

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **A River Revealed – Redevelopment Along the Clyde**

By:

E:

No, I don't mind at all. Actually, I prefer to type you a note and tuck it into your elegant, very nicely written and illustrated report. You provide a clear and compelling case for the "riverwork" of your project and a good discussion of some of the issues and goals you are developing at planning and site scales. I was pleased to get a better understanding of how the graving docks worked, their river and economic history, and to see them in your photos.

If there is a missing part for me, it's the site scale blown up big enough to see its parts, its environmental structure. I mean close enough so that you might name the parts and evaluate them with respect to some of your programmatic needs and intentions. Which parts, for example, need to be or have the potential to be reclaimed for the riverfront riparian zone you'd like to create? Which parts have the potential for the public spaces and uses you would like to provide for the locals and neighbors? Where are the best places for the entrances and the connections you describe? How could the graving docks themselves fit into the museum concept, into your riverfront/graving dock public open space structure? In short, you need to further interpret the site more thoroughly using your narrative.

I think you need to assume in your project that there will be a new Glasgow Museum of Transport on the site, and size it and develop criteria that help you site it conceptually. There is a difference between saying that it is your wish to see it and the intentionality of committing to it as a basic component (object to be sited) in your program. This is the biggest component in your program and how it's placed will have a major impact on the entire set of site relationships and connections. I liked your initial thoughts about the building perhaps spanning the graving docks and jutting out a bit over the Clyde. You need to know the general size and component parts of a transport museum so that you can site it conceptually and especially in this case three-dimensionally, and integrate it with all the other site places you're creating. You don't have to be the building designer, but a good site planner tries to put pressure on the building design from the outside in by placing and making it responsive to a desirable site program.

Your abstract might then read instead of, "It is rumored..."

This project is based on the very real possibility that Glasgow's Museum of Transport will be located at the Graving Dock site. It includes the development of an overall conceptual site plan for the Graving Docks, the siting of the new museum, the redevelopment of the graving docks and riverfront into a public open space, the interpretation and historic conservation of the docks, recreational and social spaces for the adjoining neighborhood and a riparian restoration along the riverfront.

This is the set I drew out of your narrative. Oops, forgot the connections you'll be proposing. Each named piece of the work has some more to it for you to pursue programmatically. This is a fine start. Now it's time to expand and deepen the program. You need to know enough about all the parts to be able to do a plausible schematic site plan by term's end.

Thanks,

Jerry

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Jerome Diethelm

Project Title: **Olympic Sculpture Park: An Inlet for the Urban Spirit**
By:

E:

I read your report on the Olympic Sculpture Park late last night as I recall you asked me to be sure to do and of course saw nothing but problems, but I was too tired to continue. This morning, however, it looks really terrific!

Yes, it's a very complex place on the waterfront - in between, connected to and bisected by a lot of things. Your before and after diagrams make that especially clear and are useful because you are willing to say what's wanted, not just what's there. The aerial oblique of the site is spectacular. I can already imagine the before and after you'll be able to do of the sculpture park proposal later. Ditto for the context image, showing Elliot St. I wasn't able to tell what you were thinking about Elliot St. from the narrative, although you show it as the lower plaza in the schematic of elements. Are cars sculptural elements moving slowly through the park?

The Program Elements page is excellent. It shows the key parks and locates them generally. The next two pages of narrative add some needed information about each element to the list. This is where you need to develop some more detail.

Break out each item and expand it. For Ped. And Bike Underpasses, say more about them in terms of the quality you are after and the ways that they can become more than dark smelly tunnels. I agree that a Restaurant rather than a coffee shop is desirable. Project its size and some of its qualities. Diagram its basic parts (the way you did the overall park) so you can relate where people sit to the sculpture park etc. Do this for each element as much as possible, giving sizes you estimate based on what you already know or guess.

I didn't see any on site storage or working space for putting together exhibits in the program. Will there be a place for an on site director? In the indoor gallery area? Security people etc? A loading dock? A crane?

I expect site lighting to be a major element in the sculpture park. Sculptural lighting?

How about a site circulation overlay over your program elements diagram? A little more refinement and you have, voilà, an end of term schematic.

Excellent work, E.

Jerry

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Project Title: **Build for those who need it**
By:

H:
Your mid-term is terrific, enjoyable to read, clear, has wonderful images of the things you're talking about and a good site program under development. I'm also, like you, an admirer of the Habitat for Humanity program.

How would I suggest you proceed?

1. I'd firm up the program's intentions, starting with the number of homes. I'd commit to a cluster of 5, 2-story homes on the site and assume that a slightly higher density would offset any additional building costs. In a study I did with ecoNorthwest for LCOG a few years ago, two story houses on smaller sites cost about the same. Two of the units might also be built as a duplex. Siting these units will be the fundamental organizer of the site.
2. I'd suggest a planned unit development rather than a subdivision, so that you are legally allowed to cluster and have common areas instead of five distinct home sites. (Do you have Springfield's PUD ordinance?) I don't think Habit has done many cluster projects, but I could be mistaken. In any case if you want to set some new public and semi-public standards and create a new prototype proposal, this would open up new possibilities for them in our area, I think (???). You'll need the flexibility the PUD process allows to achieve some of the site community objectives you've set forth and that are not always realizable in Habitat projects.
3. If you cluster the homes, you can probably group the parking and afford to cover it, saving a lot of driveways and circulation space. Small apartment projects do this routinely and reclaim site space for other uses. What are the parking requirements?
4. Your discussion of goals and objectives is sound. Now take this a step further and make them into a firmer list to design from. Say: 1, private area per home of not less than xx sq-ft.; a children's play area of xx sq-ft.; a commons etc. Extract these as a summary of your nice discussion. You start with the qualities of these places, which I like. Now be courageous and try to size them. Try adding some simple, scaled relational diagrams to your discussion of programmatic elements that might help you make the transition from talking about them to locating them on a site plan.
5. How might you arrange the site into the array of public to semi-public to semi-private to private places you desire? Where are some good potential places on the site for each of the elements of your program you are listing? You need a better site plan diagram in order to examine its potential for good places and relationships. The present one is too small. Do a plan drawing of your site in its surroundings that you can use as a base for your future work. Scan it and use it as a tool for this term's programmatic development.
6. What kind of internal circulation system are you planning?

Access to the site looks as though it's from A Street from the east, and this is also the direction one would walk to the park. Has A St. been vacated on your property or is it a planned connection to the property to the west of your site? I hope it dead ends, since this would allow you to bring your hopes for the place to life. Very thoughtful work.

Thanks,
Jerry

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Jerome Diethelm

Project Title: **The Lower Siuslaw Estuary Recovery Plan**
By:

J:
First, I'd like to compliment you on a handsome readable proposal. It's well organized and clear, especially related to the whole watershed, and not very specific yet about the watershed trail. In that area you have a few general performance criteria and a vivid presence. This latter conveys a desirable water experience, but will still need to lead to a more specific program of places, facilities, experiences, educational objectives and interpretative material and...

