- <u>Autodesk Recap (free/student version)</u>
- <u>CC Photoshop (trial/subscription)</u>
- Infragram.org (free/web-based)
- Ir lenses + Action Cams (public lab \$125+)
- combined balloon/kite kits (public lab \$180+)

NOTES: PROCESSING/INTEGRATION:

The team has one public lab kit for grassroots mapping and two infra-red conversion kits for cameras. Students could be provided with conversion instructions (from public lab) for taking thermal/ir photos and post-processing instructions for meaning full band conversion in photoshop. Current infra-red tests have been less than stellar in offering additional information. We are documenting the results, but won't likely access students to adapt cameras for field use.

Additional aerial and recap tests are tbd.







Top: Adobe AfterEffects for annotation, animation (etc. editing) Middle: Wide angle and other lenses, clip-on Bottom: Alt. Action Cameras - Crosstour Action Camera, etc. see also video, photo editing and tagging for software



SURVEYING & GPS SAMPLES AND TYPES







GENERAL EQUIPMENT:

assumes student math abilities

· labor intensive, body intensive means to formal info

USAGE:

Given the fairly error prone nature of gps (3m vs. 5m on phones) the team has opted not to spend on hand-held gps units. Likewise, laser sights work well in defined spaces and dark areas, but are not particularly effective in the open. Surveyors tape, flags, traditional compasses, and a level that displays incline angles are enough for measuring small transects. At the simplest, sighted angles and orientation alignments, aside parallax photos, could be recorded to discuss the structure of framing views. More intense measurements, of select areas or transects, would require an afternoon of commitment



Affordable gps (Garmin, under \$500) are ~3m accurate Not convinced the cost is worth the 3-5m phone accuracy Both need to be checked before uploading/aligning other materials (profession correction/antenna's run in the 3-5k range)

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SURVEY HARD/SOFTWARE SMALL AREA ARTICULATION (+ NOTES), FEATURE MEASURES, + ESTIMATIONS





ArcGIS imports for gps track/pt checking (and/or cad to gis import and rectify)

LINKS/INSTRUCTIONS/COSTS:

- <u>ArcGIS (trial/UVa subscription access)</u>
- <u>AutoCAD (free student version)</u>
- Garmin etrex 20 or 30 (amazon \$150-200)
- <u>Military Compass (amazon \$15-30)</u>
- Laser Depth Measure (100m) (amazon \$45 +)
- Surveying Tape (100ft) (amazon \$12 +)
- Individual Notebooks, scales, etc.

NOTES: PROCESSING/INTEGRATION:

The Initiative will carry enough compasses and tape measures to enable two teams to survey a small area. A short introduction to field triangulation and error reduction will be distributed to students, with notes on record taking on angles/distances/ informal intersections. Because the of the timeintensive translation of site records, students should have a very specific reason for choosing to survey an area. They should consider alternate approaches to capturing that data, like pacing and simply sighting heights, and, if committed, what resolution of information they really need for argumentation.

Given the finite time constraints, students will likely tag their notes/photo records but major spatial assembly will be assembled by RAs during the fall.





Top: CAD/Rhino for plotting collected pt/angle/distance data Middle: Laser depth sight (100 m) - some trig incorporated Bottom: Tape measure - site to feature scale articulations (m-mm) note: surveys require heavy note taking, 2 people, translation

TECHNOLOGIES & TECHNIQUES MINIMAL . ANALOG . DIGITAL

DRAWING, COLLECTING



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GENERAL EQUIPMENT:

assumes student phone use as 'scans'

USAGE:

Drawing, as an analytic tool, and collection of site materials, as a sampling strategy, are both quick and easy ways to assemble a body of information full of gradients, tactile details, and synthetic nuances that are easily lost in the reliance on photography. Groups are encouraged to draw in tandem with video and photo work, as well as, systematically sample across Muskau, during their 3 days of site work. Baseline guides - for noting agent, area, weather, time - will be distributed and should be included on sketches, bag tags, etc. to enable easy addition of metadata (and scans of materials) to the database.



sketch books, notes: Will Gist, Carlos Ferguson - quick frames, notes cubic samples kit: ziplocks, sharpies, string, sort (Gilles Clement)

MISC. INCORPORATION COLLECTIONS (PHOTO/MAIL), HERBARIA, MATTER AS MEDIA, OTHER TACTICS



Leaf prints, Charcoal sketch/wash (Mathur, da Cunha)

LINKS/INSTRUCTIONS/COSTS:

predominantly low tech, sketch materials

integrations with archival photos (metadata)

NOTES: PROCESSING/INTEGRATION:

Students will be expected to bring a field notebook and drawing materials (pens, pencils, charcoal) as well as bags, tape, and sharpies. The initiative will provide a gridded plates with color cards to enable photographing materials in the field. Students should expect to use their travel tripods for informal 'scanning' of sketches and notebooks.

In advance of the fieldwork, tutorials and samples of consistent note keeping as well as sketch annotations will be provided. Additional tactics for coordination will also be provided, like photographing samples for gps registration. It is anticipated that students will largely 'scan' and organize their sketches/collections in bridge, with any synthetic drawings incorporating other media or simply systematizing layouts to match collection principles. Additional metadata extraction, from notes, and color corrects will be done by RAs in the fall.







Top: Mud paintings (), ground studies (Arctic Design Group) Middle: Seed Collection (Nova Scotia), Herbaria mount (USDA) Bottom: Ganges Soil Sleeves (Acciavatti)

TECHNOLOGIES & TECHNIQUES MINIMAL . ANALOG . DIGITAL

CONCEPTUAL ENDS / ARGUMENTS



COMPOSITES COLLATED HYBRIDIZED INTEGRATED



Basic photographic and material documentation



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24

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28

30



Integrating and assembling analytic material composites, quick synthetic drawings



Integrating and assembling sound composites, ranging uses and compositions



TRIANGULATION - MIXED

Integrating and testing surveying methods, working geometries vs. finished integrations

COLLAGE SIMPLE SAMPLES AND TYPES



DESCRIPTION:

Given the number of design students on the Muskau trip, it is assumed that they have enough photoshop experience to easily assemble aggregated panoramas or collages from atomized photographs. Photoshop merge tools are both unreliable and should be discouraged, as students should take a critical and editorial stance on how to treat seams, alignments, and distortions when assembling a visual field.

As perspective and its' mechanical/digital variants are merely one way of seeing (a la Panofsky), students should be encourage to think critically about other ways vision and/or views have been shaped and inflected in the historical thick descriptions, prints, and reading habits of the mid-19th/early-20th century.



automated panorama for print comparisons, views

SERIES SIMPLE BASIC PROCESSING AND ASSEMBLY; TAG USAGE TO ENABLE SERIES SORTING





typological material samples (Forge Studio, L top), transects / states (Mathur & Da Cunha, R top) herbaria (Mark Dion, L middle)

DESCRIPTION:

Aside simple collages, regular layouts can be very powerful for drawing together comparative details – in the missing teeth of street elevations or alternate weathering of material under different conditions/ aspects. Students who are doing material sampling should anticipate building layouts that enable their materials to speak to time, type, and larger sequences of perception in the Muskau landscape. Student may also extract film stills for layout and annotation to similar ends.







sequence and progression: Reflected sections for enclosure reading (after Rusha) Lynch

COLLAGE MIXED SAMPLES AND TYPES



DESCRIPTION:

In line with the idea of critical, but simple assemblies, collages that take disparate vantage points, shift in focus or scale, and draw attention to both continuities and differences in the visual field are encouraged. As so often happens in projected views and quick project renders, students should consider pro-actively how they can wield, exaggerate or manipulate foreground, mid-ground and distant visual planes to comment on specific relationships offered by either site designers, intermediary commentators or specific landscape discourses. The addition of non-perspective materials, vector graphics, textual overlays, and negative space can be used for quick commentary in the daily synthetic drawings.



