

Maps are spatial representations which can in turn stimulate other spatial representations ... and representation is an act of knowledge construction.

—MacEachron¹

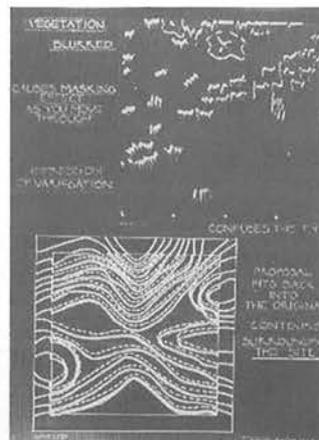
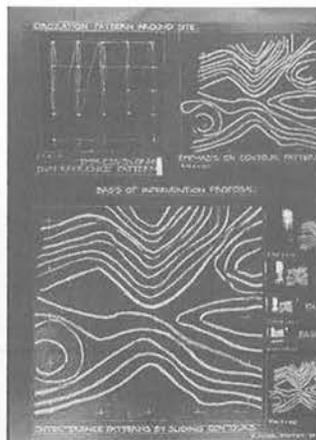
Maps are some of the most commonly used tools in landscape architecture. They are used to represent both large and small areas, whole regions and individual sites. They can show physical characteristics, both “natural” and “artificial,” such as landform, river systems, areas of vegetation, infrastructure, roads and houses. They can also indicate things such as legal boundaries and controls, which may or may not be visible “on the ground” even though they are visible on the map. Other things or qualities may be visible in the landscape and yet never appear on a map, being perhaps transient or ephemeral. Maps are produced for specific reasons and they are selective. They simplify and edit in order to make certain things or relationships clearer.

Yet maps are often taken to be a complete and accurate picture of the world. They are frequently designed to look authoritative and scientific. The history of cartography is the history of both the changing ways in which the world has been seen and understood, and of technical developments that have altered the ways in which the world could be seen and represented. The maps that we use today are based on specific procedures, assumptions and conventions that have become “naturalised”—so familiar that we don’t necessarily realise or notice that they are being used.

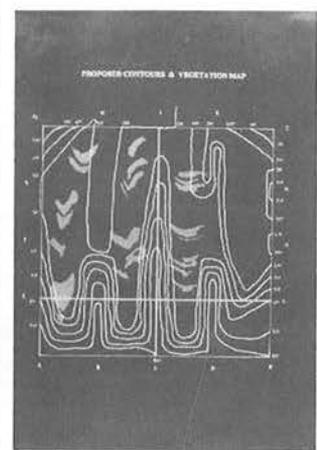
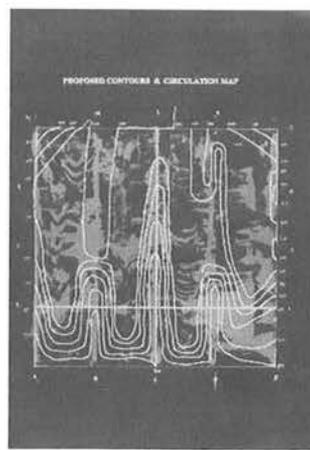
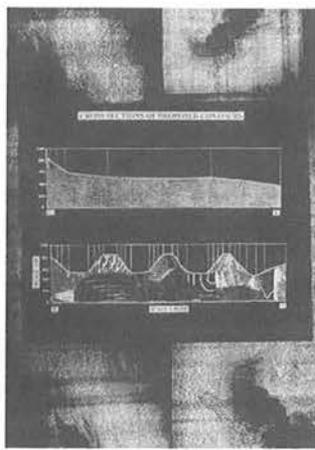
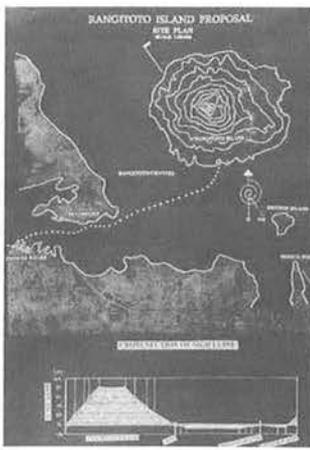
1. A. MacEachron, *How Maps Work: Representation, Visualization and Design* (New York: Guilford Press, 1995), vii.



Rachel Potter.



Tracey Moore.



Tracey Moore.