I'll take each of the sections of your Table of Contents, one at a time.

Project Summary:

Yes, there's a need; we're losing critical habitat and putting more human pressure on the watershed. You are refining a present assessment in order to develop a watershed plan, and will test a community-based approach. Here the scientific information and the legal data is defensible, that is falsifiable, but I'm not so convinced about describing the social process as defensible. Yes, you can do statistics on people's opinions and preferences as Rob does, but the community-based approach I think you're proposing will be much more focused on people's values and the goals they set. Keys to the process will be evaluations, as you say, interpretations, goal setting about watershed trends and human uses. In effect, making the watershed plan is a social process that utilizes the best scientific information available, but it is still essentially a planning process.

That's why I'd argue that the primary role of the landscape architect is not to synthesize information because that is a means. The primary role is to develop plans that guide the sustainable human use of watersheds, using the best available information. That requires assessments of difference between baseline and present conditions, evaluation of present trends, and projection and evaluation of possible and desirable futures. So, you can see that I'd put a little different emphasis on this and reflect it into the methodology.

Goals: You understand well the goal, objective, action structure and are using it clearly. Based on the above, I might try to first state the issues you are trying to resolve, i.e. those that refine the general problem above, and then reverse them to state the goals, then perhaps reorder the goals to fit. The first issue is, it seems to me, that we need to know where things stand today, and so will need to take an historical approach to the estuary, measuring the present state against some earlier baseline condition of health. So I'd probably make your 2 my 1. Then we need to identify the causes and rate of present day deterioration, set some targets for maintaining and restoring health, and set some goals for watershed use and management.

Your partnership structure and the way you've put all this together is impressive.

Proposed Table of Contents: I'm not convinced that these are the right chapter headings. Why not, A Community-Based Approach to Watershed Planning; Evaluating the Present State of Health of the Siuslaw Watershed; and so on.

Methodology: You probably know by now from hearing me talk that I wouldn't begin without stating the problem and what I was trying to accomplish so I'd know what needed to be researched and analyzed. It would also make more sense to me to do an evaluation of existing watershed health and bring it to the first workshop to discuss along with the planning process. A second workshop could discuss present uses and trends in the watershed and the personal experience, concerns and needs of the stakeholders. A third could be dedicated to establishing some watershed goals related to watershed health and human use. And a fourth could focus on an evaluation of alternatives that met the project's goals. The project's goals and objectives are the criteria for evaluation.

Plan of Work: The way I read the plan of work you'll be doing a lot of mapping and not much evaluation for a year. I don't see the analysis in the Existing Conditions Analysis. Where are the evaluative models that model the overlays. I think

you need a more synthetic planning structure in the work plan and more time for the alternative scenarios and their evaluation leading to a set of recommendations. Why not do the pre-settlement conditions and history earlier to use as a base for the existing conditions evaluation? I'd suggest talking with your committee about the methodology. I'd be inclined to try to develop an evaluation model for the watershed and then build or gather the database of critical information needed. My guess is that some of the human uses of the watershed are more harmful or intrusive than others. Perhaps you can build a relative fragility model for the watershed so that you would know which areas could take the most use and which need to be used more carefully or set aside. Anyway Jordan, that's my take on the process so far as I understand it. I think it would also be useful to focus on the community process for a while, zoom into it a bit, assuming you have the information you need and plan out a version of how you want to interact with the stakeholders, what you'd like them to contribute. That's a big world all by itself and a central concern of yours I know.

In the meantime, I think it's also time to get back to the trail and develop its program some more for Comp. Prep. since that's the emphasis this term.

I'll be glad to talk to you some more about all this if you like. I admire your effort and hope this helps at least somewhat.

Jerry

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Project Title: **Defining EWEB's Role in Eugene's Downtown Riverfront**
By:

J:

It's good to see you finally willing to take a position on the riverfront that you've wanted to take all along, and I think you're right. The chances of building a "new millennium" type project are far better if there is a significant public presence in this special area. And EWEB would seem to be the best choice of sponsor for an expression of your riverfront values. Your emphasis also nestles within your graduate project interests. It's smart planning to put these together if you can.

You asked me to remark about project organization:

Transformation at the River's Edge is an inspirational overview: "This Vision is a Catalyst for EWEB's 12 acre site," and it will include, "remediation and connection...renovation...and restoration...the creation of an inspired dynamic riverfront and Storm Water Electric Gardens..." Your intentions are singing a lovely song.

You follow this up nicely in "Creating a Public Place on the River," so I would put it next, followed by "EWEB Site Connections" and "EWEB Site Issues." Here you name the site parts but don't really offer an evaluation of any of the parts from your point of view. Especially missing in your narrative is the repair area, which is a large part of the 12 acres, as I know you know. You also don't have much to say about the present headquarters area.

In "Connections," you concentrate on RR crossings, but 5th through EWEB is an important connection along with the Millrace. I'd say more about the Millrace (and any of the connections you'll come back to) here, since you intend to concentrate on this particular connection in your project. (Thanks.)

After laying out the project, it makes sense to open up to a discussion about publicness and greenway/salmonness and healthy landscapes and inspirations. I'm just suggesting a more project-oriented structure previous to this that you then back up by a discussion of the bigger values that are at the heart of things.

I love the quotes and inspirations you've chosen. I can feel the ground water moving under my feet. I can see the water speed limit warning: 2000 years a cycle!

Returning, then, to the Millrace, Steam Plant, Promenade...the "Design Products" section, where I'm glad to see you include 5th, is just right. Each of these design elements needs their own evaluation and intentional sub-program – deeper parts. You'll end up giving some general more conceptual advice on some, and more refined and detailed direction on others. I'm not so sure about "Buildings," probably need more of a site planning orientation, and delight in "Delight." We can talk more about this.

This is a high consciousness project that Eugene needs every bit as much as it needs an inspirational new federal building. Beautiful maps and images. Nice to see the Round River symbol return. Thanks,

Jerry

J,

I checked over your schedule and goals, which look quite good, and here are a few comments.

Issues. This is a good collection. I've been thinking of them in three areas, most of which you cover in your own fashion.

History, memory and identity. It was Hilyard Shaw of Hilyard St that created the Millrace

and it was a Chambers that owned the power rights. It was the Millrace District, and I can't imagine restoring and transforming the Millrace District without its Millrace. Civic pride! A city reaching for its river. Springfield is restoring their Millrace and Millpond. Eugene?????

The things the Millrace can do for us today programmatically. These include a setting for the courthouse, a big space, perhaps a millpond, at courthouse scale, but anyway a big 4-D space that goes all the way to the river. A big landscape way to the river. There are the street connections, 5th, 8th and Broadway, but the Millrace is the big landscape connection. Economic development along a restored Millrace. It can provide a social connection, a town & gownway, between the university, downtown and the riverfront. The trestle and road way underpass as civic art, Conde McCollough brought back to life, the arch at Devil's Elbow St. Park. Civic art in the transportation and open space systems to match the architectural effort being expended on the courthouse.