Hockney-esque assembly (typical view strategy)

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COLLAGE MIXED + ASSEMBLIES (< FULL LAYOUTS); MIXED SCALES, ADDITIONS, METRICS, & ORIENT.











Ideographic Excerpts (Classic Corner, L top) Figural Alignment/Alt Framing (Erin Dort, L middle) Excerpt of Trajectories/Section (THA Architects, R top)

DESCRIPTION:

Beyond scalar and tactile juxtapositions, students should also be encouraged to annotated, dissect, and comment on period prints through both textual and visual means as they develop critical readings/records of site systems and relationships. While art history tends not to endorse analytic decomposition with visual tools, I'd expect students to consider the mythmaking quality of images and consider how to tell alternate tales by pulling from the history of collage.



Quick approaches - assembly as analysis, minimal edits Middle: negative space (Raúl Lázaro, Niall Patterson) Bottom: reflection/juxtaposition ()





DESCRIPTION:

Given limited site time and tools, I imagine that simple assemblies will form a larger portion of the synthetic graphics produced by the students. That said, they should consider how more complex series are typically used in design - to suggest seasonal palettes, typological variants, shifting spatial parameters, or distinguish and extract different agents/elements active in a view or composition. These notation precedents can provide a vocabulary for simplier assemblages and a starting point; they might also provoke consideration of how past categories and discursive emphasis - of components or relationships - might be reflexively drawn or commented on using site imagery.





Typical uses: De-construction / Construction Top: things come apart (McLellan, L); on tropical nature (Dion, R) Bottom: material and planting palettes, calendars (Point Pleasant Park)

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SERIES MIXED + ASSEMBLIES (WITH ANALYSIS); MIXED SEQUENCE, SPACE, AND PROCESS GROUPS





Articulating time, space, and process

Perception: Voids mapped in sequence (Erin Dort, L top) Perception: Notation of speed, space, passage (Lynch, R top) Seasonal flux/morphologies: Ganges shores (Acciavatti, L middle) Condensed captures: Stasis series/choreo (Anastasiadi, R middle)

DESCRIPTION:

The construction of more complex layouts and compositions should be reserved for the spring course (bi-weekly drawing submission). Ideally, if students are building videos or storymaps, any submission should be treat as slide drafts to fit within a larger, cummulative argument.







Quick approaches - assembly as analysis, minimal edits, ordering Bottom: quick synthesis cards, overlaid/appended notes (Gareth Doherty/GSD discovery teams, Sustainable Exuma)

RE-PRESENTING SITE, DESIGNING DOCUMENTATION

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SOUND SIMPLES AND TYPES

BIOSPHERE SOUNDSCAPES HOME ABOUT BLOG PARTICIPATE CONTACT



SAMPLES/LINKS:

- <u>Biosphere Soundscapes</u> (site sound catalogs)
- Objects in Motion (recorded lecture/conversation)

DESCRIPTION:

With minimal tagging effort, the students should return with an array of geocoded sound files, allowing for seminar students to align and analyze audible and visual details. As sound editing and layering is fairly intensive, I imagine much of the work on lecture editing and associated visuals will be the task of RAs during the fall. More complex sound design and experimentation, in the vein of Janet Cardiff, is time consuming and difficult, given the spatial immersion of stereo editing and layering.



Lecture as Podcast, accumulate per site and per pilot Example: Objects in Motion (Cambridge U., low production)

SOUND COMPOSITIONS EVENTS, NARRATIVES, AND IMMERSIVE/REFLECTIVE AUDITORY EXPERIENCE



Audio compositions, amplifications (spatial inspirations) Janet Cardiff: Pandemonium (L), Her Long Black Hair (R)

SAMPLES/LINKS:

- Pandemonium (Eastern State Penitentiary)
- Her Long Black Hair (Central Park)
- Woolf's The Waves (59 Productions)
- <u>BlindDate</u> (aifoon vzw)

DESCRIPTION:

A sound project, for groups in the spring term, could provide an opportunity for interesting juxtaposition with historical descriptions the of audible environment. More likely, instead of a group sound collage, students will use selection and minor editing of clips and lectures to supplement video narratives or visuals in developing site arguments.

More generally - facing audio, video, images - it would be useful to think about the historical construction of sense/noise and it's relationship to the sort of transport used within the park, the growth or absence of buffering plants, and any more major elements of water engineering that are missing from the sonic picture present at Muskau today. Certainly we should consider the relational nature and compensation between senses when sampling across the park.







Audio artifice & foley exaggerations (theatrical, live) Middle: Waves at the National Theatre (London) Bottom: BlindDate's urban amplifications

MOVIES/MONTAGE SIMPLE SAMPLES AND TYPES



basic upload of clips and accompanying metdata (html5 video capabilities)

SAMPLES/LINKS: • Budnyk: Community (color/cut/sound edits)

DESCRIPTION:

With minimal tagging effort, the students should return with an extensive number of video files, ideal for composing multi-track visuals that play with the views and temporality of Puckler's itineraries. As video editing is easy but also can be fairly intensive, I imagine that a group project, like a storymap, would provide an opportunity for collaborative storyboarding with some students then focusing on short video essays as others develop linked geospatial cartographies.



interview edits, annotations (Anastasiia Budnyk: Community, Justice and Inclusion for All)

MONTAGE COMPOSITIONS INCORPORATING OTHER SPACES, SOUNDS, SYSTEMS, IMAGERY IN NARRATIVES





Video Essays from Pierre Belanger's Landscape as Urbanism Course shown: Displaced Syria (Miller, Mohr, Troncane, L) Helmand Valley (Bedet, R)

SAMPLES/LINKS:

- Following Flows (graphic/gis/video essays)
- Experience Composite (Ed Prosser, Aeon)

DESCRIPTION:

A video project, for groups in the spring term, could provide an opportunity for layering together multiple scales of attention (a la cubism or the Eames) and association. Even a staging of Hints, with Puckler's reveries read atop the actual passages of repressed or omitted views, could offer an interesting start to unpacking the ugly, marginal, wilderness at the edges of park sensibilities.

As with sound, it would be useful to think about the historical construction of sense/vision and it's relationship to the sort of transport used within the park, the growth or absence of buffering plants, and any more major elements of water engineering that are missing from the visual picture present at Muskau today. Certainly we should consider the relational nature and conpensation between senses when sampling across the park.





Quick approaches - dual composition, mirroring, etc. Middle: dual frames (eames-esque juxtaposition) (Ed Prosser) Bottom: frame extraction and gif construction w/ simple psd

TRIANGULATIONS SAMPLES AND TYPES



DESCRIPTION:

Generally, the surveying that occurs in the field is likely to be assembled and displayed, in the spring term, in the form of 3d models, selective sections, and diagrammatic plans. I doubt students will select to display it as raw mesh or point data. While there is certainly interesting work being done on the different 'ghosts in the machine' and error in different surveying tools/tactics, the seminar students are more likely to find it useful to examine particular features measurements or alignments, based on various discursive interlocutors. As a general (and error filled) index, the team should compile all the gpx tracks for the trip, simply to register the relative intensive of attention to different areas of the landscape. To protract a field-book, when the angles are taken ' from the meridian.



On your paper, rule lines parallel to each other, at an inch asunder (being most usual) or at any other convenient distance: on the left end of the parallels put N. for north, and on the right S. for south; put E. at the top for east, W. at the bottom of your paper for west.

