Intimate Displacements

Peripatetic Cartographies Across Tāmaki Isthmus

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Abstract

Every day, humans move through the urban fabric we collectively create, however the city also moves us. In a series of six day-long walks, I have performed sections across the everyday life of the city, creating an interruption in the rhythm of my usual relationship with Tāmaki Makaurau Auckland as a place. This informs my relationship to sites, not as places defined by their boundaries, but by their connectivity with the surrounding world.

By recording my street-level encounters through a durational drawing practice, I ask what agency we have as designers and citizens to create new spaces and connections within an already complex built urban fabric. I explore the ability of drawing to make understandings communicable to the self and the collective, in a way that makes the imaginary realm of creative opportunity richer for urban space-making projects.

I propose a drawing methodology of relational mapping to surface interests which could suggest unanticipated creative prospects within places. By analysing existing conditions and using drawing to excavate new languages of connectedness in the city, we will be better equipped with ways to communicate our place in the increasingly dislocated experience of the city.

I take to the proverbial streets to contribute to a renewed spatial imaginary, where ideas can be tested through methods of relation. The result is a challenge to alienation; an insistence on intimacy with our displacements through the world and their ability to create new paths of meaning and possibility.

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed:

Date: 10/05/2019

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Disequilibrium

Movement across a landscape implies a force-field of changing relationships and timescales. The movements of everyday life hold immense richness; hosting complex agencies that play out in the landscape over time. However, static imaging processes have characterized much spatial practice, particularly with the rise of digital rendering and image manipulation software. Landscape drawing representation has increasingly privileged a fixed optical view, inculcating an idea of landscape as capable of reaching a stable, finished state, while the richness of the relational conditions and contingencies present in the site itself can often remain underexplored. Consequently, landscapes can be reduced to a series of objects rather than an unfolding process open to possibility. This research asks:

How might relational mapping of a series of walks across Tāmaki Makaurau Auckland demonstrate potential to reclaim public agency in the making of urban landscapes, amidst pressures of growing population, densification and privatisation?

I have built a methodology around a walking and drawing practice that analyses connectivity and discontinuity in the lived landscape. Displacement across time and space between two disparate points creates a new space-time. Against the daily rhythm of the city, this performed transect begins to body forth new nodes of intensity through which to prioritise urban navigations.

I began to seek ways to invite time into representations of designed landscapes, in a way that foregrounds the relationships they hold, effects they produce, affects they incubate and responsibilities between their users over time. A large component of this, as much as engaging with the speculative space of possibility, is enquiring into the layers

Figure 1. Ellah. *Beginnings.*
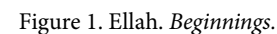
present in a place, a sense of memory that is not just seen as a relic, but one that is active and propulsive. Implicit in this is also the connections to other places – whether close or distant, visible or invisible, physical, imaginary or spiritual. This establishes my understanding of places and sites as inter-spatial and multi-temporal, unbounded yet still tethered by thresholds that contain various registers of encounter with difference.

The story of a journey, however banal or epic, spontaneous or repetitious, is often one of personal transformation. It is never simply places themselves which change us, rather, it is the act of passage through them. Our experience of urban spaces is connective and shaped by different speeds and rhythms in time. Much time spent in a city like Tāmaki Makaurau Auckland (a recently amalgamated, low-density and fast-growing mid-sized city on the brink of embracing comprehensive mass transit) is increasingly characterized by the movement through it. It is common to hear the anecdotal experience of a place narrated by how it is navigated, or conversely, how it *moves* us. The stops and pauses in these everyday journeys contribute to the rhythm of both a place and a life; forces that I understand to have their own agencies, which are often intertwined and negotiated within a wider shared domain.

Conceiving of urban life as a process of constant shifting between conditions and sites of intensity ('centres' which are different to everyone [Fig. 2]) might help foster more imaginative perceptions of place that highlight the transformative potentials of the unrealised connections through and between them. With this grounding in comprehending sites as equal to the flows that move through them, we may be better equipped to design public spaces that balance complex identities of multiple usership, and keep up with the changing needs of a place in rapid flux. This starts to engender the shift from the ideal of an equilibrium of place, reached through steady accumulation and fixed patterns; to that of disequilibrium[1]: an open system fast to adapt and initiate new relationships. A shifting roster of users become active agents of their city, similarly to what Cassim Shepard calls "the practice of citizenship", which appears more like stewardship than exploitation.[2]
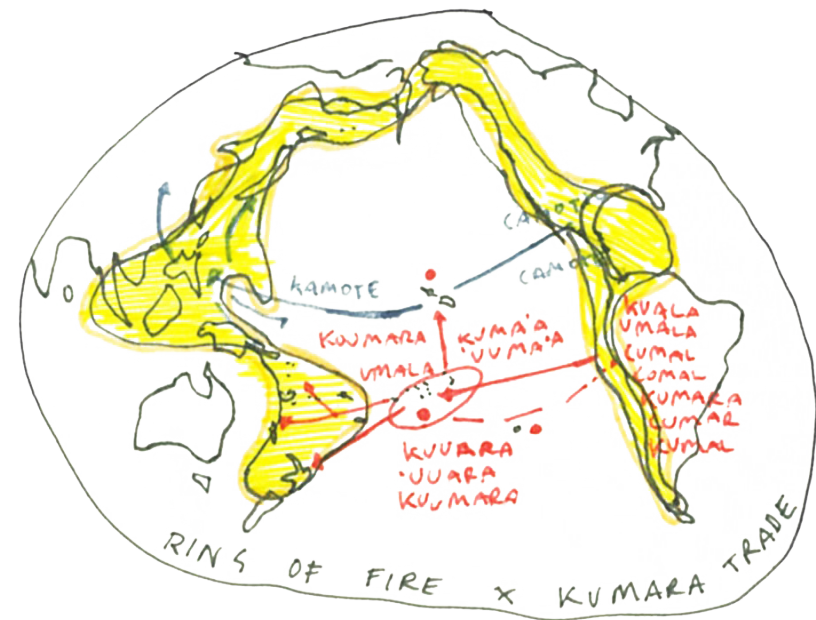

Figure 2. Ellah. *Ring of Fire x Kūmara Trade.*

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1   Rod Barnett, *Emergence in Landscape Architecture (London ; New York : Routledge, 2013), 76.*

2   Cassim. Shepard, *Citymakers : The Culture and Craft of Practical Urbanism* (New York, NY:

The age of digital mapping and geo-location technologies, combined with the loss of leisure time that the pressurisation cities increasingly impose on their citizens, has resulted in a loss of alternate pathways, in favour of the route of maximum efficiency. These centralized flows of efficiency deny a certain engagement with places, creating a 'smoothing' of time and space. This is not to critique the existence of economic commuter pathways, nor discount their connective powers and potentials, but to demand that they do more to signal the alternate paths through which they cut.

This foregrounds the importance of looking at landscapes in terms of the timescales they engage. James Corner Field Operations' Freshkills Park Proposal set a precedent for the implementation of a large-scale park as a social and ecological process unfolding through time. Performing a number of remediation functions as a way to treat and recycle landfill material below, it works in tandem with a habitat phasing scheme which centres non-humans along human social and recreational expression [Fig. 3]. North Park, the first phase of a section of Freshkills, proposes multiple pathways that cross seven acres of native seed farms, which slowly accumulate biodiversity into the park ecosystem through successive seasons of seed dispersal. Areas to play and picnic among the meadow plantings are interspersed with decks, towers and plateaus for panoramic views and bird-watching.