The new things that have to do with new ecological times. Water quality, habitat & ESA, site clean up, watershed-salmon zone, local power generation, environmental education and stewardship.

I like your meandering promenade. I think it does need to be special where 8th meets the river. I also think 8th is being underplayed as an entrance to downtown from the east. If we ever connect Franklin and I-5, the main entrance may come from the east and 8th as the civic entry shouldn't be too secondary to 7th. You need a grading plan for the courthouse to the river Millrace area. Your model implies it, but it seems clear to me that this is a sculptural landscape space. They should turn Haag loose on this one! Your schematic collage was a big improvement over the WRT drawing. I think you could back out one more level of abstraction and make a very powerful diagram to go with it.

Your schedule is quite thorough and looks useful, but 1"=10' is probably too large for this project. Stay smaller at 200, 50 and 20, perhaps detailing a small part at 10. The area is just too large and the drawing sizes start to get out of hand. 1/4 Millrace meets river? Maybe 20 and 10.

I'd relate your proposals to the consultant's proposals in your presentation, sharing the evaluation you've made that's driving your project.

Try to have a preliminary of everything, even if it's very preliminary, for your mid-term review.

Your goals arrays are great. You're obviously not having any trouble thinking this way, and it looks as though it's helping to bring out some closer programmatic detail.

Looking very good.

Jerry

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Project Title: **The All Time Garden**
By:

J:

I did enjoy reading about your project. I enjoyed it very much. The Gingko is the perfect symbol of the All Time Garden as is the idea of an Alzheimer garden being about time and memory. I imagined your central court with the ground covered with Gingko leaves, wondered where the sundial and water was, and admired your attempt to diagram a preliminary overall structure for the garden in the corner of the park. Perhaps it's due to a shared experience (my wife's mother died of Alzheimer's) that your narrative rings true to the mark and your intentions (goals, objectives...) seem very good. I added some to your list, some of which I pulled out of your excellent VP. Your writing is good overall, both in terms of description and discussion and the more evocative letter home. You might extract the components from your narrative (NE Entry, SE Entry, etc) into a programmatic list and give some of the design requirements for each)

I think you do need to read Clare Cooper-Marcus' book. I know Megan has a copy. Perhaps she'll loan it to you. It has a long list of very explicit suggestions, many of which you already know. One of them is the strolling path, because of the sensations that come from a moving experience through the garden. Quite obvious, but important. I'd probably consider having it loop back so that one could always find their way...

You've probably concluded from my harangues in class that I think everyone can deepen the parts of their programs – say a bit more about them programmatically to give you direction and criteria for designing – but you are on track nicely.

I'll look forward to seeing your schematic next week, and a schedule and products in your final.

Well-conceived and deeply felt. Now don't forget to keep working on it!

Thanks,

Jerry

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Jerome Diethelm

Project Title: **Victor Treatment Centers, Inc. New Administrative Office**
By:

J:

It looks as though your trip paid off. I was glad to see your site (sites?) and get a better idea of what you were working on. I'm assuming that you've now settled on the waterfront site to focus on for your project. I suppose you could choose to do two parallel proposals and draw comparisons, but it will probably be a better learning experience to choose one now and try to take it to a greater level of refinement. Ten weeks isn't a lot of time as you know.

I read your competition's sign with interest. The other project will offer 25,200-sq. ft. of office space; gated underground parking; an elevator; lake and valley view; attractive lobbies; exquisite exterior; and the opportunity to personalize the office space to suit.

I looked for your comparable list as part of your programmatic intent and found some of this in your discussion and questions. But now is the time to make it much more clearly bulleted as the program that you're going to follow and express physically. And if you'll commit to a set of desirable parts, you'll be able to refine the program for each as I've been describing in class.

So, I'll try to abstract this project:

It's a xx sq.-ft. office building being built by Victor TCs, Inc. on a xx acre site on Lake xx in Chico, California. VTC will use it as their administrative office, occupying xx sq.-ft. and lease out the rest of the building on a to suit basis. The intent is a site design that takes full advantage of its like-side situation and existing mature vegetation, and a building that provides an inspiring, supportive workplace, that is energy conscious, efficient and sustainable. You will produce an overall site development plan; a site planting plan, showing the proposed planting and the existing mature plants to be preserved; and a conceptual office building proposal. More specific design proposals will include the Lakeside Commons; the Entry Garden and Courtyard; The company Roof Garden; and the Parking Structure and Sky Bridge. Since this is a commercial project that needs to be competitive with other local office developments (such as your competition) you will be weighing your decisions against the limitations imposed by construction costs and the local market per sq.-ft for high quality office space. You also intend to provide a promotional booklet for the project and a PowerPoint presentation for your client.

Well, that's my version. My guess is that yours will be something like that. In order to do the above you do need to make an existing site plan and a site evaluation at site scale, naming the parts as in our second exercise. It will be important to show the relationship between the other building on the lake etc., so don't just do a property plan. Name the parts: the lake front; the parking lot; the old grove... How much buildable area do you have? How big is the proposed office building? What is the property zone? What are the setbacks? Lake-related regulations? Where are the service sources: water, power, sewer, gas...? How many cars will you need to park?

Do a base drawing of this site for the above that you can use to develop your work.

My guess is that you are probably not going to want to build a one story building on the lake front when the property values are double the other site and getting up for the view is so special and ought to also be worth more. If second floor spaces are harder to rent, consider putting VTC upstairs around a courtyard that looks over the lake and rent the downstairs. If you build a parking structure, you could park on the second floor and bridge across the lakeside skybridge to the entry garden to VTC or some such.

I'm also skeptical of rammed earth and other less usual construction methods being economically feasible for the project, causing the rents you'd have to charge to be unrealistic. I'm not against it, just concerned about the economics of the project. That's between you and your client. My guess is that there are more conventional local construction methods that you can combine with some solar strategies that will still pencil out, as they say.

Concentrate no on working backward from the material you need to project a good end of term schematic proposal and generate the more specific programmatic parts and specifications you need. (It's like trying on a pair of pants to see if they will fit). You're a little behind because of the need to settle site selection, but you will be just fine if you just get on this J. So, get on it. Turn on the afterburners.

Thanks,

Jerry

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Jerome Diethelm

Project Title: **To Pinehills: Along The Nation's Oldest Road**
By:

J:

I can see from your description of Pinehills' landscape and history why you are excited about this project. Perhaps one of these days you and Maggie will be lucky enough to get to live in Hawks Perch.