Then let the following field-book be that which is to be protracted, the bearings being taken from the meridian. whether by a circumferentor. theodolite. or



Who does the math? Triangulation, trilateration, gps tracks Spatial and/or Indexical capture

PACED, REFERENCED + (GEO) SPATIAL AND FORMAL DESCRIPTIONS WITH IDEAS OF PROCESS, PLACE



LeDuc's Mont Blanc Massif (formalist reconstructions) (L) Kurgan and error mapping: You Are Here @ storefront. (R)

DESCRIPTION: N/A







Middle: Image overlay of sound notes, with gps tracks (Cat Marshall) Bottom: Common digital/paper mesh modeling; these form offer an analog to trilateralization recording processes/descriptive geometry

REALISTIC PROMPTS / PROCESSES

MK- 42





SITE EXERCISES COLLECT PROCESS SYNTHESIZE

DAY 1 - VIDEO ITINERARIES

34

46

Linear pans and multi-directional capture of itineraries/approach/phenomenal transparency



Component based measurements and tactile details for construction/experience analysis

DAY 3 - VALLEY TRANSECTS

NOTE ON STRUCTURE & TIMING

What follows are three approaches to capturing different scales of study at Muskau, aligned to concentrate on different conceptual issues and discursive sources in tandem with immersion.

Each group should adapt and modify these approaches to fit their interests. They should work, through discussion and demonstration, to standardize their internal approaches to documentation, even as their tactics will vary across the larger body of students. Groups should plan to start on the itinerary they were assigned to read, but work across the full park in sampling transects and examining constructed compositions.

Given the weather (heat, drought) and pragmatics (the timing of lectures), timing will shift around lectures, avoiding mid-day heat, and extra-time required for travel excursions.

Anticipate spending 4.5-6 hours in the field a day (taking advantage of long summer days) and between 3-4 hr batch tagging, uploading, and developing synthesis drawings. For those with a strong stomach/inner ear, you could save some tagging time for our train journeys, upload more daily reports in Dessau, and use more of your Muskau evenings on fieldwork and synthesis.

DAY 1 - VIDEO ITINERARIES SUMMARY OF DAILY APPROACH AND CONCEPTUAL ENDS



Scene, Choreograpy and Score: Ken Burns (top), Eisenstein (bottom)

UNPACKING OPTICAL + SCENIC CONSTRUCTS

PUCKLER, PARSONS, LANDSCAPE PERCEPTION AMIDST SHIFTING SPEEDS & PRINT CONSUMPTION

The video itineraries have three general objectives: to enable the students to get a broad exposure to Muskau and its terrain, to capture that experience - in an array of visual media - for the spring course, and to examine the scenic and spatial framing at Muskau through a mix of critical mimesis, transposition, and re-framing of prior and projected imagery.

By starting with a focus on dissecting parallax and the projective, rhetorical role of *Hints*' Atlas prints, this work emphasizes the prosthetic role of media (for us the cameraphone, bike, and go-pro) in shaping spatial anticipation and experience. These exercises are also meant to facilitate, through comparative annotation and sketching, an understanding of the evolving space at Muskau: Based on old postcards and early 20th century views, how has the space evolved over nearly 200 years of planting growth, maintenance trends and technologies, shifting industries and economic systems, etc.? How have different disciplinary readings of Puckler, like Parsons or Hubbard's, potentially experienced or emphasized shifting media armatures – carriages, claude glasses, cameras – and evolving material frames?

DYNAMIC SIGHTS/SITES TIMING AND TASK BREAKDOWN . SUGGESTED FORMATS & DELIVERABLES

30 MIN PREP & TESTING SUNDAY PM

testing of mounts (walking); discussion of locations; identifying non-fixed video/still sites for study

2-3 HR **TRAVEL TAPING (VIDEO) ITINERARY TRAVEL** (PAN, FRONTAL VIDEOS)

- 6-8 select approaches taped along route use all video mounts - 1 go-pro + 2 phones 1000 mb = 3-4 minute clips 1920x1080 mp4 (30fps) = 250-300mb/min
- add 10 min in capturing each 'approach' clip, for quick pans & context notes before/after travel: location - map or gps direction of travel type of capture (frontal, pan direction)

DYNAMICS OF ATTENTION +10 MIN EACH

- in addition to movement, construct 3-4 dynamic view, modeled on Puckler's literary descriptions (storyboard then record)
 - description dynamics in Letters/Hints use video zooms, panning, focal distance

2 HR 'SCENE' ANALYSIS (PHOTOS)

3-4 focus areas along the trajectories

• 30-40 minutes per view, parallax analysis use yourself/teammates to establish scale

PRINT COMPARISON & ALIGNMENTS ~30 MIN

photos capturing area with print ~positioned photos capturing empty baseline (see sketches on next spread)

 annotation of prints and plan+ sketches, noting: spatial differences shaping scene layers unbuilt, eliminated, missing features new growth, alternate elements approximate position(s) of 'viewers' height/rider assumptions alternate positions for viewing

REFERENCE DOCUMENTS

Compiled Hints & Letters (Parsons & Puckler) period samples: Repton, misc. prints, (etc.) Maps - general compilation Tutorials - Lightroom, Geo Tracking, After Effects

PRINT-OUTS FOR FIELD USE

Entire Itinerary (to fit 8.5 x 11, include visual scale)

• Map (Unesco/1834 Design/Itineraries)

Areas of Interest (1cm:40m valley views, 1cm:10-20m contained/garden views, larger for hilltop views)

- Map (Aerials)
- Map (1834 Design/Past) (2-3)
- Associated Puckler Prints (2-3)
- Associated Postcard Views (2-3)

ANTICIPATED PRODUCTS

- gps + map notes on taping areas, views examined
- (6-8, per person) 4min videos 1920x1080 mp4's
 (bikes)
 - from those extract stills for analysis
- (3-4, per person) 1-2min videos 1920x1080 mp4's (still)
 - add gps starting location to all videos
- (3-5, collab.) comparative photos without print
- (3-5, collab.) comparative photos with print incorporated and/or past postcard
 - add gps to all photos, annotate on sketches
- (3-5, collab.) sketch views to match initial annotation of framing & scenic layer differences
- (3-5, collab.) sketch plans potentially atop maps
 noting differences in structure, positions of view, parallax depth
- (varies) sketch sections, as time permits, to elaborate on scene layers (fore, mid, background tracking)

plus bridge tagging, daily synthesis

DAY 1 - VIDEO ITINERARIES 2-3 HOUR BIKE TOURS 6-8 AREAS ALONG TRAVEL



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'SCENE' ANALYSIS (PHOTOS) 30-40 MIN PER AREA - ATLAS PRINT JUXTAPOSITION



DAY 1 - VIDEO ITINERARIES QUESTIONS AND ISSUES TO CONSIDER ASIDE GROUP INTERESTS

UNPACKING OPTICAL + SCENIC CONSTRUCTS

PUCKLER, PARSONS, LANDSCAPE PERCEPTION AMIDST SHIFTING SPEEDS & PRINT CONSUMPTION

As you work, consider how the following historical variables might be manifest:

HISTORICAL CONSTRUCTS / TECHNOLOGIES OF PERCEPTION

optical/recreational instruments for focusing, bracketing, or animating views claude glass, camera obscuras, panoramas, dioramas, mioramas, surveying sights, etc.

transport/infrastructural innovations and their relation to dis-embodied views (speed, framing, smoothness) street/path improvements (from Grand Tour to the Park), carriage/saddle options, rail tourism, etc. what distances of focus are comfortable for each, what's the relation to foreground omission, what's the relation to the deliberate amplifications of sensory details or contrasts

literacy, print consumption, and the rise of aesthetic study in shaping 18th/19th century site practices paper industrialization and literacy institutionalization 1820s + (Hugo, Dickens, Dumas, etc.) tour pamphlets, pattern books, 18th c. improvement, dilletanti, & picturesque tour tropes, drawing & watercolour instruction/practices, sensationalist/romantic theories of perception

Given the radical variation between itinerary descriptions, some groups - la and lb - will have far more associative, descriptive material to draw from in planning video locations. Others may draw more on specific print comparisons to plan their filming areas as well as contrasts found in the contemporary context - such as Germany vs. Polish curation strategies.