Charting the Unknown

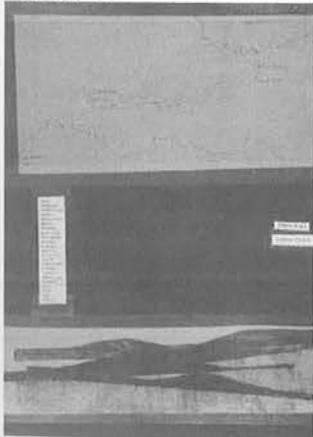
Some maps are particularly eloquent in the ways that literal and metaphorical discoveries in and of landscape are possible. One such image is the chart of New Zealand made after Captain Cook's first voyage around the world in 1770. The general form of the two main islands is very recognisable, as it was a relatively thorough and accurate survey. There are some significant "errors" with which most New Zealanders are familiar: Banks Peninsula is shown as an island, and Stewart Island is shown as a peninsula. The Kaipara Harbour in the north of the North Island, which is one of the largest harbours in the southern hemisphere, is missing entirely, as its narrow entrance was not seen or explored. The internal details of the two main islands are largely generalised from the landscape visible during the voyage around the coast.

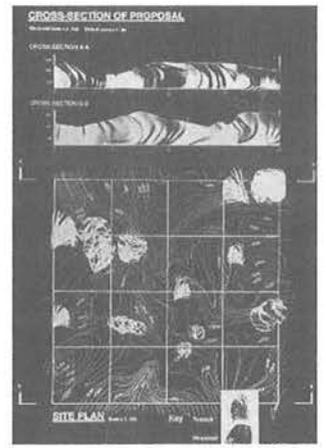
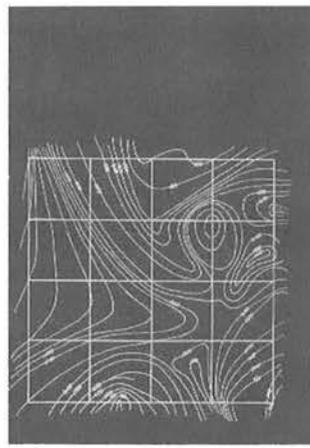
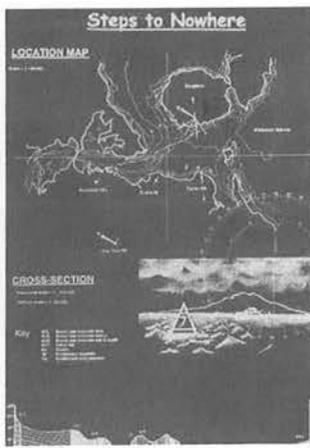
One of the most interesting things about this map, however, is not the depiction of the landform but the curiously erratic dotted line which depicts

the passage of the *Endeavour* around the coast. The map was projected and drawn from a continuous series of measurements and sketches done on the ship as it circumnavigated the islands. The map was constructed with the physical and mental tools available to Cook: in other words, he brought the mechanisms to make this map with him. Like all maps, this was produced for specific reasons (representing the known world, claiming land for Britain) and it is selective. The map was not a property of the landmass, or an image or "print" of reality.

The indication of the ship's path also reveals something about the exploration inherent in the map-making process. The map emerged gradually, just as the coast was gradually encountered, revealed and represented. At times the ship travelled away from the coast in a seemingly haphazard fashion, while at other times it was anchored and Cook went ashore with members of the crew and had a variety of encounters with the landscape and the Maori inhabit-

Heidi Monks.





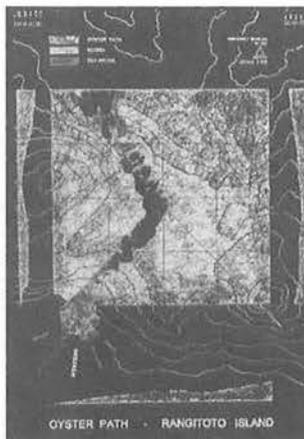
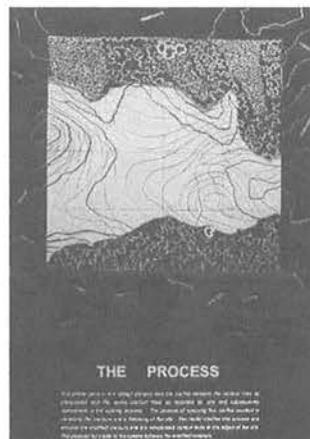
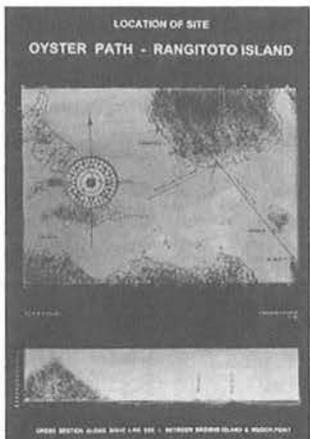
Kelly O'Meara.