Here are some suggestions for your report:

Abstract:

I think you need to write something a little more direct that conveys the scope of your work. As I understand it, you will be developing a Landscape Plan for Hawks Perch, a (size) acre subdivision (planned unit development? Or?) in Pinehills, a 3000 acre high-end residential community development near Plymouth Rock. The plan will include what? Layout of the road system, the siting and platting of ten home sites, hiking and biking trail connections to the larger Pinehills landscape and social center, a general planting and conservation plan for Hawks Perch, and site development and construction details for the project. The intent is to present Hawks Perch as a model for the quality of development wanted in the entire Pinehills project, one that is sensitive to its geological and cultural history and the building of a larger community.

Hawks Perch. At this point I need to be able to see where Hawks Perch is in the Pinehills plan and I can't find it in any of the plan diagrams. I want to be able to see how this place relates to all the other things you mention, where the Summerhouse is for example or the Clubhouse or Pine Cobble. The Sites for Development diagram is there, but I can't tell which is which because they are all so small and unlabeled.

Then I am ready for you to tell me some of the interesting history and philosophy of the project, which you do nicely, but this section should not be the dominant piece of your report. It's just the setting and the context for Hawks Perch.

So you need to come back to Hawks Perch, which is the site and main scale of your work and do an evaluation of the place itself. You obviously have many thoughts about this. I know because I heard you describe your hopes for the place so eloquently in the vivid presence assignment. But what's there now? What's there that is valuable from the points of view you are developing in this project? Will you be siting the houses or merely setting out lots for other architects to interpret? Will you do a model house and site it as an example? All the houses using company prototypes? Will you be doing individual lot planting plans? Will you do a brochure? I am trying to get a better fix on just what needs doing here so I can help you more directly. You talk about these things in Issues and Ideas but as criteria for evaluating other places. I want you to be clear about what you are intending at Hawks Perch.

The images of the place are especially nice. The title could be more pointed toward what you're actually doing. I think a more focused effort on the program for "The Perch" right now will get you a long way down the road.

Thanks,
Jerry

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Jerome Diethelm

Project Title: **revealing willow lake: water reservoir, park, and resort**

By:

K:

I like reading what you write because you think clearly and well. It's fun to see you putting quote around the concept "natural world" because of a heightened awareness that that doesn't just mean all that stuff other than people, at least to you anymore.

I agree with you. You will be outlining and making some contributions to a Master Plan narrative, but can't possibly do more than that in ten weeks and shouldn't think that you're expected to. It makes sense to concentrate in comp on the park and resort. Notice in your report that you have a plan diagram for the resort but not the park and you've written the most about the resort. Time to add some more at park scale. You need a good park plan diagram that allows you to evaluate it and need to commit to a program of whatever for the park. If Jackson County Parks is not clear about what they want or think they need, then it's up to you to propose the park program you think makes sense here. It's time to be more specific about this program so you are able at term's end to do a general park schematic. JCP will squeal if they think you're out of line and it's always possible that your work will help them change or make up their mind. So be courageous and bold. It has a nice ring to it. Bold Goldt.

It is, as you say, time to remodel and redo the resort area. So make your assessment. Say what stays and what goes-what needs doing. The cabins in the photos look pretty good. The lodge needs to be torn down. Campgrounds? Number and layout? Boat facilities? Lakefront? Planting? Recreational areas? Circulation? Let's have it your assessment and intentions (a goal array?) for each.

Your images are very good and programmatic, if you will: the beach; the entry road; the lodge; the boat launch; the campground...Maybe you can use them for some before and afters?

Where are the willows of Willow Lake?

OK, time to get serious about a park and resort program. You can usually tell if you have enough programmatic direction if you are able to do a schematic proposal, which is why I assign one as the last in the series of the comp problems.

It's also time to project what the products of your work will be and what they will include. That's another way to help you work backward to the things you will need to create them. Also, imagine yourself at the end of comp studio making a presentation and the proposals it will include. I can hear you saying that your work is a part of the new Master Plan being prepared for Willow Lake and that you are proposing a new park plan that solves some of the present problems and adds some new dimensions to the park experience. In addition, you are making a more specific proposal for the resort area, which is the social and recreational heart of Willow Lake. Let's get those willows growing!

Thanks,
Jerry

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Project Title: **Meeting Our Children's Imagination**

By:

K:

I enjoyed your discussion of the Waldorf School project very much and hadn't known that they didn't have a principal. I like that: principles, not principals. Education for the whole child certainly sounds admirable and desirable. You explain the present situation clearly. They are growing, have problems on the site for their present situation, are trying to project a 7 year plan, have very modest resources and depend heavily on donations and participation from parents.

I like your presentation of the people. It will be probably be important to expand your photos to include teachers and parents and perhaps to capture some of the schools festivals, especially for presentations you might want to make to the school. People who dedicate so much of their life and time will welcome the acknowledgment.

I agree with you that the project is about solving some of the existing problems and envisioning the next 7 years of site development, but I think it is also in this particular situation about two more things. The first is the way that educating for the whole child is captured and supported in the site for the educating for the whole child, that is, in the way the place, the environment for this kind of education is expressive of its purpose and belief. I know from your comments that you are thinking and wondering about what this means and how to do it. The second has to do with how to actualize the changes to be made, given that the needs are probably beyond available resources and in some cases the skills of the parents involved.

Here are some ways you might sort some of the problems you describe, because I think they need some sorting.

1. The present everyday maintenance problems (cleaning, weeding etc.) from those that are more serious and extensive - with some priority assigned to the latter. I'm thinking there are probably problems that are more short term and administrative and those that will require considerable labor and/or a capital expense.
2. Those problems or parts of problems that might be solved programmatically with out requiring physical expansion or change. You might for example solve some of the safety and congestion in the parking lot by having staggered times to pick up the children.
3. Problems that might have alternative solutions that you might call: regular solutions and Waldorf solutions. I think you might end of showing alternatives that highlight what the Waldorf way is, how it tries to express spirit, beauty, wholeness with nature and ecological health. Perhaps you could initiate some discussions in which you raise the question and wonder, "I wonder what the Waldof way would be? And try to get others in the habit of joining you in your search. There are no doubt plenty of things that just need fixing, but if you could identify a few important ones in which you could demonstrate the Waldorf way of site development, I think you'd have made an important contribution to the philosophy of the school as it is lived and expressed.
4. I think I'd try to relate site development projects to the projections for academic and curricular change, probably side by side in chart form. The idea would be to try to connect up the needs. I imagine, for example a chart that showed that in the 4th year of the 7 year plan, that an extra classroom required an expansion of the playground etc.
5. Since I'm sure that some of the changes at Waldorf will be related to fund-raising, I suggest a list and plan that shows all the needed projects and provides an estimate of how much is needed. Perhaps a fund-raising brochure.
6. Projects that might be taken on by the classes rather than another new climbing structure.
7. Projects that might distinguish between those that could be handled by existing skills in the parent group and those that will require outside expertise.