MEDIA REFERENCES / STARTER ARTICLES & LIVE-LINKS FOR INSPIRATION

Lee, Michael. "<u>Pückler at Harvard University</u>" in *Puckler and America*. D.C.: German Historical Institute. 67-89.
 Crary, Jonathan. <u>"Techniques of the Observer.</u>" October 45 (1988): 3-35. (optical subjectivities & technologies)
 Jørgensen, F. (2014) "<u>The Armchair Traveler's Guide to Digital Environmental Humanities</u>." *Environmental Humanities*.
 Humanities, 4: 95-1112. (spatial perception and transit: 19th century, digital)

Nye, David E. <u>"Constructing Nature"</u> in Narratives and Spaces. Columbia University Press, 1997. 13-17. (print culture & landscape tourism in the us)

"<u>5 Essential Types of Montage</u>" (editing intros - Eisenstein & Montage) + "<u>Visual Story Telling 101</u>" (basic of framing, levels of zoom in video composition)
"<u>View from the People Wall</u>" and <u>others</u> - fun film and mutli-track architectural explorations from the Eames

SEE BOX FOR SAMPLES



RE-PRESENTING SITE, DESIGNING DOCUMENTATION



ENTRY SEQUENCE ITINERARY 1A, 1B 3 CHANNELS WITH ANNOTATION OF THRESHOLDS







Left: multi-channel video, stills capturing different threshold conditions (1A), identifying English House views (1B) Right: view comparison & sketch notes, tracking speed thresholds Team 1A: Gaelle Gourmelon, Kyle Gename, Zhenfang Chen Team 1B: Jae Cheon, Hang Lui, Nick Wittkofski (Michael Lee also)

VIEW

WATER

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SHADE

DYNAMIC SIGHTS/SITES

MINES CLIMB & ENCLOSURES ITINERARY 2

PIECED PANORAMAS - TOP & RIDGES, SKETCHES ENCLOSURES & STILL COMPARISONS







Left: panorama's and sketch on reflected topographic enclosure Right: spa garden views, ground & ecological layers Team 2: Yu Cheng, Kyle Kelley, Yang Hu

DAY 2 - MATERIAL MEASURE SUMMARY OF DAILY APPROACH AND CONCEPTUAL ENDS



Components > Compositions: Herbarium (left), Arctic Design Group (right)

UNPACKING MATERIAL MEASURES + RELATIONS

FROM VISUAL COMPONENTS TO INTENSIVE, IMMERSIVE COLLATIONS

Once students are oriented to the landscape of Muskau, these material collection exercises are designed to deconstruct comparative areas/experiences of the park. Team should pick sites along their intial itinerary and, for comparison, within the larger park. The core objective of the day is to shifting from an optical approach to capturing multiple scales/senses of experience - haptic details, material textures and tones, ambient and amplified sound, traces of underlying infrastructure - which nest together. Using a combination of approximate, paced measures and details, this approach offer an alternate way of exploring immersion - picking up on picturesque debates and the first day's inquiry into speed and perception - while continuing to emphasize synthetic and relational thinking.

By atomizing areas, teams can reflect on how the designed/found elements differ from and manifest *Hint's* component suggestions, as well as speculate on the other vectors and agents linking them together - from soil ph and saturation cycles to contemporary maintenance initiatives - as material, environmental, and formal spaces. In looking, collaboratively, at 4 areas across the park, with 3 elements each, the teams will provide a broad catalog - of both measures and sensory samples - for comparison.

SPATIAL CONTEXT TIMING AND TASK BREAKDOWN . SUGGESTED FORMATS & DELIVERABLES

30 MIN PREP & TESTING

sync pacing, vertical, diameter-basel-height, and spatial estimates; discussion of locations; identify shared collection tactics - matter/texture photos, consistent scales;

1 HR TRAVEL SITES ON 2 ITINERARIES/TERRAINS

basic allowance for getting to/from distant areas

3.5 HR MATERIAL COLLECTIONS SPATIAL RELATIONSHIPS

3-4 focus areas split between two or more itineraries

- 40 minutes 1 hour per area collections/pacing
- 1 general area, 3 different elements sampled
- use yourself/teammates to establish scale

MATERIAL SAMPLING OF FEATURE(S) ~30 MIN

multi-scale/media capture at focal point color/tone/texture/species/sound/form strategize with team: audio . photo . matter

SPATIAL AND RELATIONAL CONTEXT ~20+ MIN

composition, ecosystem, maintenance/curated areas capture spatial measures in plan, photos, and section

- use drawings and composite photos to note: location of samples (scaled, oriented, aligned) measures/paced distances, alignments est. heights/dbh/age of trees, canopy topographic changes, slopes/walls ground-plane materials and saturations (drought and climate effects)
- consider the abstracted relationships: adjacency/abutment/distinct edges connections/gradient change palimsest of infrastructure beneath
- consider the spatial, experiential qualities: degrees of enclosure/exposure dappled shade/light/microclimates scent or audio buffers/vectors/amplifers

REFERENCE DOCUMENTS

Hints (Puckler) period samples: Steuart, Rehder, Petzold Maps, general compilation Tutorials - Audio, Analog Notes, Material Sampling

PRINTOUT FOR FIELD USE

Extents (to fit 8.5 x 11, include visual scale)

 Map (Unesco/1834 Design/Itineraries) - index areas of sampling

Areas of Interest - (context/paced scale: 1cm:40m, focus elements: 1cm:10-20m + sketches)

- Map (1834 Design/Unesco/Aerials) (3-4)
- internal plans and sections, as sketches

ANTICIPATED PRODUCTS

- gps + map annotated w/ focus areas and metrics
 - indicate each person's element focus also
- photos, 12 megapixel 4032x3024 jpg (raw optional) or best quality
- (4x3 or 4, per person) element views one/side
- (3 or 4, per person) composite panorama's larger context for element with focus area
 - add/use gps with all photos, annotate on sketches
- (3 or 4, per person) sketch views to match an element view - indexing general location of detail shots or collections
- (6x5x3 or 4 = a lot, varies) texture/detail shots, sound samples (mp3), physical remnants
- (3 or 4, per person) sketch plans labels features for element components linked to detail shots
- (3 or 4, collab.) paced maps, marked with general spacing, tree sizes, major material/ ground changes interpelated (3 person pacing, 1 recording)
- (3 or 4, per person) sections, on paced maps

plus bridge tagging, daily synthesis

DAY 2 - MATERIAL MEASURE 40 MINUTES - 1 HOUR PER AREA, INCLUDING 30 MIN. OF MATERIAL COLLECTION

MATERIAL ELEMENTS/FOCUS FEATURES 1 PER PERSON AT EACH STOP MULTIPLE (STANDARD) SCALES OF PHOTOGRAPHY, COLLECTIONS, SKETCH NOTES



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SPATIAL CONTEXT INCLUDING 20 + MIN. PACING AND NOTING SPATIAL ALIGNMENTS, DISTANCES ETC.

