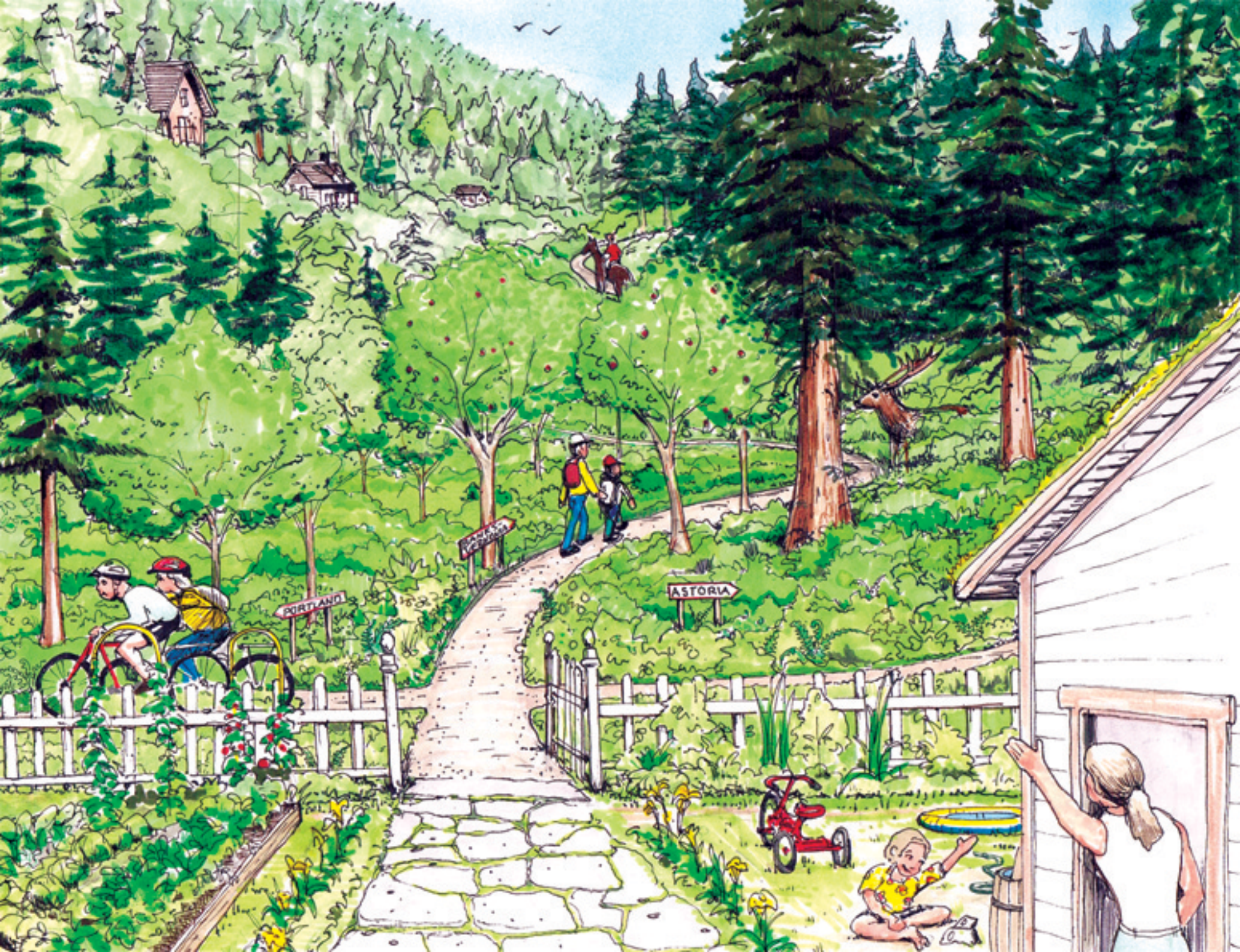
PORTLAND
ASTORIA

No. 5, Linnton, The Gateway

This piece is a Composite Renderings developed through the Multi-Vision Integration process and funded by EPA's Brownfields Program. It is one of six drawings that collectively portray a community of visions from numerous individuals who provided their respective visions of living sustainably in Linnton. Using the MVI process the participants drew and shared their personal visions, then connected them with those of fellow participants as well as visioning art from previous community workshops. The integrated art was then reviewed by the MVI team and translated into six composite renderings.

What They Are and Are Not:

•Our best attempt to capture as many of the visions from the participants into six drawings. There are over 80 visual elements that carry distinct information. Do you see an aspect of you vision embedded in this composite? How many others do you see and what story do they tell?

•They convey an impression and life style more than a plan. For example, this illustration conveys the idea that Linnton has peaceful residences tucked into the hillside next to Forest Park where people feel safe with their children playing in the yard with an open gate. The impression is one in which a person feels compelled to put on the backpack and take a trek to the Pacific Coast and points up or down the coast. Indeed, the rest o the world lies just beyond the gate. The rendering also gives an impression of a life style incorporating sustainability though gardening, rain barrels, green roofs and biking, etc. In short, a very desirable place to come home to after a long trek.

•They can be a good tool for quickly conveying lots of information…A picture is worth a thousand words.

•They do not reflect any decisions by the integrator other than trying to build sustainable connections between individual visions. For instance, the idea that Linnton is connected to other communities and Forest Park is reflected by the signs on the trail and the forest itself.

•They do not replace the personal visions drawn out in the MVI process, but hopefully people will find their vision embedded in a meaningful way in the integrated visions. If you personal vision was integrated into one of these composites and you have acted on all part of your vision, then the Linnton community is a little closer to reaching the combined vision.

•In most cases the type of architecture and size of structures is very flexible. Some visual elements are meant to convey the idea that something important needs to be placed at a certain location but what is shown is entirely replaceable with something different as long as it causes a similar human or environmental response. Apparent here is an interesting place to live, work and play that has a clear sense of character, permanence, and sustainability and yet is connected to the rest of the country by something as simple three trails and an open gate.

•They generally do not dictate how something is to be achieved, but mostly, WHAT is possible.

•They are intended to quickly convey information about communities' visions to other citizens, businesses, development interests and federal/state/local government and nongovernment agencies. They help interested parties to quickly see what the best application of their respective resources can be to the community. They can help motivate and optimize many different resources to act simultaneously, from the individual to federal agencies. The illustrations can be used in follow on activities to further translate the visionary concepts into more detailed plans for very specific locations. What needs to be done to actualize this vision? Generally, knowing what a community is envisioned to be makes it easier to then make decisions on how to get there. For example, if these trails are to be further realized, who can help make that happen? What actions can we take right away?

This is a product of the Multi-Vision Integration process facilitated by James Waddell, USACE and funded by US EPA Region 10 Brownfields Program. Artists: Brian Borello and Mark Lakeman