Well, those are just some suggestions.

I liked the way you connected your photos with the plan of the school, but I do think you'll still need a better plan diagram. It was hard for me, an outsider, to know which building was the hall or where on the plan the recess space was. Since you'll be referring a lot to the various site places, it will be helpful to have a more detailed site/place plan diagram.

A very fine beginning, K. They are lucky to have someone like you to help them think about all these things.

Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **Penitencia Creek Commons**
By:

K:
That's a very good project summary, Karl, something we executives appreciate. You are going to solve the flooding problems of Penitencia Creek, provide other, and otherwise lost important benefits, and aspire to provide a national model. Your report is clearly written and illustrated.

And the goals of your project come with a built-in master strategy: invite the flood plain to be your guest. Flood easements? Payments for flood accommodations?

You'll be examining the capacity and potential of adjoining lands to store enough water during flooding events to allow the realization of Penitencia Creek as a recreational and ecological corridor. In some instances, there is also the possibility of reconfiguration of public and private adjoining land so that it can operate multifunctionally. Terrific, well-conceived project!

You have some target numbers, 2000cfs. Good. You've identified some potential places with storage potential. This is where the project could zoom in a bit now and do some preliminary test evaluation. I can think of two criteria: general flood storage potential and the amount of modification necessary to make flood storage feasible. There are probably others you've thought about. You probably need to extend your list of places now, sort them into public and private lands or whatever, and try to assess one as a way to better understand how to build an evaluation process.

On the other front, it's probably time to be more specific about the recreational, educational and ecological goals that a success with the flooding experiment would make possible and try to second stage them. They can be secondary in the project, but still need a strong presence to make your case and realize the whole vision. The more the goals intersect, of course, the better. If some of the changes in the flood plain support the other values of your project, you get double and triple points. So, perhaps that's a third key criterion.

In the end I think you'll want to set up your project so that you can demonstrate the differences in the two proposals, what you get if it's done your way vs. what you get if the SCVWD proposal is built.

I think you just might pull this off. Terrific work, K.

Thanks
Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **A Downtown Anchor: Veteran's Park Remodel and Expansion
Klamath Falls, Oregon**

By:

D:

I enjoyed reading your Veteran's Park report very much. It's clearly written, nicely illustrated and provides a good outline guide to important park issues, needs and your client's desires. You've made my job easy, because you are doing everything I asked very well.

It helps that there is already a park evaluation done by the Parks Department that tells you what needs doing from their point of view. You're adding to that by sifting through their requests and bringing your perspective to them, and especially when you step back and consider what a Klamath Falls park wants to be like that makes it Klamath Falls and not Portland. Terrific!

That's a very clear diagram in "**the project**." I think you could blow it up a bit, add some more detail, especially park vegetation, and use it more in the narrative to keep the reader oriented. You'll need the larger plan diagrams anyway in areas where you'll be showing changes. You could add a sentence or two here too saying what products you were going to give the city. A revised park site plan and report; a master park planting plan and detailed plans, details and illustrations of specific areas and systems would be my guess. It might be good to plan to do some before and after sketches from the photos.

Each of the sections of your program will need to be expanded a bit. There is more to say about the veteran presence in the park and the connection to Main St. and all the other things you mentioned. You just need to keep refining a very good overall outline, adding more programmatic information in those areas where you expect to concentrate some of your work.

So I'd give some thought to the products you'd like to produce and ask yourself if you have enough of the right information to turn this all into a schematic site plan by the end of term. You won't for example be able to do a master tree plan for the park without a plan of the existing vegetation or a trail revision plan without – well you get the idea.

Excellent work and project.

Thanks,

Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **The Power of Nature: The healing garden for people with psychiatric disabilities**
By:

M:
If I were to write an abstract for your project based on what you've written, it would go something like this:

This project is about creating a "healing garden" plan for a psychiatric housing site in East Springfield owned by the Laurel Hill Center. "The Laurel Hill Center, a not-for-profit organization serving individuals with psychiatric and physical disabilities," (<-from your report) wants to redevelop their Thurston site so that the site itself can make an important contributor to the therapeutic process. The project includes an evaluation of the problems and potential of the present site; a healing garden program for the site; and specific proposals for the garden areas and outdoor social spaces that are needed to enlist "The Power of Nature" in psychiatric health and rehabilitation.

You've done a beginning site evaluation, but it is not refined enough yet for this scale of project. You need to do a larger plan diagram of the site, one that includes a bit of the street and probably shows the relationship of nearby neighbors, trees and plants. For the site itself, you need to do a plan diagram where you **take off the roofs and show the window openings and rooms** with their furniture inside (even if you have to make it up) so that you can portray a whole site, inside-outside life space. This is the world you're going to change. To make the detailed changes this place requires you will need to start with a more detailed world and not treat the buildings as walled-in, blanked out places. Imagine your life here, looking from and moving between and through all the inside-outside spaces of the site as a whole experience.

Healing Garden Goals & Objectives:

Your two goals seem good to me but I'd put the social goal second because of the emphasis of the project, not because it's less important. Your objective (you call it a strategy) to stimulate all the senses is wonderful. I especially like the more specific design objective, "Plant certain grasses for small singing creatures such as crickets." For your social goal you describe making personal places for each of the four people and a group place for social interaction outdoors. Sounds good. You need to write more about the healing garden concept and develop your objectives a bit more.

I like the way you propose to do designs for the gardens through the seasons and some very specific planting plans. The elements of the proposal plan you show, however, don't take up the whole site. You will need to do a whole site plan that includes the horticultural gardens and personal and gathering space that says what you recommend for the rest too.

Also, take each part of your program, such as the gathering space, and write some more program for it. What's it for? Where should it be located? How big? What kind of materials? Lighting? Furniture? Pond? Etc. This site is small so it looks simpler than it is, but it's really a complex personal world you're stepping into and transforming. You need to do some serious work on this Masako if you hope to do comp next term.

Thanks,

Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **Donde Está Glenwood?**
By:

M:
I changed the title based on my memory of high school Spanish. There were two forms of the verb to be: ser and estar. Ser is about being and estar is used for location. I don't have an upside down ?

So if I had to abstract your report (that is, look under the delightful texture of your mind): You will be designing a conceptual watershed plan for Glenwood and doing a more detailed proposal for one of the swales and outfall areas. Planning and development in Glenwood need to be grounded in this water framework.

Most of what you've written is to establish your point of view, which you know I share. You show some of the existing Glenwood watershed conditions but don't evaluate them, which would lead you as it did me to the siting of some potential swales and some outfall locations and conditions. It would also lead I think to the need to better link, protect and develop the slough system, which really drains most of Glenwood. You could also critique the swales and locations that have already been proposed and propose your own if you thought another pattern would function better or better serve some of the other values you discuss. But you need to do this now, not in the winter or spring, because it sets the stage for your more specific work.