SPATIAL CONTEXT/COMPOSITION COLLABORATIVE EFFORT AT EACH STOP SETTING MATERIALS INTO GREATER COMPOSITION, CONSTRUCTION, CURATED CONTEXT



MAP FOCUS AREA (EXTENDED) PACED, ANNOTATED TO EDGES OF 'ARTICULATION' OR ENCLOSURE



PLAN TO FINISH PACING, SECTIONS ON AUGUST 9TH AFTER BRANITZ TRIP

DAY 2 - MATERIAL MEASURE QUESTIONS AND ISSUES TO CONSIDER ASIDE GROUP INTERESTS

UNPACKING MATERIAL MEASURES + RELATIONS

FROM VISUAL COMPONENTS TO INTENSIVE, IMMERSIVE COLLATIONS

As you work, consider how the following historical variables might be manifest:

HISTORICAL MAINTENANCE / CONSTRUCTION / LABOR TRANSLATIONS

review Puckler's maintenance descriptions - lawns, transplants, drainage - in *Hints* and *Letters* banal automation has eliminated the mass of labor (and bodies) that would have been present at Muskau during *Hint's* production, what traces reside in old materials or patterns, program ideas or alterations/adaptations of use? How are traces of technology and class manifest?

how did/does Puckler's treatment of 'park' creatures, working/hay fields, and edge articulation align or contrast with Repton or the garden-esque? how did/does his 'improved' technological treatment - roads, under-drainage, etc. - enable analogous approaches or scales of space?

the UNESCO restoration work of Muskau is fairly recent and crosses jurisdictions seek out comparative sites to examine different curatorial strategies for stand thinning, canopy work, meadow maintenance, architectural preservation, and/or traces of past settlements

given the effect of heat/drought and shifts of climate change at Muskau what maintenance inputs or environmental techologies are newly visible or even 'broken'? what traces of shifting environments (mines, mills, agricultural) have left traces over the last 200 yr?

Given the variation between the lifespans of different materials and maintenance across the park, all groups are advised to seek out comparative sites found in the contemporary context – such as Germany vs. Polish curation strategies – or based upon topographic and morphological variations in the park.

MATERIAL REFERENCES / STARTER ARTICLES & LIVE-LINKS FOR INSPIRATION

- Hutton, Jane. <u>"Material as Method"</u> from Material Culture: Assembling and Disassembling Landscapes. Landscript 5. Berlin: Jovis, 2017.
- Lee, Michael G., Kenneth I. Helphand, and Dumbarton Oaks, eds. *Technology and the Garden*. Washington, D.C: Dumbarton Oaks Research Library and Collection, 2014.
- Williamson, Tom. <u>"The Landscape Park: Economics, Art and Ideology."</u> The Journal of Garden History 13, no. 1–2 (March 1993): 49–55.

Steuart, Henry. <u>The Planter's Guide</u>. New York, : G. Thorburn and sons, 1832. Petzold, E., and G. Kirchner. <u>Arboretum Muscaviense</u>. Gotha: In Commission bei W. Opetz, 1864. <u>Deutsche Photothek</u> – other Muskau photos, historical conditions and industrial areas. <u>Harvard Studio Explorations</u> of Muskau around the time of the <u>IBA in 2000</u>.

SEE BOX FOR SAMPLES



DAY 2 - MATERIAL MEASURE PHOTO SELECTIONS AND ANALYSIS FROM MUSKAU GROUP WORK

MATERIAL ARTICULATIONS 1, 3 SAMPLING STUDIES, AREA OR INFRASTRUCTURE





















Top: Road & cross-drainage construction, material samples from upper terraces with 1:1 composition sketches (Kazu Shimomura, itin. 3) Bottom: scaled samples & context: soil, grasses, leaves (Gaelle Gourmelon, itin. 1)

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SPATIAL CONTEXT ADDITIONAL SYNTHESIS AND SYSTEM TRACING FROM STUDENTS

MATERIALS/SYSTEMS SITUATED ITINERARY 1 B SAMPLING STUDIES, FIELD INFRASTRUCTURE / MINE DRAINAGE





Top: acid mine drainage in the fields of itinerary 1b, upper terraces near Mausoleum site, sketches (Meg Studer, pm) Bottom: view anchors, trees, seats, & textures (Jae Cheon, itin. 1b)



DAY 3 - 'VALLEY' TRANSECT SUMMARY OF DAILY APPROACH AND CONCEPTUAL ENDS





Exploring edges, drivers, documentation: Smith after Geddes (top), Ruscha (bottom)

MOVING ACROSS THE GRAIN: CULTURAL ENCOUNTERS & ADJACENCIES

PUCKLER, ELIOT READING REGIONAL PATTERNS, VERNACULAR PRACTICES IN THE EXPANDED TERRITORY

The photographic transects have three general objectives: to enable the students to re-situate the Park Muskau amid larger topographic and settlement patterns (past and present), to capture an against-the-grain registration of the vernacular fabric and environmental systems selectively screened within Puckler's views, and to create sections that engage with turn-of-the-century metropolitan-planning appropriations of Puckler, through enlarged extents and the tensions of 'disinterested' sampling.

In finishing with trajectories that fall outside of Puckler's purview, it is anticipated that teams' transects will following up on earlier observations – plotting 'cuts' to best explore intersecting environmental, historical, and cultural influences. These exercises are also meant to facilitate reflection on the evolving socio-economic and political impact of the park on the surrounding settlement: Akin to Eliot's interest in curating and altering the obsolete agricultural peripheries of New England towns, how did Puckler's visual framing and peasant objectification function as a resort town (read through the late 19th c. interest), and how can we reconsider those relationships (through a thickened sampling)?

CULTURAL ENCOUNTERS TIMING AND TASK BREAKDOWN . SUGGESTED FORMATS & DELIVERABLES

30 MIN PREP & TESTING

discussion of locations to cut – seek out cultural/ material disjunctions, boundaries to cross; identify shared scales for photography

1 HR TRAVEL SECTIONS ACROSS 2 TERRAINS

basic allowance for getting to/from distant areas

3 HR 'VALLEY' TRANSECTS

2-3 focused section cuts extending across town/topo

- 1-1.5 hour per section pacing
- photo collection in one direction, survey on return
- linear survey along cut (topo slice) 2 people on measurement, 1 on recording
- use yourself/teammates to establish scale

VERTICAL PHOTOS ~1-1.5 HR

fixed focus, fixed exposure photos along 'cut' for collation into mirrored sections, with selective details based on context

• 2 people on vertical, facing away from each other

GROUND PHOTOS (TIMED WITH VERTICAL)

fixed focus, fixed exposure photos on 'cut' for collation into terrain plan, for collation of surface and subsurface extrapolition, vertical connections

1 person on ground photos

SECTION CONSIDERATIONS INCORPORATE:

- 300 900 meter distances
- lateral explorations, weaving to accomodate slope, interests, and expansions
- consider the growth, death, change, and articulation of adjacencies along transect
- must include at least one 'settlement' area:
- Muskau or Lucknitz
- Bads , Recreation, & Rail stop
- Mills/Farm buildings
- Gobelin or Koeblen
- cross major topography (hill to river valley) or density/type of use (park to town, park to mill)

REFERENCE DOCUMENTS

Hints Garden & Forest (Eliot) Maps, 18th c. through present Tutorials - Adobe Lightroom, Geo-Tracking

PRINTOUT FOR FIELD USE

Extents - local -

(to fit 8.5 x 11 ~ 1cm:120m, include visual scale)

- Map (Unesco/1834 Design/Itineraries)
- Map (1834 Design/OSM) for markup/orientation

Extended Region - team choice

(lcm:lkm or larger, include visual scale)

 Map (region - geo - topo) for analogous areas, habitat comparisons

ANTICIPATED PRODUCTS

- gps + map markup of transects followed
- photos, 12 megapixel 4032x3024 jpg
- (2x2-3, per group) vertical photo fixed exposure across transect for ease of assembly - general and detail zooms
- (2-3, per group) horizontal photos for ground plane - fixed exposure across transect for ease of assembly - general and detail zooms
- number of incorporated photographs in each pan assembly will vary given depth of view, adjacencies
- gps should be incorporated in all photos
- sketch plans/notes keeping track of areas of interest or variation, at significant junctures or transitions
- start/end photos capturing the initial views/sites anchoring the larger transect

plus bridge tagging, daily synthesis

DAY 3 - 'VALLEY' TRANSECT 1-1.5 HOURS PER TRANSECT - IDEALLY 10M MINUTE OF CAPTURE, WITH NOTES

DUAL SCALE SECTION PHOTOGRAPHY COLLABORATION BETWEEN TEAM

VERTICAL AND HORIZONTAL CAPTURE



CULTURAL ENCOUNTERS EACH PERSON ON DIFFERENT DIRECTION OF SECTION/PLAN PHOTOS

Vertical

<u>Liming</u> Z-3 utes

PACING NOTES

VERTICAL CAPTURE 15' PACING BETWEEN PAN PHOTOS



HORIZONTAL CAPTURE 5' PACING BETWEEN GROUND VIEWS

C



|-|.5 hours each (10m a minute) 600m au hour 30' a minute \rightarrow (50%)