The landscape as process makes space for a multitude of timescales to be harnessed – potentials arise from acknowledging that a place is never finished changing, always operating in a shifting patchwork of emergence and succession, this process of "becoming different",[3] affords an array of opportunities. My own walks and drawings aim to activate, in speculative form, analogous opportunities in the context of Auckland. I do not produce *designs* or *proposals*, but rather, highlight the interpretative and creative potential of walks and maps themselves.

This exegesis provides a prelude and framing discussion of my creative practice research. It is structured into two thematic chapters concerning, respectively, time and agency. Rather than conventionally separating discussion of methodology, process, and practice, I have chosen here to

Figure 3. James Corner Field Operations, *North Park, Freshkills Park.*

The Monacelli Press, in association with the Architectural League of New York, 2017), 24.

3   Barnett, *Emergence in Landscape Architecture*, 76.

interweave them to better reflect the way that concepts have propagated across my ways of thinking, acting, and reflecting. I then conclude by briefly considering mapping as a means of belonging. My hope is to activate the agency of public participation in the making and imagining of urban landscapes, through conversational engagements which invoke the connectedness of sites.
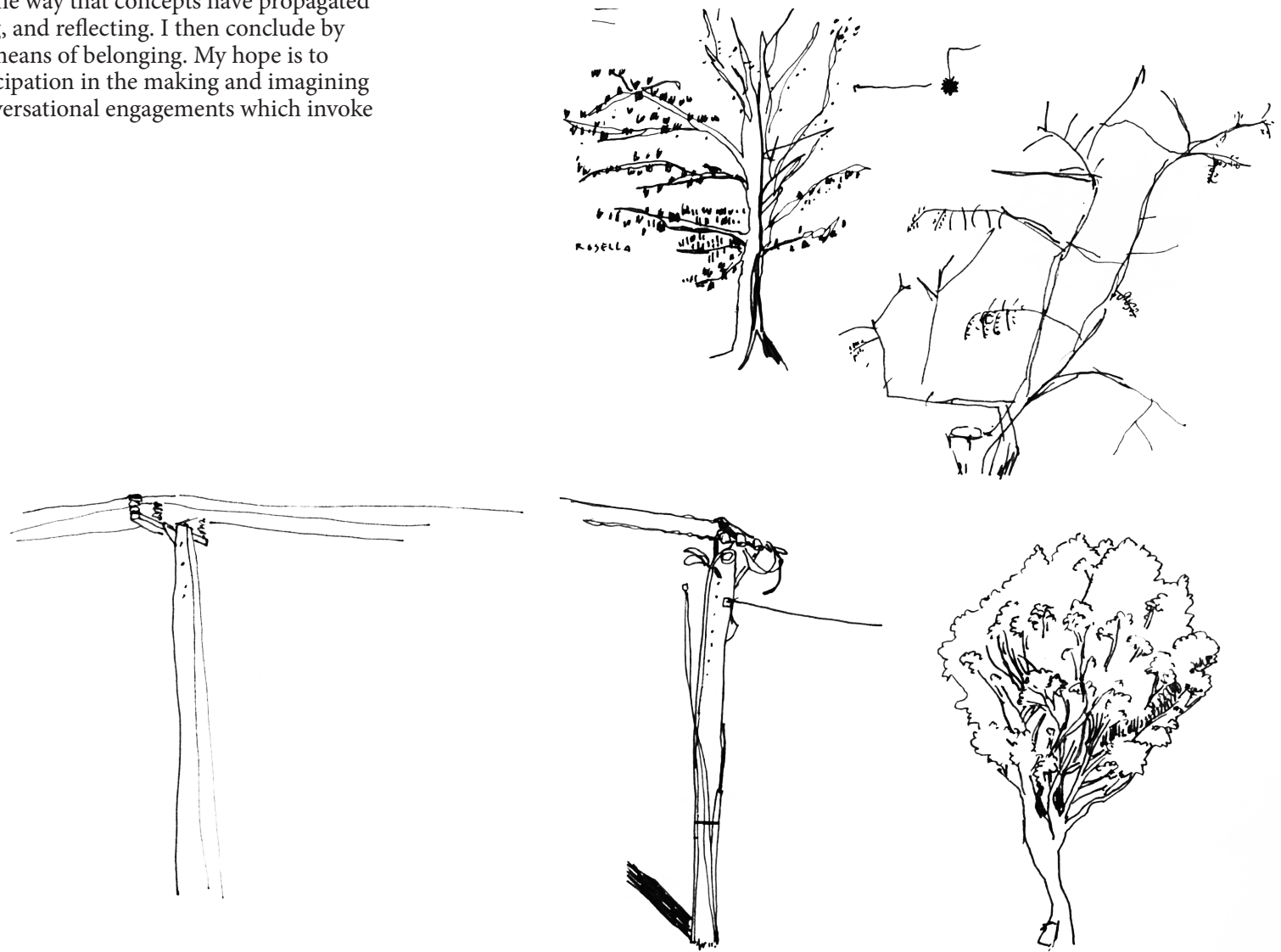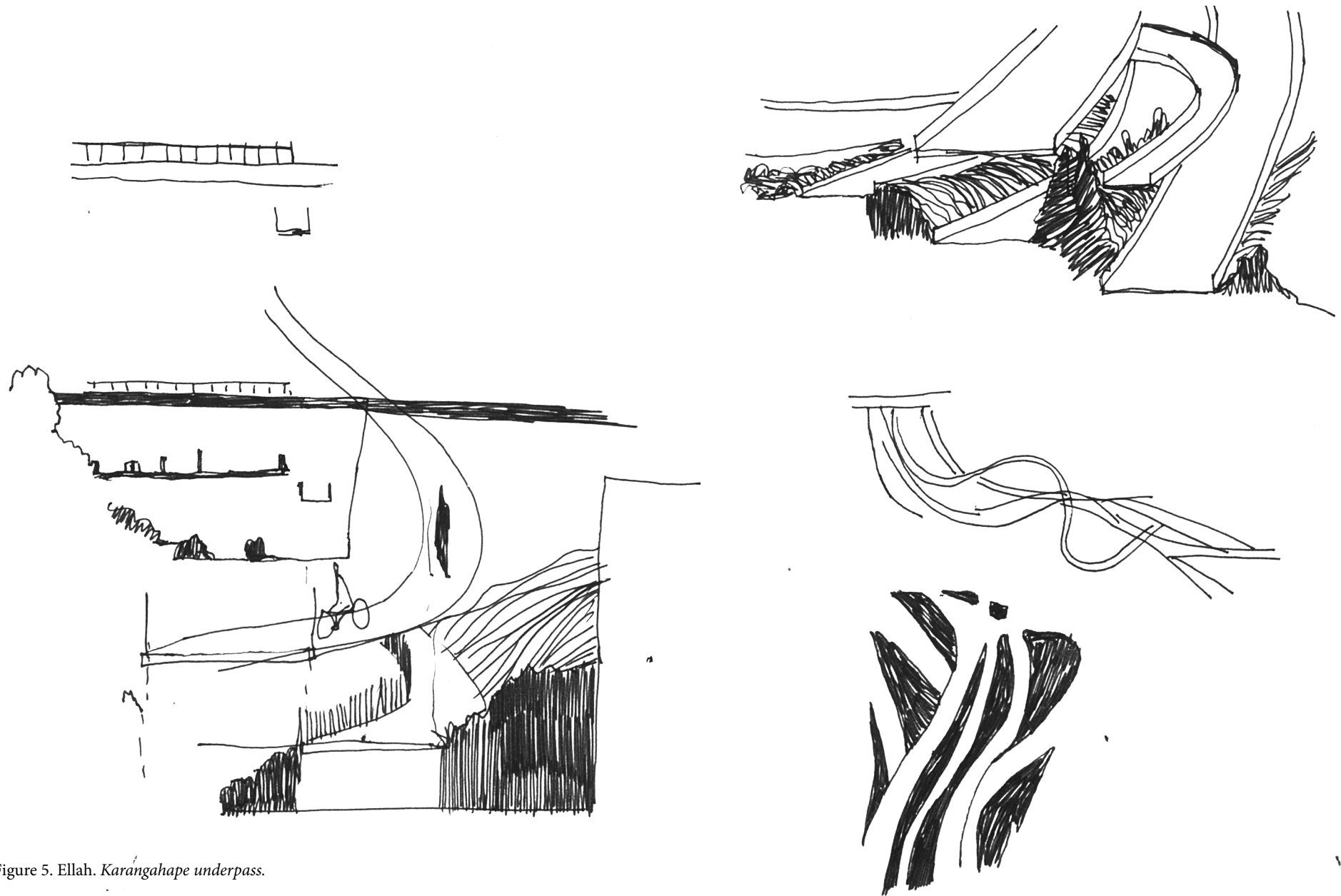
Figure 4. Ellah. *Berm infrastructures.*

