

Assignment 2:

## Representing Site

Due: Oct 14, 9am



S. Maria in Trastevere by Giovanni Maggi c.1625

Each kind of drawing is a way of thinking and active mapping is a way of knowing a place. By supplementing careful observation with interactions with experts and inhabitants, it is possible to deeply know a community's essence. Translating this knowledge into powerful images requires understanding of graphic conventions, even if standard mapping is not fully adopted. Petra Kempf rejects conventional maps as dead static artifacts of the past century and advocates each person develop a personal way to record the dynamic experience of the city. For the resulting representations to communicate, a spatial user needs to codify personal perceptions, thoughts and reactions into a language of legible components.

Every representation both reveals and conceals. The most interesting representations reveal something invisible or tell a story about the narrator's interests. Strong, targeted site diagrams are generally a direct result of a person bringing a specific inquiry to a place. Consider the ten different ways of knowing a landscape described by D.W. Meinig. How would the graphics of these approaches vary for seeing landscape as nature, history, wealth, system, etc? A strong way to understand place representation is to look at the maps, diagrams and images that are accompanied by a philosophy and method of seeing.

### DIRECTIONS

1. READ D.W. Meinig on different lenses of the landscape and McHarg's classic description on how to overlay maps to generate design ideas. Browse at least six books and resources on Portland, mapping and place representation.
2. COMPARE and contrast the content and graphic language in two approaches which taught you the most about representing place.
  - a. What factors are mapped?
  - b. How are relationships between factors shown?
  - c. What about the graphic language is clarifies, what is confusing?
3. REPRESENT a prospective site, emulating one of the methods. Condense your understanding of the factual site constraints into 6 carefully edited analytical images.
4. POST your 6 representations with ~300 words comparing the two methods and explaining how you applied them. Include thumbnail images of the two methods with citations of their sources and links to any online references.

### REQUIRED READING

Meinig, D.W, "The Beholding Eye: Ten Versions of the Same Scene" in *The Interpretation of Ordinary Landscapes: Geographical Essays* (1979)

McHarg, Ian, *Design with Nature*, A Step Forward p. 31-42.

## REFERENCES

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<http://architecture.mit.edu/class/landphoto/>
- White, Edward T., *Site Analysis*, Tallahassee, FL: Architectural Media, Ltd., 1983.