Frankel Frankez (20°%)

shots to vong

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DAY 3 - 'VALLEY' TRANSECT QUESTIONS AND ISSUES TO CONSIDER ASIDE GROUP INTERESTS

MOVING ACROSS THE GRAIN: CULTURAL ENCOUNTERS & ADJACENCIES

PUCKLER, ELIOT READING REGIONAL PATTERNS, VERNACULAR PRACTICES IN THE EXPANDED TERRITORY

The transects should, in drawing through constrasting areas, provide fodder for later interpretation. To that effect, the group's different readings – of itineraries and elements – may influence site selection but will be less determine of the 'found' relationships discovered in reading across the grain.

HISTORICAL SETTLEMENT AND SCALES

Much of the American reception of Puckler - through Parsons, Eliot - is imported in the context of 'pubic' parks and regional peripheries - sites withdrawn from and facing metropolitan markets at the turn of 20th c. how does the scale and structure of Muskau - in 1830, 1900, and today - testify to different social and economic alliances? how are these manifest in visual details and boundary negotiations?

Eliot's promotion of Muskau - for holistic town incorporations and selective/adapted vegetation - highlights the valley structure as a formal and morphological anchor

how might you consider/capture the role of the terrain, ammendment, and the park as anchors in the formation of novel ecologies around Muskau (see for instance <u>regional canopy assessments</u> aside mine reclamation landscapes)?

Groups are encouraged to coordinate their cuts - to make sure each transect offers variation - highlighting different, anchoring contrasts - even as they allow for later comparative reading and interpretation.

MEDIA REFERENCES / STARTER ARTICLES & LIVE-LINKS FOR INSPIRATION

Morgan, Keith "<u>Muskau and America: Pückler's Influence on Charles Eliot and Regional Landscape Planning</u>" in *Puckler and America*. D.C.: German Historical Institute. 67-89.

Eliot, Charles. <u>"Muskau a German Country Park"</u> Garden and Forest. January 28th, 1891.
Eliot, Charles, et. al. <u>Vegetation and Scenery in the Metropolitan Reservations of Boston</u>. February 15, 1897.
Boston: Lamson, Wolffe and company, 1898.

 Clay, Grady. "Crossing the American Grain... Geddes and Jackson." University of California Press, 2003., 87-102.
 Berrizbeitia, Anita. "Between Deep and Ephemeral Time: Representations of Geology and Temporality..." Studies in the History of Gardens & Designed Landscapes 34, no. 1 (January 2, 2014): 38-51.
 Thompson, C. W. "Patrick Geddes and the Edinburgh Zoological Garden: Expressing Universal Processes Through Local Place." Landscape Journal 25, no. 1 (January 1, 2006): 80-93.

SEE BOX FOR SAMPLES



DAY 3 - 'VALLEY' TRANSECT PHOTO ASSEMBLIES AND ANALYSIS FROM MUSKAU GROUP WORK

DISSECTING INTERNAL CIRCULATION ITINERARY 1A, 1B

LATERAL ENCLOSURES, SHADE, & TERRAIN







Left: Expansion & contraction on Sarah's Walk, itin. 1b (Meg Studer, pm) Right: Expansion & contraction from Glorietta to Castle, itin. 1a (Gaelle Gourmelon, itin. 1)



CROSSING EXTENDED LANDSCAPES MINE TO WINE BERG ITINERARY 2

TYPOLOGICAL SECTIONS & SECTION EXCERPTS

SECTUAN 2



Left: typological section sketches (Yang Hu) Right: mine pools, paths, and topo - west to east, top to bottom Team 2: Yu Cheng, Kyle Kelley, Yang Hu

QUICK ANALYSIS / FEEDBACK



54°01'3.176''N 2°32'52.278''W















Various Work

DAILY SYNTHESIS ANALYZE PROJECT DISCUSS

DAILY DRAWINGS, PROMPTS 54



Linear pans and multi-directional capture of itineraries/approach/phenomenal transparency



Point based photo and sound samples for collage assembly and compositional analysis

ELEMENTAL MEASURES

Component based measurements and tactile details for construction/experience analysis



61

58

59

60

DAILY SYNTHESIS ANALYSE . PROJECT . DISCUSS

RE

RE-PRESENTING SITE, DESIGNING DOCUMENTATION

DAILY SYNTHESIS IMMEDIATE OBSERVATION AND FEEDBACK IN THE FIELD





DAILY DRAWING CHARACTERISTICS/AIMS (aside data formatting, basic assembly) <u>2-3 states or scales in quick comparisons</u> (capture/comment on spatio-temporal relationships)

- existing (visual, map, text),
- details (tactile, immersive, sound),
- compositions (views, relational articulations)
- regional/material systems

<u>2-3 types of symbolic articulation</u> (always working across or between media/sense)

- textual summary / abstract or annotation
- diagrammatic distillation or spatialization of relationships / scores, calendars, trees, flow charts, etc.
- mapped distributions and processes (subset of diagrammatic articulation)
- illustrative samples arrayed (straight, extracted, re-mixed, juxtaposed)

symbolic articulation incorporates

- (the what/how) relationship and/or process they're trying to capture/articulate,
- (the where/when) the specific features and concrete manifestations as event/evidence,
- (the why/who) larger impact and discussions it alters how it changes site, system, or historical reading



DAILY SYNTHESIS CAPTURING, INTEGRATING OBSERVATIONS - PHOTO, VIDEO, SKETCH, INTERVIEW



Opposite Page - (L) Howland sketches (Cara Turrett), Opposite Page - (R) Site probes from Lutsky/Burkholder in Curious Methods . *Places*

Top - (L) LSI Pavilion sketches, Thickened Boundary Negotiations (MS), Top - (R) LSI Pavilion Gardens - brick traces of occup (MI), Bottom - (L) quick synthesis cards Gareth Doherty/Sustainable Exuma Bottom - (R) LSI Pavilion paths/drainage structures - film still (KS)

DAILY SYNTHESIS ANALYSE . PROJECT . DISCUSS

DAILY SYNTHESIS IMMEDIATE OBSERVATION AND FEEDBACK SETUP



(L) UVA DSI - area plan and section analysis, assembly (R) Assembled collage of Ruderal Species - @fieldwrk

TEAM COLLABORATION

COLLABORATIVE STRUCTURE & TIMING (2.5 HRS)

By necessity these exercises will be sketchy and rough during the fieldwork - a 2 hour drawing or video collage with 30 min. annotations/descriptive text establishing aims.

For timing and discussion purposes, it would be excellent to do daily synthesis with groups sharing their collected resources (each team). This forces students to tag consistently and also grapple explicitly with the articulation of their observations; presentation/documentation becomes a dialogue.

FEEDBACK KEY TO OVERALL PROCESS

- multi-site repetition same formal/physical collected to enabled extended comparisons, collation, juxtapositions
- refined direction and scale of attention identifying specific sub-sites for collection and standardizing across the teams the different scales of imagery, sketching, and drawing approaches to apply each day
- accrued elements incorporate prior days work (as scale/media) with later composites particularily important for comparing sites, practitioners, etc.