Figure 5. Ellah. *Karangahape underpass.*

Chapter Two: Timecultures

"If life is the unity of the three times I spoke of –
reversible time of the planets […]; the time defined by
the second principle of thermodynamics, that of decay
and death; and finally evolutionary time – then joy
can only come from the third, which corresponds to
the evolution of life, its unexpected bifurcations, one
generation's refusal to obey the preceding one, creative
outbursts, intuitions of the new."4

Enunciating Time

My practice has developed alongside a growing sense of the complexities of time. I have been specifically alerted me to the time of my own movements and that of the landscapes that host them — in this case, the particular milieu of the Tāmaki Makaurau isthmus [Fig. 6]. Secondly I have been alerted to the time of drawing, which I have explored through a three-stage structure - one that I will discuss in relation to my creative practice research in Chapter 4. I first contextualise these experiences of practice in terms of prior cultural understandings of time and its relation to space. This allows me to avoid a universalizing discussion of time-spaces, towards one that is inherently situated and complicated by the mobilities of walking and drawing.

The experience of walking is an exercise in folding space and time in firm connection. Time and space never function without the other, however walking through a city makes an obvious performance of this relationship, negotiated by the energy of the navigating body. As spatial theorist Henri Lefebvre claims "everywhere where there is interaction

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4   Michael Serres and Mary Zournazi, "The Art of Living," in *Hope: New Philosophies for*

Change, ed. Mary Zournazi (London; New York: Routledge, 2003), 207.

Figure 6. Ellah. *Southern Motorway, from Ohinerau (Mount Hobson).*

Figure 7. Ellah. *North-Western & Southern Motorway convergence.*

between a place, a time and an expenditure of energy, there is rhythm."[5] Rhythms are made through the coincidence of revolving patterns of different frequency. They are a measure of the continuity between things, and the conflicts that punctuate them.

To understand rhythm we must appreciate the kind of order it meters and upholds; that of duration. Henri Bergson theorised time as being experienced through duration.[6] This time is incomplete, partial and qualitative, measurable only by one's subjectivity. Bergson sees an inadequacy in scientific quantifications of time as fixed and stable, as it does not take into account the inconsistencies of the time of experience through lived space. Inconsistency in consciousness not only arises because of our subjectivity (our age, destination, stillness, speed, pace of lifestyle) but because the timing of spaces is inconsistent. The quality of time in a space depends also on how it is relationally synced to the flows of other spaces. Walking imposes an imported time, therefore the act of stopping is crucial to the understanding of how a space itself is timed.

If different spaces offer a discontinuous array of time-worlds, then cultures that arise out of a specific locale, however large or small, will have their own nuanced conception of time. Amanda Yates challenges the "arrested"[7] time of what Dorita Hannah calls the "discrete objects"[8] of architectural tradition. In her analyses of duration as it is experienced across cultures in the Oceanic region, Yates argues that cultures arising out of vast oceanscapes, (which may appear unbounded and undifferentiated to the outside observer), imbue ground with a similar indifference to fixity.[9] This is radical when compared with the context of most urbanization processes in the world, even in Aotearoa New Zealand, where architecture is built to fix conditions, rather than host and participate in their continual evolution. In our movements within

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5   Henri Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life* (London: A&C Black, 2004), 15.

6   Barnett, *Emergence in Landscape Architecture*, 18.

7   Amanda Yates, "Oceanic Spaces of Flow," in *Architecture in the Space of Flows*, ed. Andrew Ballantyne; Chris L. Smith (London: Routledge, 2012), 67.

8   Ibid., 63.

9   Ibid., 64.

the city, we become messengers and agents, performing a fluidity of ground. It intrigues me to think what role time-based approaches to planning and urbanism, that engage not the fixing or management of movements, but an evolutionary structuring that includes the interplay between interiority and exteriority, might have on our daily navigations.

The notions of rhythm and duration, are part of energetic and psychic realms that advance an understanding of space and time beyond a Western scientific framework. French scholar Michel de Certeau helps us to situate these ideas through his thinking on metaphor and performance. In *Walking in the City*, de Certeau understands the city as a whole organism performing itself, yet also recognises his body as an agent in this process.[10] He makes an apt metaphor between the role of the spatial or urban agent, a person navigating through their daily life, and that of language. For de Certeau, the walker in the city, like speech to language, is able to 'enunciate' space.[11] This metaphor also helps us to recognise the link between space and story, and how movement, occupation and use bind the two together; making space a "practiced place".[12]

Yates guides us through the Moana concept of *vā*, which has its reverberations in the Māori and Hawaiian *wa* and the Japanese *ma*, to signal a general understanding of space *in* time; as embodied by the flows that move through it, and thus implying a fullness of possible connections.[13] Tevita Ka'ili defines *vā* in the Tongan context as a social expression of space.[14] These Oceanic ideas of space as inherently full and
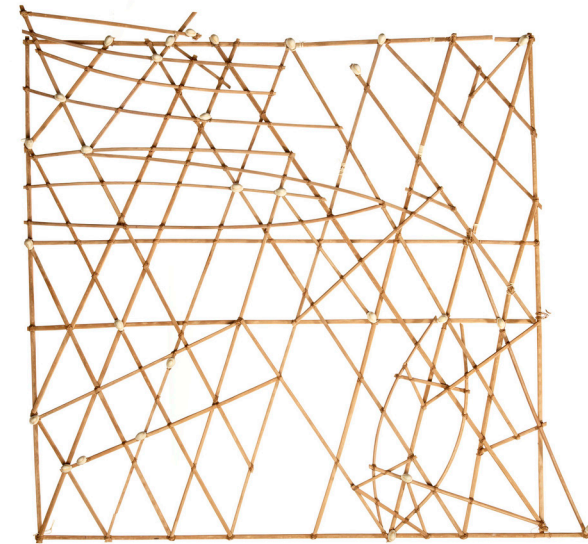

Figure 8. Marshall Islands. *Stick Navigation Chart.*

10 Michel de Certeau, "Walking in the City," in *The Practice of Everyday Life* (Berkeley: University of California Press, 1988), 94.

11 Ibid., 98.

12 Michel de Certeau, "Spatial Stories," in *The Practice of Everyday Life* (Berkeley: University of California Press, 1988), 117.