In any case you need to be able to commit to and build a program for a swale system and an outfall area for your comp and it would be helpful to know (or guess) where they are. Picking a route now would allow you to evaluate the passage for "swaleness" neighborliness etc. and say what needs doing. You could also set up a more specific program for what the swale needs to be to accomplish its objectives, show some precedents you think are good models, and derive some sizes, specifications, techniques and materials for your work. In short, create a swale program.

You show an interesting outfall structure, but this will be a central design element and perhaps the most dramatic place in your water scheme. So you need to get better prepared for this. You need to evaluate an actual outfall site, that is, assess its potential for doing what you believe outfall sites are supposed to be and do. If you can't pick a site now, you can at least build a more detailed program about what it ought to be and do and give more examples, gather more precedents. Picking a site now, however, would allow you to zoom in and evaluate a real place and even do a schematic of the swale/outfall place by term's end, which is the intent of comp prep. If you don't do this you'll just keep hovering at watershed scale and only be very generally prepared for comp studio, which I think will not leave you enough time to develop a design as well as you're able. Your images, attitudes, imagination, concerns are all wonderful. Now write me some more specific program about the swale and outfall you're going to design in studio.
Just trying to look out for you, M.

Your old friend,
Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **Re-Discovering The Little Dairy Farm – The Journey Begins....**

By:

M:

I got a very good feel for The Little Dairy Farm, it's multiple needs and your understanding of the project from your report. It's well written and visually useful with good images and diagrams. You have the makings of a good program for what needs doing and why.

I like the way you are seeing this as a landscape design that is distinctly new and also one that is "reflective of history and created to reflect a specific time period in which it was created."

But I think I picked up a third from your narrative, the new that is built out of the old, such as the brick terrace from the old chimney, the swimming cabana that might be built on one of the old foundations, or the historic rocks which could be integrated into the new pool area. So I think you need to evaluate the site from three, not two, perspectives. You need to determine the things that have special historic value and need to be restored and/or protected and that in a real sense belong to the town. You need to assess good places to put the pool and garage and other needs of the present family, which you're doing very well. And you need to look for the many ways to continue to integrate and adapt the old with the new. So I'd expand your main goal and include more adaptive objectives and proposals. Much of the charm and richness of places like this comes in the overlap.

A good resource for this project might be Kevin Lynch's, *What Time is this Place*, in which he writes about a temporal collage. Check it out.

I enjoyed your phrase "being susceptible to the seasons." It is a sunny Saturday today and I am highly susceptible.

There might be a bit of a conflict between your concern for chaos and site mystery in the project. Landscape rooms is a useful concept where more distinct outdoor spaces are wanted, but part of the charm of outside space is that it can be more subtle and complex than is conveyed in this house-based metaphor. The planting that you do here will be both subtractive and additive and from the three points of view. I think I'd try to orient the three schematics you've begun to these same perspectives, i.e. make one much more historically oriented, including the planting ideas that this might suggest, and so on.

I think I'd hide the three scales model a bit more in the narrative and just talk about the farm in the town and town/regional landscape, the farm site and the many places within it.

I get the distinct impression that you are really loving this project, and that's OK too. You should be very pleased with your obvious progress.

Thanks,
Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **Weaving Threads, Creating Fabric: Visioning an improved Delaney Park Strip**

By:

M:

It's not as weird as you think, and it does seem like a good round of site processing. I like your context plan diagram and cross section very much. It uses color to show the park strips relationship to the landscape and to the town very well. And I like the way you blow up each block of the park strip and discuss it.

Now, if I'm more critical from the point of view of building a needed program that will allow you to do a first schematic plan of the park strip by term end, I need to point out what more needs doing. You are asking good questions but I'm not hearing you try to give enough answers. It's time to do more than describe. "There are six softball fields here," needs to become "The fields presently dedicated and used mainly for softball need to support multiple park uses." See it's not so hard to state an opinion, and that's what's necessary throughout your project. It's time to get intentional and set out your program. Anchorage Parks may offer you some guidance and if they don't then it's up to you to guide them. I trust your good sense, imagination and judgment. Make some suggestions.

If I had to guess some of your goals based on what I've heard you say (since you don't reveal them here yet) I'd guess the following:

1. You intend to intensify the present uses of the park blocks through the addition of new activities and facilities. That means some things you'd like to include may have to push out or modify what's already there if they are incompatible. Where's your long list of the things that might be added that can be tested to see if they can be incorporated with what's already there?
2. You intend to interconnect the park blocks to one another and to the commercial and neighborhood areas nearby through the creation of an overall park path network. Where the existing path system? Where are the needed connections?
3. You intend to make proposals for remodeling the cross streets through the park as park streets leading into the downtown and the neighborhoods
4. You intend to do an overall planting plan, with the intent to use larger scale trees as a unifying element in the strip.
5. Ditto with lighting.
6. You intend to include, interpret and express some of the parks history in the strip.
7. You intend to develop the individuality of each block in the system as an expression of Alaskan individuality.
8. You... OK, you're ready to do this. You make the list

These are at the goal level. What would you then add to build an array in order to specifics?

Yes, some history will be nice to have. But as you can see, while it will help to have some more information, what you really need right now is courage. I knew someone who went to the UofA who shot his alarm clock because he wasn't ready to get up. Ring! Ring! Time to get up M.

Love your title,
Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **Whiteaker Dreaming**

By:

N:

One of the hangover sayings from the psychedelic sixties was, "If you can't dream, you can't real." And it sticks with me because there is some captured importance in the phrase. My take, however is that the dream is real, is an alive part of the real, not some other, not off to the side and frivolous. What you're calling dreaming, the nurturing and celebration of human imagination, is an important, misunderstood and overlooked core of what makes us human, a deep source of the sympathy and empathy on which all the social services in your project are based, a source of wonder, hope and joy. You have a good beginning in making this case, and I'd continue to strengthen the premise for the project and the many ways to say it. People will listen to you. They will want to listen to you because deep down your project can help release and express a recognized, existential core. So, yes, it's OK to have fun with this. It's even natural.

OK, some comments on the report. The color is beautiful, the deep blue and the clouds behind the title; the light blue back; the vivid photos from the neighborhood, from the circus. The expression isn't, can't be just in the words. The way you convey, the how of your proposals has to be, will need to be a carrier of the what you're doing. You are already doing that, and I want to underscore its importance. I know color is expensive, but in your case it's essential to your work. I also know you love it, so enjoy. Will there be a new curriculum of the imagination in the Whiteaker Dreaming Center, which includes a focus on color as one of its key programs, making costumes, designing acts,....? What else will it include, be about? I begin to wonder what sort of overall Dreaming program you might project so that you can show how the building and the site are used, remade and prepared to support it????? Maybe the program is built up around all the creative making and learning that supports four special circuses a year: the Children's Circus; the Rocky Horror Circus; the Political Circus; the..... and you had to figure how to use the indoor and outdoor facilities to support them and the educational and other community-oriented activities that go with them????? And the festivals (page 9), yes, circuses and festivals and all the ways the place can support and prepare for them.