COMPONENTS AND MEDIA TEMPLATES/OPTIONS

ORIENTING PARAGRAPH (ACCOMPANIES ALL OTHER TYPES OF SYNTHESIS)

- 3-5 sentences describing aim of visual articulation, approach to site, and information/contextual documents needed to flesh out a larger argument
- this statement can be longer, but is required to orient all submissions
- this will be the introductory text logged in IATH's daily report from these entries, students will load all other basic field notes, data, and imagery as well as tagging/copying with all the main keywords incorporated in their individual pieces

DAILY SYNTHESIS CAPTURING, INTEGRATING OBSERVATIONS - TEMPLATES FOR COORDINATION

VISUAL AND PRINT MATERIALS - W/ MATERIAL SAMPLES, ARCHIVAL SCANS

- <u>tabloid landscape sheet (vertical or horizontal)</u> update name and date attached layout (InD) and use with your drawings in any still media and software
- one or more pages of drawings identifying spatial/material aspects of inquiry
- once you've finishing the drawing(s), set metadata in bridge (see tutorial on metadata fields)
- also, in bridge, make sure to listing resources used (files) both historic references and new images, etc. and your conceptual aims in 'description'
- set metadata on all originals in advance of working on new synthetic drawing this includes keyword tags, author, and rights in adobe bridge, as well as any gps additions or edits in lightroom

TIME-BASED MEDIA

- 20 second composition use 1280x720 HD for mp4 video, or mp3 for sound (ae, audition templates) with fonts and h.264 render guidlines set -
- one or more compositions establishing the aspects of sequence, agent movement (observed or experienced), and heightened/damped sound, in comparison and/or context of park problematics
- packaged working file with dependencies (ae) and zip for compression if less than 1000 mb, upload otherwise keep with your hard-drive backups
- once you've finishing the video or audio, set metadata in bridge (see tutorial on metadata fields)
- also, in bridge, make sure to listing resources used (files) both historic references and new images, etc. and your conceptual aims in 'description'
- set metadata on all originals in advance of working on new synthetic drawing this includes keyword tags, author, and rights in adobe bridge, as well as any gps additions or edits in lightroom

MEASURED ASSEMBLY - SURVEYING OR FEATURE MEASUREMENTS

- translation of sketched measures/survey into CAD or Rhino pdf plot/print, with notes and scale, should be saved as well as any working files place scaled plot in InD template
- secondary files plans/sections with imagery, axons/transects with additional notes should be formatted like the visual and print materials above
- once you've finishing the plot/print, set metadata in bridge (see tutorial on metadata fields) you can't add metadata to rhino/model files in bridge, so work with preview plot
- also, in bridge, make sure to listing resources used (files) both historic references and new images, etc. and your conceptual aims in 'description'
- take photos and set metadata on all original sketches/measurements in advance of working on new synthetic drawing - this includes keyword tags, author, and rights in adobe bridge, as well as any gps additions or edits in lightroom

BIKE VIDEOGRAPHY DAILY SYNTHESIS IDEAS & SIMPLE PRECEDENTS

PROCESSING:

basic: add metadata/xml in Bridge
(varies by phone, camera type)
(dis)assembly: compiling composite takes or creating chapters in AfterEffects
stills: batch still extraction for selective views (as desired for parallax explorations)

METADATA:

• anticipating phone-based mp4's, confirm other camera output types

- add select IPTC core (rights, keywords, dates)
- add gps location data, gps track links if available

SIMPLE SYNTHESIS IDEAS: 2 HR COMPOSITE DWGS (30 min intro to software)

temporal juxtapositions

assemble slices and expand-compress time recorded based on the brief or elongated area descriptions in Puckler, comment on affect/trends in exagerated perception (continuous view w/ time manipulation or split screens with multiple speeds)

orienting and framing visibilities

assemble 3-4 views (driver, carriage windows, etc.) around key viewing opportunties in Puckler, note relationships to internal/external features, manipulation of path/obstacle/topography, and lateral expansion/contraction

comparative interplay

assemble specific approach segments (~ matching prints), use opacity transitions, AfterEffects masking/ annotations to comment on mis-alignments, slights of view, shifts in features/framing

simple AfterEffects (layers, masks, time edits) written commentary in metadata







Top: view at multiple speeds: walking, carriage, Puckler's description Middle: juxtaposed orientation comparisons from Eames' '<u>view From</u> <u>the People Wall</u>'

Bottom: overlaid footage from 'Ken Burns: Past is Present'

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PROCESSING & METADATA, FEEDBACK DRAWING

PROCESSING:

basic image: image metadata/xml in Bridge or Lightroom (author credits, keywords, gps checked)
basic matter: create metadata for assembled composites and any collected material samples/ herbaria (use color cards for sample slides)
basic sound: add sound metadata/xml in Bridge (author credits, keywords, gps checked) - clean noise

METADATA:

- varies by media, for all add:
- add select IPTC core (rights, keywords, dates)
- add gps location data, gps track links if available

SIMPLE SYNTHESIS IDEAS: 2 HR COMPOSITE DWGS (30 min intro to software)

• emblematic assemblies (1-2)

quick collages that shift scales, textures, spatial registers (one or several identified) at key comparison points (esp. focused on different pieces of composition in Puckler and their spatial relationships), comments/obs. in metadata

• collection cards (3-5 ordered)

Dion-esque assembly - ordering material fragments in dialogue with specific construction/maintenance directions and plates from Puckler - commentary on cards, add details, zoomed sketches, core captions

soundings scenarios (1 or many in sequence)
sound collages juxtaposing views seen, exaggerated
audio experience and immediate collection sites
could be still or moving mixed frames, play with
stereo perception (think Juan Gris for sound)

Photoshop/AfterEffects/Audition (layers, sounds) written commentary in metadata







Top Draftworks Architects - imagine site collage + Puckler component Middle: SALT Landscape Architects - establish a field of plants/ecology/technology Bottom: typical split screens

DAILY SYNTHESIS ANALYSE . PROJECT . DISCUSS

ELEMENTAL MEASURES PROCESSING & METADATA, FEEDBACK DRAWING

PROCESSING:

• basic: scan and add metadata/xml in Bridge (notebook copies and aligned photos)

- basic: quick drafting rhino measurements
- basic: geocode or associate with subsite as desired

METADATA:

- add select IPTC core (rights, keywords, dates)
- add gps location data, gps track links if available

SIMPLE SYNTHESIS IDEAS: 2 HR COMPOSITE DWGS

• basic assembly - focused area

something as simple as a layout of sketches (assembled as plans/elevations and key details) can be incredibly powerful - esp. with associated photos. . . and a description of glocal consequences/context to tie tectonic and cultural features together

• comparative overlays - noting manipulation notes & measures overlaid on photos - deconstruct constituent elements, observe various deployments and articulations across site(s) as well as traces of maintenance - alternately, start from Puckler's prints and use sketches, photos, and notes (aside photoshop) and illustrator to create 'as-built'/'asevolved' versions to form a series

 banal catalogue - emphasizing iteration and extent, work with your teammates and peer's materials to compile a catalogue of one element - say Puckler's meadows - where a 'column' of lawn shots and sketches of approximate size serves to anchor a multi-scale exploration of nested experience: examining edges, habitat, species mix, drough traces, and debris. This may be approached as a collaborative drawing.