ants. Cook's map was produced as part of a process which annexed and colonised "undiscovered" lands for Britain. Yet, unlike most modern maps which anonymously present their information, this map contains an acknowledgement of the construction that this (and every map) comprises. The dotted line is a recorder and a reminder of how the map was made, and by whom. This map is a representation which has a specific history and purpose, and uses a range of techniques to clarify, reveal or conceal that purpose. It also represents the arrival and transfer of a specific system of map-making to a part of the world where it has now become entrenched.

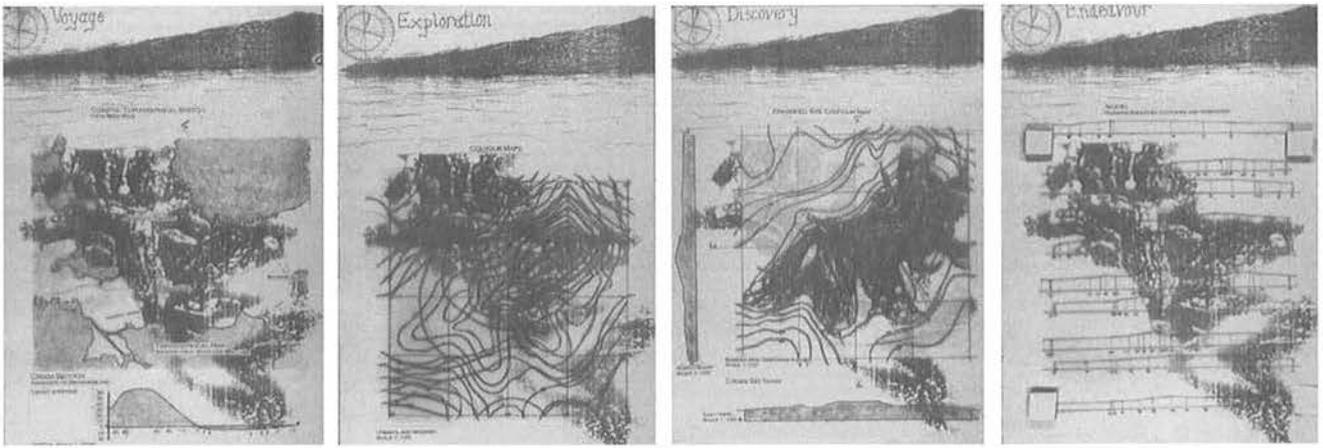
This particular map from Cook's voyage can also be read at a more personal level as the process of recording and unfolding. The unknown is rendered visible by the process of drawing—once it is drawn, it can be imagined in new ways, especially by those who will never actually see it. The way in which it comes to be drawn is based on a system of conven-

tions which enable the representation of the previously unknown or previously unrecorded. Value judgements are inherent in the process, as each map reveals different notions of "what's worth recording."

Cook's map provides an illustration of the map as historic artefact, as process and as metaphor, as a guide to moving in uncharted realms. It is also a reminder to present-day inhabitants of these islands that maps are simplified and distorted versions of reality. And of course, this representation of Cook's "methods," "intentions" and "categories" is itself a "map" with its own formulations and agendas.



Margaret McKegg.



Alexis Barr.

Re-Mapping Rangitoto

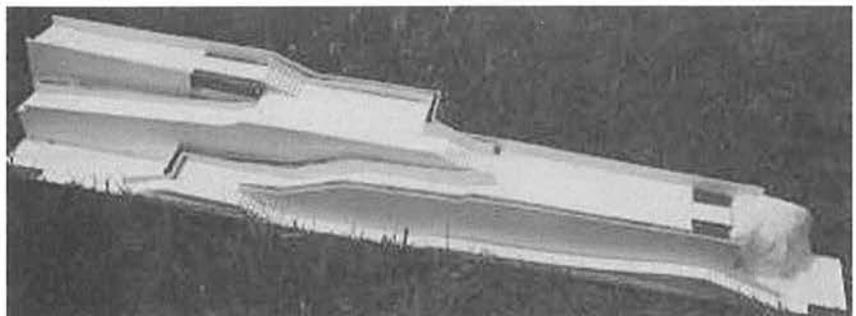
This studio took the map as a literal and metaphorical device with which to design. Maps have many uses. They can be tools for navigation and exploration; they can provide a template for recording information discovered through exploration. They also shape our expectations of what we will discover. Maps and plans don't exist in isolation but are part of a wide range of devices that reflect, organise and control space, both "real" and "imaginary" space.