13 Yates, "Oceanic Spaces of Flow," 68.

14 Tevita O. Ka'ili, "Theorizing Tā-Vā," in *Marking Indigeneity : The Tongan Art of Sociospatial Relations* (Tuscon: University of Arizona Press, 2017), 34.

produced 'between' conditions can be seen in *mattang* [Fig. 8], a form of stick chart used by Marshall Islanders as instruments to learn the localised intensities of the open ocean[15], for both navigation and fishing. Spaces perform temporal gestures, a term I relate to de Certeau's "*forests of gestures*" which "make some parts of the city disappear and exaggerate others, distorting it, fragmenting it, and diverting it from its immobile order."[16] That is, spaces are formed in disequilibrium. In the case of the Marshall Islands, the anticipation of affects in the ocean, such as swells. The verb 'to swell' enunciates a tempo-spatial theme that encompasses distinct ways of relating to this specific unstable environment.

Outflow, Spill, Echo

Through my accumulated reflections on a series of six formal walks I have drawn out three tempo-spatial thematics that pick up on fluidity and disequilibrium: outflow, spill (Fig. 11) and echo. These are not totalizing concepts, but rather activations perceived by my experience of movement through duration. Water happens to be a key performer in all of these landscape gestures, especially in the first two themes. I have thought through conditions of wetness in reference to Kathy Waghorn's urban research workshop entitled Muddy Urbanism[17] and Mathur and da Cunha's "wet theory"[18] [Fig. 9].

Waghorn sites the interests of a collaborative design lab on the connective condition of the muddy intertidal foreshore of the Whau River in Tāmaki Makaurau Auckland, which she opens up to the opportunities of a workshopped spatial imaginary. Mathur and da Cunha respond to the colonial mappings that have led to the urbanisation languages of wet and dry opposition in Mumbai, a city built over a large

Figure 9. Muddy Urbanism Lab. *Muddy Urbanism.*
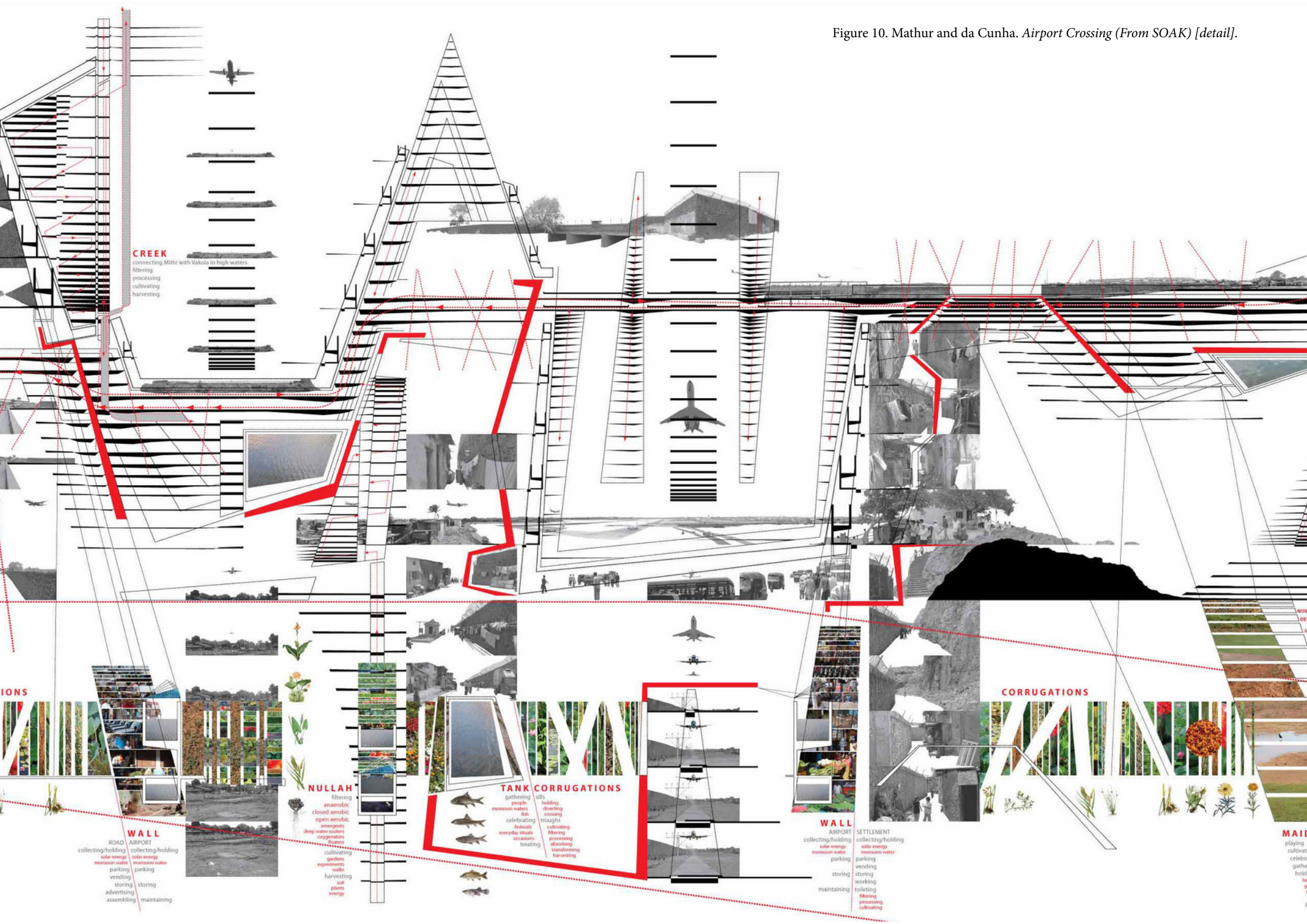
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15   David Turnbull and Helen Watson, *Maps Are Territories : Science Is an Atlas : A Portfolio of Exhibits* (Chicago: University of Chicago Press, 1993), 20.

16   de Certeau, "Walking in the City," 102.

17   Kathy Waghorn, ed. *Muddy Urbanism* (Auckland: The University of Auckland School of Architecture and Planning, 2013), 7.

18   Anuradha Mathur and Dilip da Cunha, *Soak : Mumbai in an Estuary* (New Delhi: Rupa Publications, 2009), 4.

Figure 10. Mathur and da Cunha. *Airport Crossing (From SOAK) [detail]*.

CREEK
connecting Mithi with Vakola in high waters
filtering
processing
cultivating
harvesting

CORRUGATIONS

NULLAH
filtering
anaerobic
closed aerobic
open aerobic
emergents
deep water rooters
oxygenators
floaters
cultivating
gardens
experiments
walks
harvesting
soil
plants
energy

TANK
gathering
people
monsoon waters
fish
celebrating
festivals
everyday rituals
occasions
treating

CORRUGATIONS
sills
holding
diverting
crossing
troughs
cultivating
filtering
processing
absorbing
transforming
harvesting

WALL
ROAD | AIRPORT
collecting/holding | collecting/holding
solar energy | solar energy
monsoon water | monsoon water
parking | parking
vending |
storing | storing
advertising |
assembling | maintaining

WALL
AIRPORT | SETTLEMENT
collecting/holding | collecting/holding
solar energy | solar energy
monsoon water | monsoon water
parking | parking
storing | vending
maintaining | storing
 | working
 | toileting
 | filtering
 | processing
 | cultivating

MAID
playing
cultivat
celebra
gathe
hold

tidal estuary and subjected to seasonal monsoon systems [Fig. 10]. However, these projects are oriented towards solution-finding, whereas my project seeks rather to conversationally disclose the problematic nature of local sites.