Just as dreaming isn't separate from reality, the building is not separate from the site, and I think you separate them too much in your mind and on the page. Building and landscape are not two things unless you mentally separate them. This is the origin of "landscaping." First there is a building and you put some stuff around it. The same thing also plagues design and planning until finally they're pulled apart like taffy. Try thinking this way. The site, the dreaming place, has some buildings in it along with other things, such as a ballfield and a track. (You don't do an image map that breaks the site down into its existing place structure.)

Or, part of the dreaming place is covered. I know that there are important indoor-outdoor relationships, such as the courtyard, and maybe the need to open up part of the building toward the performance area outside to achieve your ends.

Or, the site is a continuum of places, some are covered more permanently, some on special occasions – tents? In-tents?

I have trouble reading the building and landscape conversion plans. The existing plan sinks too much into the blue for my old eyes. I think it will help to discuss a bit more about what you're converting from and why.

A gateway is an answer. What's the need? The needs? An expanded performance center on the Whiteaker site will require it's own outdoor public entrance. I am proposing a gateway of some importance to signal and mark this new use. The need for display spaces and construction, work and storage space will require some classroom space conversion.

I like your general statement about landscape conversion and "an infrastructure for the imagination." And I like your beginning list of what might go into it. Good, you're working both ends. Perhaps you can now relate this list back to your ideas about the program and events and try to be more specific about them and the way they're supported on the site. My guess is that the community garden might become rather minor or even disappear, depending on other space

demands??? Or maybe the community garden becomes an imagination garden? Or some other such idea related to your main idea?

I don't think that too much community engagement will fit well with this project. Perhaps there are a few special people who can be on your dream team. I think you can draw from the culture of Whiteaker in the creation of your main events, the circuses and festivals.

You especially need to go into more depth about the Imagination Program you'd like to have here so you can project some real, measured, sized, tangible physical requirements and match them against existing site conditions. It's OK to try to make this up, but I'll bet the Cirque du Soleil, Green Fools, Make*A*Circus and Public Dreams all will provide some precedent models and clues. I research this and try to apply it. It's poetic justice that your program will require you to imagine it!

I'm very excited about your project, N. and love the unstilted way you're going about it. Yes, its OK for both of us to have fun with this.

Thanks for such a terrific report. Now get back up and ride...

Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **Whither the Friendly Neighborhood**
By:

Q:
You get the prize Q for the most working titles. Based on your narrative, I'd probably chose, The Heart of the Friendly, or CPR for the Heart of the Friendly, because this will be the area of focus within the neighborhood for your work.

Your description of the neighborhood, its history and present situation with regard to nodal development is terrific. It's thorough and insightful. Friendly is spread out and officially has focused on 29th and Willamette. Because it is spread out and diverse, it makes sense to me to start to expect a multi-centeredness in the node. Cities of any size are always to some degree multi-centered, some famously so like London. Eugene is multi-centered and downtown is only one of them, and downtown is increasingly multi-centered because it is so spread out for a town of our size – just like the Friendly.

The Heart of the Friendly has its own special role to play and you are beginning to establishing a good program for it.

The site evaluation is a good start, although it needs to get large enough to start to see things in more detail and become the base you use to do an end of term schematic proposal. A good project strategy right now is to work backward from that schematic and ask yourself if you have developed enough of a program to make one.

You list a number of potential programmatic elements. Your program might:

1. assume conversion of multi-family land in the heartland area and perhaps suggest some additional areas to be converted from low density to higher density living, either through infill or upzoning or both.
2. Set a target population for the heartland area that's in keeping with neighborhood culture but might support the service growth of the nodal center
3. Connect the neighborhood park and the neighborhood hub (as you say)
4. Turn the vacant land into a neighborhood court (what kind? What is a NC?)
5. Redesign the parking lot for Friendly Foods
6. Improve the transit station (and the public streets?)
7. Provide a community center, police station, branch library, tool library.....(you have a nice list)

Now is the time to treat these as your assumptions and for you to restate them as intentions, the vision your work is going to try to work out, to make tangible, to rehearse. Each of these things needs to be made more tangible and programmatically specific, though, in order to do a good schematic. It's OK to estimate, guess, be wrong, to try to influence the world.

Nesting this program for the nodal heart in the neighborhood context of making better connections and daylighting creeks etc makes for an excellent project. Way to go, P!!!

Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **Hazel Vineyards**

By:

Q:

It seems as though you've found a wonderful place to create Hazel Vineyards. Your photographs of the site are terrific and the plan diagrams of the site and Winery area are very well done. You might want to extend the Winery diagram to include the road so that it can cover the whole entry experience.

I'd also suggest that you take each element of the Winery and be more specific about what each one will be and need. What for example will happen in the barn? I imagine you're be installing winemaking equipment and should have an idea about what that will include and how it works. A diagram of the winemaking process would be useful. The Public Garden/gathering spaces: how big and for what functions? How many cars will to need to plan for? If it's not too many, you might not need (or want) an official parking lot and could get by with more casual parking on the site. And so on for each of the elements in your project.

You're also going to be siting a bed and breakfast and a house on the higher flat tops of the site and a connecting road. You need to size the B&B and the house so you can provide a conceptual footprint in your term's end schematic. Will the B&B have outside gardens, trellises, courtyards, connecting walks...? What spaces will add up to make up the home on the hill? More program please for each element of your project.

You've found some good precedents to help you answer these questions and should probably get out to see some more in the area. It will help you to see their winemaking process and equipment, talk to them about how many grapes they buy vs, how many they grow themselves, see how they handle parking and what events their place is organized to support. I'm trying to get you to pin these things down so that you can make your own size-specific physical design proposal for Hazel Vineyards this term.

I think you're a little confused about values and issues. Values are large categories of interest and concern. Ecological health and integrity is an example. An issue is just a statement of a problem in this area. The need to resolve the problem of excessive runoff would be an issue related to the belief that ecological integrity was essential. As I said in class, a goal then really just restates the issue as an intention. The goal would be to manage site runoff. An objective might be to channel it through out the site. A very specific design objective or action might be to dig a ditch by the barn.

I think you're right to identify the different needs of the people who will come to the winery. For some it will be their home. For others a pleasant stay in the country. For others it's a visit to a winery tasting room and a tour and/or a winery-gathering event. Each of these groups has their own needs and the different areas will want to have their own special character.

Another important issue will be the need to prepare an area of the site and plant a vineyard. How much area will you need?

It's a very good start, Q. Now move on to some programmatic refinement. Thanks,

Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **The Healing Garden: Elmendorf Air Force Base Medical Treatment Facility
Anchorage, Alaska**

By:

R:

It's a very good discussion of your project. I especially like your goal 5, but what if your personal filters are really the source of your insight? In any case, I can't resist mine, which are aimed at getting your hopes organized and articulated so that you are in position to do a schematic by term's end.