This project involved examining a number of different techniques, operations and procedures of map-making, and manipulating these in order to create a landscape proposal for a 20 by 20 metre site on Rangitoto. Rangitoto has a status as an icon of pristine nature. The island also resists conventional mapping, as it is a field of complex lava flows and adventitious vegetation. A site visit enabled a systematic measuring of transects and mapping of the found conditions of the landform, vegetation, and other features of the site. The specific procedures used as design operations on these initial drawings were de-

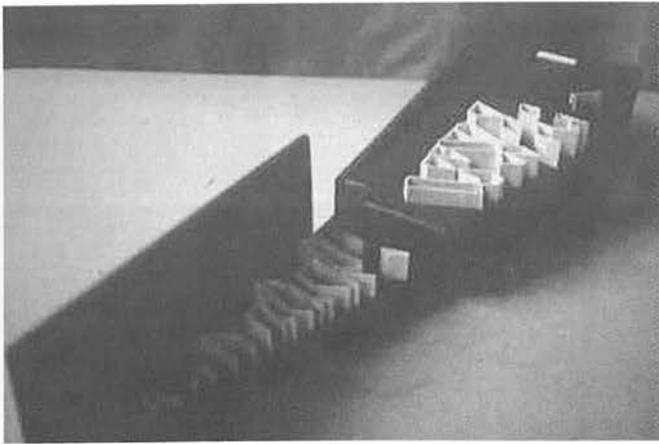
rived from three aspects of cartographic production: the cartographic techniques of generalisation, such as exaggeration, masking, combination, displacement and omission;² the process of contour interpolation which has a series of in-built assumptions about landform; and the mechanics of making a new copy of a map, such as tracing, printing, pricking out, re-reflecting.

All of these procedures were available to be used on the initial drawings of the site. The mapping process was thus used upon itself, not as a tool to reveal the "actual" state of the landscape, but as a generative act. As James Corner observes, "As a creative project, mapping precipitates its most productive effects through a finding that is also a founding; its agency lies in neither reproduction nor imposition, but rather in uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds."³ By manipulating the tools by which we discover and represent landscape, we create new landscape possibilities.

2. Daniel Dorling and David Fairbairn, *Mapping: Ways of Representing the World* (Harlow: Longman, 1997).
3. James Corner, "The Agency of Mapping: Speculation, Critique and Invention," in *Mappings*, ed. D. Cosgrove (London: Reaktion Books, 1999).



Justin Crockett.



Matai Jowitt.

Gerrard Carey.

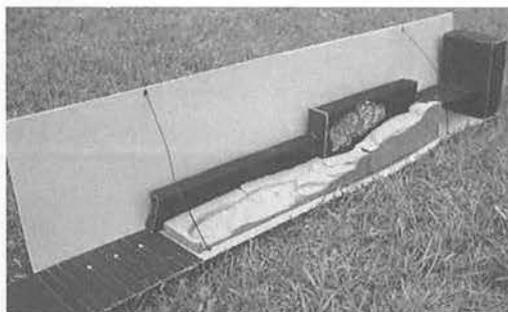
Traversing the City

This project again took the map as a literal and metaphorical device with which to design. With the maps of the city that we keep in the glove compartment and hold in our heads, we navigate and negotiate our way through the urban landscape. The fabric and terrain of the city itself is shifting and restless, in a constant state of flux. Maps and photographs record this succession of transitory states. Every state leaves an impression, which can affect the subsequent state, just as every map or layer that is created can leave a physical or mental impression on the design process.

The site for this project is presently used as a carpark. Its distinctive terrain is a result of successive phases of building and demolition and its current use is yet another temporary phase in the constantly changing urban landscape. The task of this project was to create a linear park in a segment of this west-facing site, exploiting its location to create an alternative traverse between two major one-way streets. Mapping the terrain, vegetation and detritus revealed

a number of similar conditions to the Rangitoto site, in spite of the highly modified nature of this urban site.

Again, different techniques, operations and procedures of map-making were examined. In particular, a series of procedures of elongation—such as blurring, stretching, rolling and splicing—were used to manipulate initial mappings of the site and create a linear urban landscape. By manipulating the tools by which we discover and represent the landscape of the city, we create new urban landscape possibilities.



Heidi Monks. Richard Smith.