The conception of site as a delocalised field of connected situations brings us back to the importance of rhythm as a way to analyse durational encounters. How does one then begin to design alongside rhythmic opportunities? I want to return to Ka'ili's study of *tā-vā* (the relationship between time and space), in which he focuses on the importance of *tauhi vā* as its social form. *Tauhi* means the creation and maintenance of a rhythm[19]. It is the challenge of *tauhi vā* as an artistic social practice, to create a harmony between entities which is aided between the collective arrangement of *tā* and *vā*. Thus it is useful to think of Ka'ili's idea of symmetry as a mutual folding between *tā* and *vā*, both orchestrated equally by the deployment of artistic performance. Rhythm creates a structure of responsibility for the experience of time across space. This means that one's performance can be offbeat, out of step with the measure established by the performance resulting in disharmony or disequilibrium. Rhythm is a way of saying, a regularity, or continual return, where social obligations are met in time. This prompts me to take seriously the aspects of *tauhi vā* within not only ephemeral artistic performances, but also the performances asked of citizens of a built world.

Rhythmic analyses can describe a range of forces; sonic, material, atmospheric. Local to times and spaces, they are places of inhabitation but perhaps more accurately places of becoming, referring to an open rather than a closed totality. In this way processes which appear unfinished and propulsive can be experienced wholly by one's subjectivity. A rhythm is never finished, it is permanently in transition.

Just as time is experienced as rhythmically qualified duration, it is

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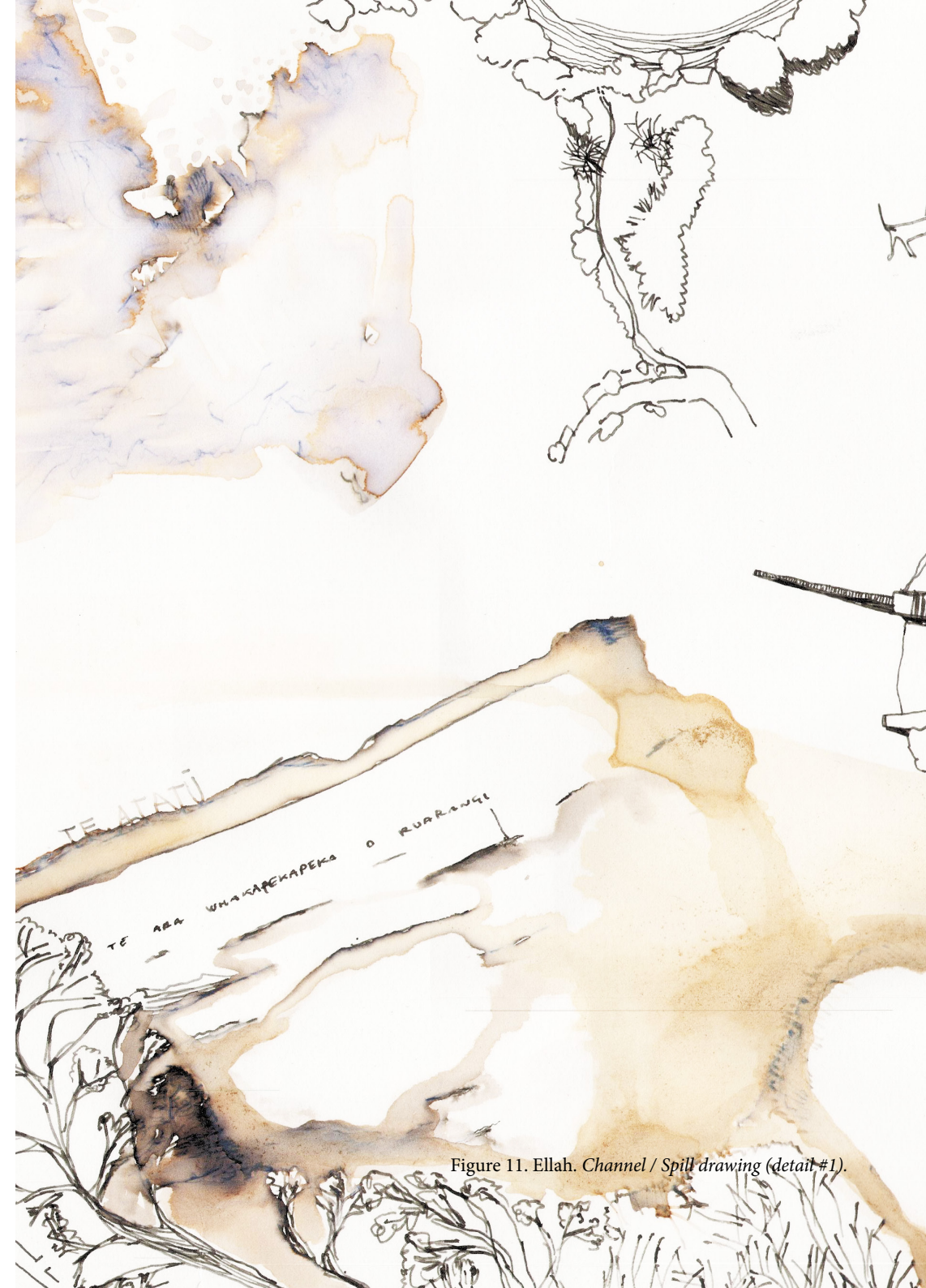19   Ka'ili, "Theorizing Tā-Vā," 34.

Figure 11. Ellah. *Channel / Spill drawing (detail #1).*

important to acknowledge that cities are experienced differently globally, especially between the developed and developing world. Referencing the dominant experience of urbanisation in most parts of sub-Saharan Africa, Simon Njami in his essay *City and Land*, mentions the city, according to young people, "is still an artificial paradise in which everything is possible".[20] This may hold true in the cities of developed countries reaching ever closer an approximation of equilibrium, but in terms of space-making in cities where ground has been extensively developed and designed, administrative processes of control are often equally developed. This makes the possibility of reshaping our daily environments, seemingly less possible than that of a burgeoning developing city.

Njami points out that 'land' is an ambiguous term.[21] When we think of land we perhaps think of the literal: bare earth and unpaved surfaces porous with expression, which urban infrastructures often conceal. However in cities like Tāmaki Makaurau Auckland, despite modern urbanisation being intensive and increasingly so, aspects of what is traditionally read as landscape; unconcealed surfaces[22] and elevated topographies are inherent to most daily experiences of the city. Being a city built on an active volcanic field and indented by extensive harbours and tidal inlets, it is not hard to find parks, coastlines and reserves which preserve connections to a reality that predates modern urbanization, however modified. This condition is even more specific to urbanisation processes in coastal cities of Aotearoa New Zealand, which generally preserve parcels of land that to Njami would express a typically rural condition, within the urbanized fabric and not simply on its vestiges.

Perceptions of time are inherently fluid; collectively and individually differentiated. We have explored here cultures which understand the inseparability between time and space. Thus we gain deeper clues into how temporal agencies and change surface in landscapes. I further explore the theory and contexts behind agency in cities in the following chapter.

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20   Simon Njami, "City & Land," in *Africa Remix: Contemporary Art of a Continent* (London: Hayward Gallery, 2005), 151.