Photoshop/Illustrator/Rhino drawing written commentary in metadata







Top: Halprin - site sections, notes on tectonic/embodied exp. Middle: material study of tile/facade manipulations, Ningbo Museum Bottom: Besançon, materials palette

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TRANSECT RELATIONS PROCESSING & METADATA, FEEDBACK DRAWING

PROCESSING:

basic: add metadata/xml in Bridge
(varies by phone, camera type)
basic: assemble panning shots/excerpts and tag
(author credits, keywords, gps checked)

METADATA:

- add select IPTC core (rights, keywords, dates)
- $\boldsymbol{\cdot}$ add gps location data, gps track links if available

SIMPLE SYNTHESIS IDEAS: 2 HR COMPOSITE DWGS

• assembled sections - transition area assemble slices and elaborate on the negotiated/ spatial continuities and buffers between different park, town, or slope areas - anticipate and add ground/underground assumptions in balance with surface assembly

 more ideas to come basic features here

 more ideas to come basic features here

simple Photoshop/Illustrator (layers, masks, annotations) written commentary in metadata



Top: Pevsner - Performative Ground Mumbai, 2009 Middle: Bottom





point . line . area . immers

Outputs &

typical archite

HABS/HAERS

best w/ phote

Basic Technology (see links spreadsheet)

Media	Hardware	Software	Piece
serial sketching, quick	pencils/charcoal, notebook map, cell: location, timer		notecard/post
digital photographs	iphone, android - pref. iphone 6+, galaxy 7+ 12mb photos, HDR capable	cc adobe lightroom/bridge built in camera's 4032x3024 shots	photographic (comparison w
digital photographs cellular location	phone with gps on unlocked/cellular for high acc. (3-5m margin error)	cc for batch tags lat/long/elevations incorp. gps tracking appprox.	photographic (comparison w spatialized and
digital photographs external gps	phone, gps antenna or device outside only, no cover (~2m margin of error)	cc for batch tags lat/long/elevations at key pts gps tracking/lock apps	
digital photographs archival cards (+ plant/soil/documents)	phone, color cards, tripod paper/tape for samples (decent light) (supplemental - ph?, conductivity?, other)	cc w/ jpg & dng (raw) 23mb vs. 3mb images edits, corrections later	scan/plate app (comparison w dng and color
digital photographs photogrammetry	phone, post-processing extensive (80%) overlap	quick: ReCap processing (pc) qual: Agisoft Photoscan (labs)	
string surveying lines map-notation (external gps, alt. laser)	pens, notebook, map, string 2 person operation, compass (lasers ~\$60 for 100m range)	translation: cad, rhino trig calculations between pts post-process gis trans	relational pt d (x,y,z) (distance, vert
laser/visual enclosure depths map-notation (external gps/cellular location)	pens, notebook, map, ruler track/transect, compass (lasers, small areas only)	translation: scans to cad, rhino post-process gis trans	relational pt d (x,y,z) on antic 360 line sketch
(ovtornal and)	pans notobook man rular	translation: scans to cad rhing	relational pt o

pens, notebook, map, ruler

track/transect, compass

(layers/levels)

(external gps) standard ruled measures plan/section feature notation translation: scans to cad, rhino

post-process gis trans

ion . duration

Conceptual Aggregation (see numbered samples/views)

/unit	Composite	Conceptual End strategic spatial definition index of perceptual hierarchy on terrain	
card view (scan)	sequence, location at start or end		
view ith prints, prior doc) view ith prints, prior doc) I time-stamped	collage assembled (vert, hort, spatial) sequence assembled (akin to video) standardized series assembled (types) overlays, juxtaposition, comp annotation see also sampling/archival series with integrated location + distribution mapping w/ content tags + potential systems spatialization	visual comparison (Wölfflin on) (type, iconological, etc.) basic visual literacy of forms/features progression/process scoring movement/transect differentiation spaces, ecologies, analytic scoring time series capture alt. occupations, use regular intervals or historic/contemp.	
proximations vith period plates) charts for adjustments	sampling/archival series individual plates w. potential site series (akin to traditional layouts) material specific mix - ex. bark texture, canopy/light, caliper, loc. (question of composite features) 3d model- post processing use integrated location to align model in space	<u>plant, soil, material catalog (+ distribution)</u> fixed views, macro range soil smears, uniform mounting/collection hybrid with other analytic types driven by systems of interest/themes <u>see morphology below</u>	
ata ical, angle)	<u>triangulated pts</u> small scale survey manual match with gis/gps (supp. measured area plans)	morphological registration ground/landscape edge articulation ground/soil-geo process inflections finer feature location within area (pair w/ materials, soils for surface classif.)	
ata ipated transect n of pt enclosure	<u>collated transect pts</u> enclosure/sight line survey (perceptual edges, plan form) (supp. measured area plans)	perceptual/visual enclosure topographic-planting spatiality parallax, staged relevation of features directionality of expansion/contraction (pair w/ video pan mirroring)	
data ectural surveying doc. os, material notes	<u>drafted feature + collage</u> architectural details + tree/species measure/locations (tech/material articulation) (supp. measured docs)	<u>specific feature (+ distribution, intensity)</u> emblematic articulation allows extrapolation (roads to speeds, view) collation to compare variants, types (pair with texture, material series)	

point . line . area . immers

Basic Technology (see links spreadsheet)

Outputs &

Media	Hardware	Software	Piece
digital video bike mounts (phone audio)	iphone, android - 1080p footage, 30 fps (1 minute = 130 gb av.) tripod-handlebar grips	cc premier/after effects (sound: cc audition) (mp4 metadata tbd)	all from phone video (frontal s
digital video bike mounts (phone audio) cellular tracking	phone, tripod cellular tracking app (3-5m error, manual sync)	cc premier/after effects alignment process tbd	select stills (lat
mic audio - lectures	iphone, android - lavalier clip microphone (others on photos, video)	cc audition for edits/splicing	all from phone (external, optic
			lectures best a
mic audio - samples cellular location	iphone, android - built-in or stereo micro (windscreen desireable)	cc audition for edits/splicing	field stereo de field mono (no
digital photographs kite/balloon aerial rig	public lab camera/kit timer-based serial capture	visual assemb: cc photoshop location from gps/map tracks	
digital photographs kite/balloon aerial rig photogrammetry	public lab camera/kit timer-based serial capture extensive (80%) overlap	ditto for location quick: ReCap processing (pc) qual: Agisoft Photoscan (labs)	see photograp same, simply p
digital photographs kite/balloon aerial rig ir and spectral extension	public lab camera/kit - ir lens timer-based serial capture false color read for thermal +	visual assemb: cc photoshop or infragram.org for processing location from gps/map tracks req. align for psd processing	photographic extended spec false color con
ion . duration

Conceptual Aggregation (see numbered samples/views)

′unit	Composite	Conceptual End
es = mp4 compression sequence)	annotation/edited overlays montage and composites	speed/space of alternate mobility walking/biking and scales of articulation altered/rhetoric appearances & sequence
teral)	multi-directional collation expanded vr framing	social & perceptual differences carriage vs. driver, shallow vs. deep
eral)	enclosure/mirror mapping (perceptual edges, vert. form)	<u>perceptual/visual enclosure (above)</u> + diurnal, weather affects (quicker capture, affective vs. measures)
ls (lateral)	(relief photogrammetry)	
es = mp3 compression ons for wav, etc.)	edited lectures: standalone audio (html player) hosted podcast (add chapters, metadata, soundcloud)	existing expertise, narratives synthesis and approach of ext. scholars akin to secondary textual resources (also edit to create pieces of distributed
s mono directional	edited/added to video (video or vimeo)	commentary)
sireable (ext. mic) additions req.)	field audio: standalone audio (html player) location-based nav dataset w/ player	immersive perception (differences) comparison w/ textual descrip, viz clues
hic view above lanar mid-scale	collage assembled (planar) for comparisons: overlays, juxtaposition, comp annotation	see collages/visual comparisons above secondary scale of operation, analysis
	3d model - post processing use ground tracks to approx. align model in space	<u>see morphology above</u>
view, trum, version(s) required	collage assembled (planar) multiple false color translations	akin to material catalog (+ distribution) alternate physical detection of systems performance and interaction
	thermal (ir+intensity), water (ir+NRG), veg/photosynth density (ir+NDVI)	driven by interests/themes paired with 3d photogrammetry/2d collage

