

Assignment 4: Representing Site

Due: Oct 25, 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 excerpts from McHarg's classic essay that describes how to overlay information on maps to generate design ideas. Browse at least five books and resources on 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 your 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. Include revised previous site analysis work.

REQUIRED READING

McHarg, Ian, *Design with Nature*, Sea & Survival pp. 7-18, A Step Forward p. 31-42.

REFERENCES

Bacon, Edmund. *The Design of Cities*, Penguin, 1986.

Bosselman, Peter. *Representation of Places*, Berkeley: Univ of California Press, 1998.

Corner, James. "The Agency of Mapping".

<http://sds.parsons.edu/lab/category/readings/page/2/>

Crowe, Norman and Paul Laseau. *Visual Notes*, New York: Wiley & Sons, 1984.

Glass, Ira et. al. *This American Life episode 110: Mapping*. See images link at the bottom of the page. <http://www.thisamericanlife.org/radio-archives/episode/110/Mapping>

Kemph, Petra. You are the City. Interview: <http://www.archdaily.com/36404/you-are-the-city-petra-kempf/>

Lynch, Kevin. *Site Planning*. Cambridge, MA: MIT Press, 1984. NA2540.5.L9 1984

Mapping readings <http://sds.parsons.edu/lab/category/readings/>

MVRDV. *MetaCity/Datatown*, Rotterdam: MVRDV/010 Publishers, 1999. (week 8 reading)

<http://books.google.com/books?id=I-DICsZctYgC&dq=HT166.M47.1999>

Radovic, Natasa. *Photographing with Light*. Capturing motion

<http://www.natasaradovic.eu/>

Space Syntax consulting developed from Bill Hillier's Architectural Association research group on documenting and predicting pedestrian flows.

<http://www.spacesyntax.com/>

Spirn, Anne Whiston. *Reading the Landscape: Photography as Inquiry class*

<http://architecture.mit.edu/class/landphoto/>

White, Edward T., *Site Analysis*, Tallahassee, FL: Architectural Media, Ltd., 1983.