I appreciate your Barnes Cooper Marcus and precedent insight and love the many examples you provide as inspiration and a kind of quality palette. I don't know that the designer can actually know how emotional changes affect a patient's perceptions, (and doubt whether there really is any usable research) but we can certainly empathize and sympathize and project from our own experience. I know from being very ill how such places as your healing garden can take on a significance that is well beyond the ordinary. Adding in the additional dimensions of art and actual wildlife viewing seems like a profound way to deepen the potential impact of the design. Terrific!

So trees, grass, water, sculpture, seating and pathway; some native plants and some evergreens and a little tidiness and some attention to views and some inside-out connections that make sense in Anchorage and... I'm just trying to list some of the elements of your program. The way to develop things further would be to say something more, something intentional about each of them.

Take pathway for example. I expect that it is going to start from somewhere and probably make a circuit around the garden that is wheelable and walkable and has some well-positioned stopping places, pull outs, benches etc.

Take trees; take water; take sculpture – please! Have you picked out the pieces you'll include or established a number? Thought about the kind of siting or range of kinds of siting you might want? How about the small art in the shrubbery? How much lawn and what activities take place there? How about lighting? Benches? Small art?

Perhaps the need for tidiness and order can become a part of the art (without causing offense). I imagine a group of marching sheared cones that one could stroll through – droll strolling?

So the general set up of your project is wonderful and you just need to ask yourself what more is needed in terms of direction for each of your elements in order to be ready to guide your attempts at schematic design. I'm talking about the kind of criteria you'd like to have in your mind to evaluate for yourself the things you propose as you go along. I can imagine you thinking, hmmm, nice path, but it isn't the strolling path I thought I wanted.

Carry on, R. Sorry, I couldn't resist. Looks like you're nicely on track, maybe even skis.

Thanks
Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **The Remembrance Walk**
By:

S:
You're very clear about what the project is about in your abstract, and I enjoyed reading it. It's a Remembrance Walk, a 14 mile rail to trail project along the Klickitat River from the trailhead at the Columbia to the town O Klickitat. You say you have two large project goals: triggering memories and relaxation through environmental experience, and the revival of a stagnant political process to approve and build the trail. My guess is that it will mostly be your work with the former that will provide the inspiration and the fuel for the latter. Desirable, tangible plans can help create the support you'll need from reluctant landowners and lower fears from perceived conflicts.

The way you write about the experience with your grandfather, however, leads me to suspect that the first goal has more to it. You write that he would stop and point out things, explain about them, and/or sometimes just pause to let you experience a place for yourself. Isn't that the essence of your trail planning for others? I suspect that the places that you've called design elements, Anderson Picnic Park, Fisher Hill Bridge..., were all chosen (or perhaps should have been chosen) using "grandfather" criteria. If they aren't, perhaps they should all be places where a "special guide" might have paused to let their young companion contemplate a special view, or a place with some interesting environmental process to reveal. On the one hand the trail is a memorial to a special man, and on the other it is that man's manner, his way of sharing that is built into the layout of the trail, its special stopping places and the kind of special environmental information or experience that each contains. Not all of the information or all of the experience, just perhaps something unique and "grandfatherly" at each place.

I'd look at each of the design elements and evaluate what each has to offer from this point of view. That should give you some guidance for developing each place. Each needs its own modest program that describes what you are trying to achieve there and some of the key things that need to be done to make it happen.

In some places it may be just a special bench to rest on and enjoy the view. In others, it could be some interpretative materials that explain the unique topography or habitat or whatever in a more direct way. In yet others, it might just be a subtle hint to look in a particular direction. Perhaps in the trailhead you explain the memorial nature of the trail, describe some of the stops and tell people that the benches along the trail are of his favorite wood and placed in places where someone like him would have stopped?

Your narrative is badly in need of a few plan diagrams that show the trail and the key nodes along it. You need a trailhead plan diagram that helps you convey your description and supports your discussion, provides the basis for your evaluation and can be turned into a schematic proposal by term's end. Image maps at multiple scales, remember?

It would help also to start making some background maps or diagrams for each of your design element places so you can convey what your grandfatherly intent is for them. I'd suggest you also consider a trail brochure. Terrific project, S.

Thanks,

Jerry

LA490 Comp Prep
Mid-term Project Report - Fall 2001
Jerome Diethelm

Project Title: **happenings in three acts**

By:

T:

Good, this is moving along at full speed, a class act (if you will). The abstract reveals the wholeness of the conception and I like the overlaps between Act One & Two and the way that Three unites them all. In the abstract I think you might expand the last sentence a bit. I know you'll be revising the present conceptual plan for the area. The second stage is more than a plaza; it's to be a well-outfitted (lighting, sound, projection equipment, dancing...) performance and event area. The third stage, while no doubt dialectic in its present state in your mind, will result in a plan for and an expression of an urban, riverside-terrace watershed. As you solidify the products you are projecting for your work, you can put them here in place of the sketches, diagrams..., which is more a summary of the present report.

At this stage, Stage One has the most programmatic information. I can imagine you rezoning the building in a conceptual way and making some conceptual proposals for new openings, connections and whatever – not detailed stuff, but enough to see the inside-out of your idea spring to life. Stage Two needs more of the same level of detail to make it operate in all its marvelous openness and supported complexity. Maybe as a strategy you can plan it to be able to respond to a range of key events and then claim that it will work for everything in between? Strategies coming up.

Stage three has the least amount of program so far, probably because we have become more familiar with the idea and take it more for granted, but it is still very-well conceived. It does connect the Stage Three program to Stage One and Stage Two and does suggest some ways. It could probably use more about collection, transmission, cleansing and expression, which is a "stage" in the hydrologic system. Anyway, the point here is to be more specific about what you intend in the Stage Two and Three parts that make up the whole. Perhaps, since you identify it as the heart, you might want to develop your ideas for the heart area more deliberately and specifically

You've identified the social issues driving the project and can continue to develop this discussion. You've proposed a political structure for its operation and management, seeing the important connections to the culture of the place. Good!

Happenings has a certain '60s/'70s meaning to those of us who were around when the idea was last in vogue. The concept might make a nice intergenerational tie, connecting its old meanings to the new one you are constructing for this place???

The images and diagrams are very helpful if a little low res, but that's fine for now and they do fit in with the texture of the project. I think I'd add a diagram that puts the nice 3 stages diagram into a next larger scale revised conceptual diagram. The movement diagram seems too general. It needs the places where movement collects and frenzies/performs. It needs more sense of concentrated direction and collection. I would have expected stronger movement of people along the water's edge. Ferry connections at the water's edge? Overlook areas?

A hearty hand for your performance!

Jerry