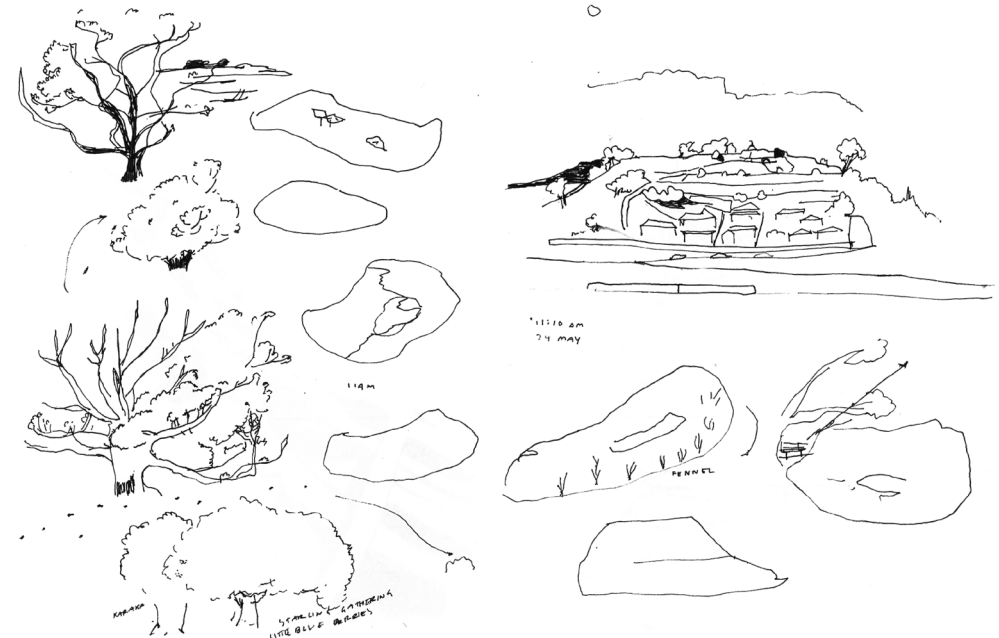21   Ibid., 150.
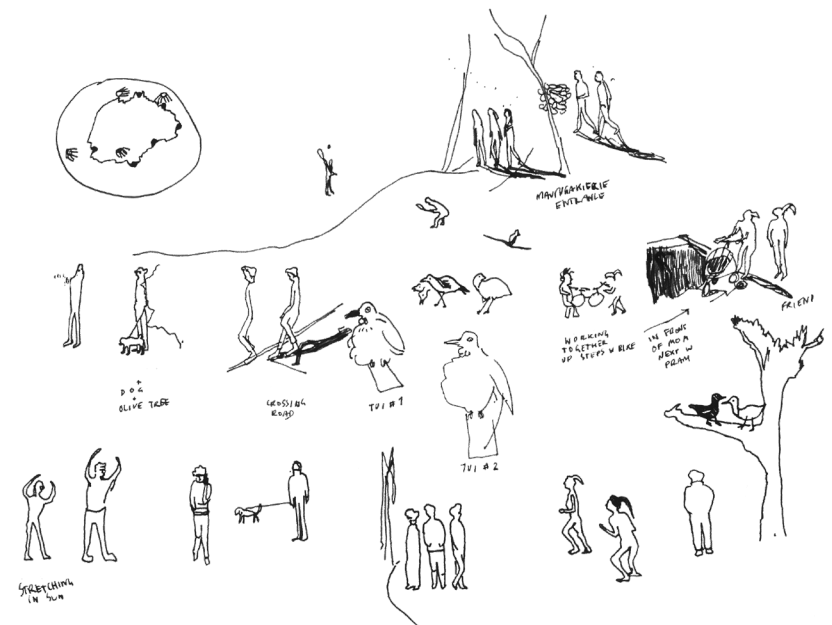
22   Ibid., 151.

Figure 12. Ellah. *Te Kōpuke.*

Figure 13. Ellah. *Maungakiekie spaces of use.*

TE ARA WHAKAPEKAPEKA O RUARUQI

Figure 14. Ellah. *Te Tokaroa, a temporal language of spill.*

Chapter Three: The Possibility of Change

"Sitting comfortably, I opened my copy of The Revolution of Everyday Life. Reality, as it evolves, sweeps me with it. I am struck by everything and though not everything strikes me in the same way, I am always struck by the same basic contradiction. Although I can see how beautiful anything could be if only I could change it, in practically every case there is nothing I can really do. Everything is changed into something else in my imagination. Then the dead weight of things changes it back into what it was in the first place. A bridge between imagination and reality must be built."[23]

Longing for Change

This opening line of Patrick Keiller's film *Robinson in Space* (Fig.15) spoken against a slowly moving backdrop of Central London tenements and bridges, quietly articulates a key tension in my project. The designer as observer, walker and pedestrian of everyday life often experiences interventionist impulses. Keiller's narrator speaks of the potential of the spaces he was moving between to engage their subjects differently, in ways that are socially transformative. His frustrated sense of longing betrays the scale at which one person can possibly inaugurate change in a way that is feasible or practical within the spacemaking languages of policy and planning.

The unnamed narrator knowingly echoes a core complaint of the Situationist movement. Constant Nieuwenhuys, a member of the Situationist International, in his essay *A different city for a different life*

Figure 15. Keiller, Patrick. *Robinson in Space.*

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23   Patrick Keiller, "Robinson in Space," (1997).

laments the way technological advancements of the time endlessly replicated certain forms of contemporary city,[24] eliminating possibilities for social interaction and difference. Lower density, smoother, individualized transport, dilution of local culture, social isolation and homogenization of function were all changes perceived in the post-war break between architecture and urbanism, with the rise of new 'totalizing' urbanist doctrines. The Situationists' 'unitary urbanism', a critique on the urbanism of the time, was a reaction against the methods and languages of master-planning, used as a profound tool of top-down state control of large populations.[25] Contemporaneous architect Aldo van Eyck, used the word 'threshold' as an amendment to the growing opposition between the architectural interior and its urban outside[26]. The Situationists revolted against a new world where the space-making arising from war-torn urban centres undermined the conditions for self-organizing street life to flourish. The agency of life-on-the-ground was diminished through compartmentalisation and management of populations into large residential complexes and sprawling suburbs remote from the privileged urban centre.

Figure 16. Nieuwenhuys. *New Babylon - Paris, Amsterdam, Antwerpen & Rotterdam.*

24   Constant Nieuwenhuys, "A Different City for a Different Life (Situationist Concept of Unitary Urbanism; Reprint from 1959)," *October*, no. 79 (1997): 109.

25   Eric Paul Mumford, *The CIAM Discourse on Urbanism, 1928-1960* (Cambridge: MA: MIT Press, 2002), 268.

26   Karin Jaschke, "City Is House and House Is City : Aldo Van Eyck, Piet Blom and the Architecture of Homecoming," in *Intimate Metropolis : Urban Subjects in the Modern City*, ed. Vittoria di Palma (London ; New York: Routledge, 2008), 176.
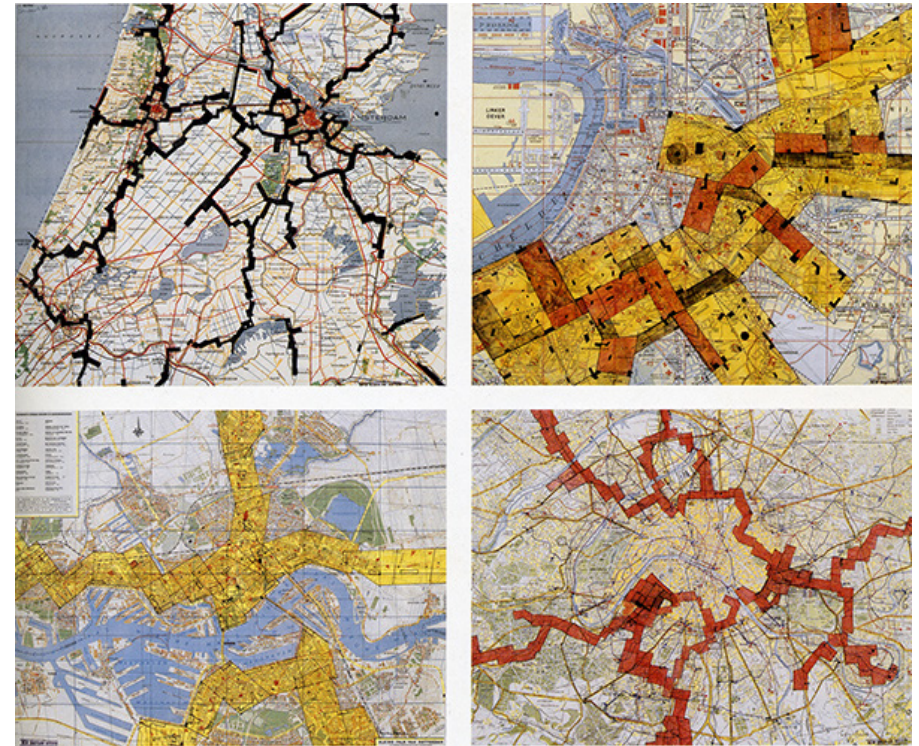
Becoming Urban Agents

