

## Project 3: FILM ARCHIVE - Site Analysis I

"Make a map, not a tracing! What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious, it fosters connections between fields... The map has to do with performance, whereas the tracing always involves an 'alleged competence.'" – Deleuze & Guattari, in Corner

"Maps are complex supersigns... In a defined space, they describe an idea, whether a place, a process or a chronology. Mapping is about establishing context, by depicting relationships between elements. It is in the representation of these relationships where identity is formed—identity, as the essence of the thing which is being described... Mapping is an art, analogous to other art forms. It can be used to describe reality or fiction, process or theory, and in doing so assert a perspective. Any map is inherently biased. The point at which it becomes art is when that bias is recognized, and applied to add conscious meaning—in the case of the geographic map, to not only reflect reality, but to convey an idealized perception of a place... Another analogy might entail viewing mapping as either a science or an art—science, as the pursuit of knowledge, or art, as the pursuit of expression or the interpretation of experience. The "scientific" approach would more readily appear to relate to realism, while the "artistic" approach would appear to call for symbolism." – Schmidt

### MAPPING

for Mon. Oct. 25, 1:30

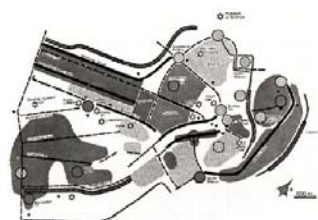
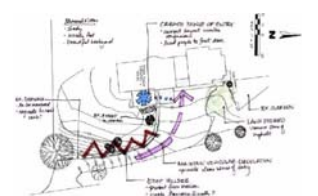
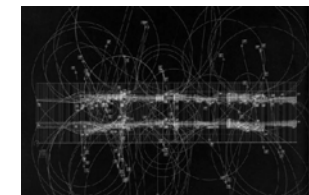
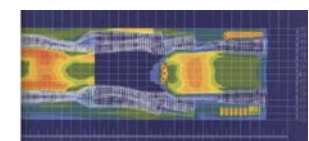
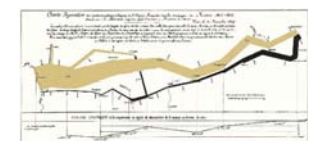
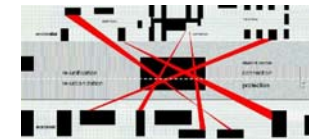
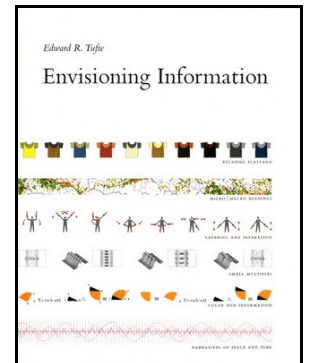
1) Read closely James Corner's article "The Agency of Mapping: Speculation, Critique, and Intervention," in D. Cosgrove, *Mappings* (1999), pp.231-252 (avail. on Blackboard).

Suggested: read the chapters "Escaping Flatland" and "Micro/Macro" in Edward Tufte's *Envisioning Information* (1990); as well as the blog comments on mapping by Schmidt (both on Blackboard).

Optional: begin reading J. Pallasmaa's *Eyes of the Skin* (please purchase)

2) Then observe and study the site intensely, and create at least three *detailed, hand-made* "mappings" of significant physical and experiential phenomenon in the built landscape or environment around the corner of Craig & Forbes. Bring some large pieces of paper down to the site: your mapping of information and observations will be more direct. You may observe experiences in plan, elevation, 3D, 4D or more ethereal ideas. Be sure to think creatively about *how* to gather *sufficient* empirical research: come back at various pre-planned times, interview lots of people, find or generate sufficient data to be meaningful. Interpret *actively* and with *agency*: avoid mere "tracings" or "flat" representations of reality, as Tufte and Corner argue. Be sure you study *significant* issues for *your* Film Archive project (avoid the trivial or irrelevant). You might focus on:

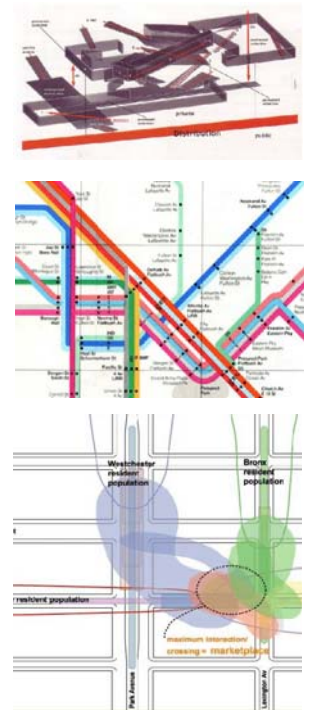
- Natural physical phenomena: light, shadow, sound, temperature, air flow, leaves, animals, pools of artificial light, weather, etc.
- Human Activity: Walking paths, wear patterns, standing locations and durations, locations of change in direction, languages heard, university sweatshirts worn, race gender or age issues, demographics, smoking, etc
- Motion & Location Studies: bus routes, car traffic, train sounds, parking, trash location, cigarette butts, etc.
- Phenomenon: joints between things; color or other visual patterns; issues of scale, texture, solidity, or porosity; the influence of commercial vs. academic vs. cultural institutions, etc.
- Ephemeral: emotional states, health concerns, seasonal feelings, Steeler fans, film fanatics, etc.



Note: Some kinds of info (such as traffic, sun or bus routes) should begin to be available through your classmates' "Site Research" work. You can use that as a basis for your own maps, but you must augment and make it more specific, both to this site, and your archive design.

3) On a 24"x36" or larger paper, create a drawing that super-imposes or layers these 3+ maps into a single mapping. Be sure you *compose* carefully the different layers, creating clear hierarchies through powerful graphics (cf. Tufte reading). See if you can *correlate* and *choreograph* the various maps you made on the site into a single complex system that works at both the "micro & macro" levels.

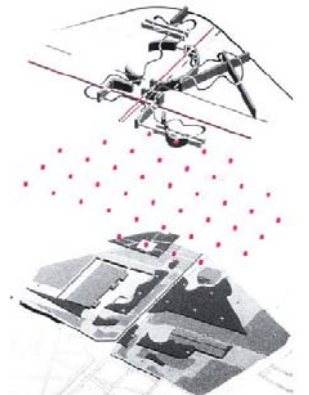
You are encouraged to use MYLAR, and work by hand and with collage techniques to join other paper elements to both side of the drawing (including digitally generated or scanned material). You can also combine digital and analog elements by scanning hand-made drawings and maps, and layering them carefully and with intent digitally. Don't just use the "cut" function, also use the "opacity," "blur," and distortion tools, and other means of creating layers and spatial depth. If you do plot the overall map rather than build it up by hand, you are strongly encouraged to re-work another layer of hand drawing onto the printout, so that it becomes a multi-layer and multi-media map.



**IMPRINTING & INTENSIFYING EXPERIENCE**

for Wed. Oct. 27

4) In a separate drawing and model, add your building as an active agent of experience into the mapping process, both as a receptor, and as a transponder and intensifier of experiences. Transform your present archive design so that you maximize the extent to which your building is imprinted by the system of experiences in your map on both the exterior and interior. Show reverberations into your building & program. Attempt to make your building an amplifier or intensifier of the observed experiences and phenomenon.



**REVISE & FINALIZE**

for Fri. Oct. 29

5) Rethink and revise the final mapping drawing, and the intensifier drawing and model.