There is a direct correlation to Henri Lefebvre's idea of *"the right to the city"*, a theory exploring the ability of citizens taking the matter of the urban spaces in which they live into their own hands.[27] David Harvey, picking up Lefebvre's idea, stresses that the original concern behind this theory was grassroots change[28]. For collective rights to the city to be transformative for the citizen, the view needs to be from the street. The street-level view of the world, along with an analytical view on how those streets ask us how to move in time, is a vital lens through which to engage public space from a place of both creative constraint and possibility. Which rights are prioritized by urban spaces? The right to buy? To drive one's car at high speed with minimal obstruction? An individual or collectivist *right to the city* would reclaim agency: the ability to shape one's sense of self through and in the midst of one's spatial environment. As Harvey asks, "The freedom to make and remake ourselves and our cities is, I want to argue, one of the most precious yet most neglected of our human rights. How best then to exercise that right?"[29]

Yet, as I have discussed in the previous chapter, things constantly change according to a complex structure of invisible forces and agendas. It is

27   Liette Gilbert and Mustafa Dikeç, "Right to the City: Politics of Citizenship," in *Space, Difference, Everyday Life : Reading Henri Lefebvre*, ed. Kanishka Goonewardena (London; New York: Routledge, 2008), 252.

28   Smart City Expo World Congress, "Inspirational Talk - David Harvey. Right to the City," (2016).

29   David Harvey, Rebel Cities: From the Right to the City to the Urban Revolution, (London, New York: Verso, 2012). 27.

Figure 17. Ellah. *Group walk, Cruise Lane, Auckland CBD.*

easy to see particular ways the city could be different; higher density building, wider pavements, stormwater parks, rooftop dwelling, comprehensive underground transit, more trees and bike lanes.

And yet the energy to change or improve our daily realities is often forced to dissipate in the face of the immensity and homogeneity of centralized urban spatial systems. Landscape architect Rod Barnett echoes this, explaining that "public space formation is influenced by powerful social and political forces beyond the control either of designers or of the public organizations that purport to organize the urban realm on behalf of their constituencies". Rather than adding to the list of concrete proposals for how the city could be made different, then, I have focused on the potential of equipping people with the means to visualise and locate themselves with the urban flux of multiple times. That is, through mapping technique to activate memory and desire in ways that resist dissipation.

James Corner sees public spaces as important vessels for collective memory and desire.[30] They also have the potential to be "places for geographic and social imagination to extend new relationships and sets of possibility."[31] How then, might our collective and individual appetites for public space and opportunities for urban change in a complex world start to be creatively identified and addressed? The rise of the use of mapping in landscape and urbanism projects affirms the complex interrelationships between things, signalling a shift away from thinking about space in terms of discrete parts or moments.[32] This echoes what French philosopher of science Michael Serres discusses with philosopher of hope Mary Zournazi as his interest in 'not so much the state of things, but the relations between them […] Relations come before being."[33] This is what Serres calls not an ontology but a desmology – derived from the Greek term 'desmos', meaning connection. It is not only novel typologies that are transformative, but how existing typologies are related to one another.

Figure 18. Irani. *Group walk, Cruise Lane, Auckland CBD.*

Figure 19. Irani. *Group walk, Albert Park, Auckland CBD.*

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30   Rod Barnett, "Propositions," in *Emergence in Landscape Architecture* (London; New York:

Routledge, 2013), 210.

31   Ibid.

32   David Gissen, "Architecture's Geographic Turns," *Log*, no. 12 (2008): 59.

33   Serres and Zournazi, "The Art of Living," 204.

My practice of walking and mapping to understand the relational field arose from the contradiction between a sense of awe at the capacity for everyday spaces to change dramatically according to social, solar and seasonal cycles, and a frustration with the urban tendency to fix unpredictable conditions. Ground conditions involving the likes of wetlands, basalt rock forests, intertidal zones, seasonal floods, burial sites and migration routes are but a few temporal performances of space implicitly framed as antagonistic to the project of urbanisation. Historically these have either been actively destroyed, lamented or completely ignored, while the life-worlds and potentials for an urban coexistence has been overlooked with often irreversible consequences.

Juxtaposition, contrast, seriality and zoning are all patterns and relationships involving continuity and its disjuncture, and are vital to understanding how thresholds, intensities and opportunities occur in a journey-based understanding of the city. To show how these relationships can be richly understood through mapping, it is worth looking more closely at Corner's theory and practice.

Changing the World with Maps

James Corner's *The Agency of Mapping*[34] arrived with exclamatory optimism, proposing mapping as a space which animates and ventilates the cognitive "dead weight"[35] experienced by Keiller's narrator. Corner reminds those of us engaged in the creative practices of planning and urban design, that the potential to found new realities often starts with the maps we make. The processes of "selection, schematization and synthesis make the map *already a project in the making*"[36] as much as they set up the conditions and priorities for future projects. Corner advocates for the power of mapping to open and ignite future conditions through the active making of connections.

Figure 20. Ellah. *Group walk, Cruise Lane, Auckland CBD.*

Figure 21. Ellah. *AD18 installation detail.*

34   James Corner, "The Agency of Mapping: Speculation, Critique, Invention," in *The Landscape Imagination: Collected Essays of James Corner, 1990-2010*, ed. James Corner and Alison Bick Hirsch (New York: Princeton Architectural Press, 2014).

35   Keiller, "Robinson in Space."

36   Corner, "The Agency of Mapping: Speculation, Critique, Invention," 200.

For Corner, the agency of the map thus lies in its ability to surface potentials, through "artificial geographies that remain unavailable to human eyes."[37] As abstract analogues to the horizontal surface of the earth, maps demonstrate the power of operational insights. A map consists of: "first, the creation of a field, the setting of rules, and the establishment of a system; second the extraction, isolation, or "deterritorialization" of parts and data; and third, the plotting, the drawing-out, the setting up of relationships or the "reterritorialization" of the parts."[38] These operations spell the ability to structure relations in a way that animates the formerly static and 'objective' aerial views typically produced by cartographers, through performative acts like masking, plotting, layering and montaging. Through this operational structuring, maps become complex decision-making fields where multiple possibilities can be played out cognitively, unlocking an *eidetic*[39] performance of images.

This results in an inevitable partiality; a subjectivity Corner claims maps should embrace. Corner distances his enquiry from the totalizing techniques associated with imperialist projects that further power-knowledges.[40] However Shanti Fjord Levy sees a distancing happening in Corner's maps that retains an element of authority due to their privileging of the 'objective' aerial view. Peter Connolly sees this as a predicament of the "big-map",[41] and Levy is concerned that the mapping methods Corner so optimistically promotes in his writings encourage an abstraction that results in an abandonment of the "middle-scale" of experience, citing Charles Waldheim's dismissal of this experiential

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37   Ibid., 199.

38   Ibid., 214.

39   "Eidetic Operations and New Landscapes," in *Composite Landscapes : Photomontage and Landscape Architecture*, ed. Charles and Hansen Waldheim, Andrea (Berlin: Hatje Cantz Verlag, 2014), 133.

40   "The Agency of Mapping: Speculation, Critique, Invention," 198.

41   Peter Connolly, "Embracing Openness: Making Landscape Urbanism Landscape Architectural: Part Ii," in *The Mesh Book : Landscape/Infrastructure*, ed. Julian Raxworthy and Jessica Blood (Melbourne: RMIT University Press, 2006), 204.
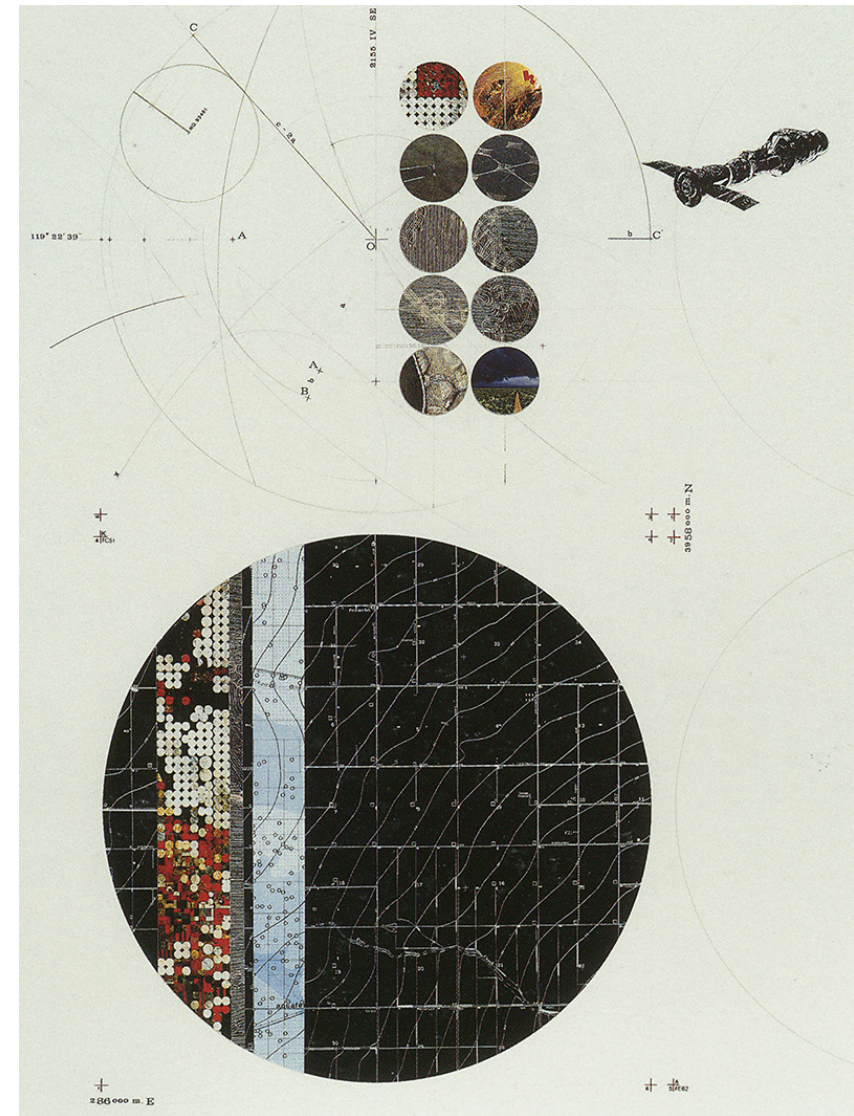

Figure 22. Corner. *Pivot Irrigators.*

middle, as "decorative and architectural work".[42] I argue that maps can and should enable connection-making on this middle scale. Maps locate us within a field of enquiry. If the everyday scale of on-the-ground experience is important to this enquiry, maps can then fully embrace, rather than strategically mask their role as a deeply subjective art.

In Chapter Two, I have explored how places hold different relationships to duration, and forms of time that remain endlessly differentiated and immeasurable. While I see the power and imagination unlocked in Corner's map collages of somewhat objective source material (Fig. 22), it is interesting for me to rethink maps as spaces where we make our intuitive and subjective worlds transparent yet urgent and communicable to others. Since maps are "extremely opaque, imaginative operational measurements"[43], Levy maintains that they should be accompanied with other forms of notation and description. These methods imply a lived engagement with the scope of the map's referents.

Renwick, in his development of a travelogue as a research tool, revisits the etymology of the word 'theory': "Hecataeus' travels were a theoria"[...] In an English translation of Herodotus' words on Solon, 'theory' was interpreted as 'to see the world.'"[44] By this definition, maps are endlessly performative theories, ways of seeing that may have unexpected qualities, echoing David Turnbull's view that the power of maps is to enable unanticipated connections.[45]

The 'big-map' privileges designing for 'fields' rather than the personal journeys through them. Corner's maps thus often operate on large rather than intimate territories. One example is the Freshkills Park lifescape currently being implemented through a phasing process at the former

Figure 23. Department of Parks & Recreation. *Main Creek Wetland Restoration, Freshkills Park.*

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42   Shanti Fjord Levy, "Grounding Landscape Urbanism," *Scenario* 01: Landscape Urbanism, no. 1 (2011).

43   Corner, "The Agency of Mapping: Speculation, Critique, Invention."

44   Gavin Renwick, "Decolonising Methods: Reflecting Upon a Practice-Based Doctorate," in *Thinking through Art: Reflections on Art as Research*, ed. Katy Macleod (Florence: Taylor & Francis Group, 2013), 173.

45   Turnbull and Watson, *Maps Are Territories : Science Is an Atlas : A Portfolio of Exhibits*, 62.

HABITAT PHASING

| existing habitats | phase 1 | phase 2 | phase 3 | phase 4 | mature biomatrix |

GRASSLAND
STRIP CROPPING

Strip cropping is an inexpensive, industrial scale technique for increasing the organic content of poor soils, chelating metals and toxins (inhibiting their uptake by plants), increasing soil depth, controlling weeds and increasing aeration.

A crop rotation system is proposed to improve the existing topsoil cover without importing large quantities of new soil.

The cultivated soils will support native prairie and meadow. In the wetter areas of the mounds, shallow-rooted successional woodland will ultimately diversify the grassland biotopes.

NORTH AND SOUTH MOUNDS west face 130 acres
CROP A ROWS oats, mustard, sorghum ESTABLISH NATIVE PRAIRIE ALLOW SUCCESSIONAL WOODLAND ON WET AREAS, MOW DRY AREAS EVERY 3 YEARS TO MAINTAIN PRAIRIE
CROP B ROWS sunflower, clover, barley ESTABLISH NATIVE PRAIRIE ALLOW SUCCESSIONAL WOODLAND ON WET AREAS, MOW DRY AREAS EVERY 3 YEARS TO MAINTAIN PRAIRIE

NORTH AND SOUTH MOUNDS east face 95 acres
CROP A ROWS oats, mustard, sorghum ESTABLISH NATIVE PRAIRIE ALLOW SUCCESSIONAL WOODLAND ON WET AREAS, MOW DRY AREAS EVERY 3 YEARS TO MAINTAIN PRAIRIE
CROP B ROWS sunflower, clover, barley ESTABLISH NATIVE PRAIRIE ALLOW SUCCESSIONAL WOODLAND ON WET AREAS, MOW DRY AREAS EVERY 3 YEARS TO MAINTAIN PRAIRIE

EAST AND WEST MOUNDS east face 220 acres
CROP A ROWS oats, mustard, sorghum ESTABLISH NATIVE PRAIRIE ALLOW SUCCESSIONAL WOODLAND ON WET AREAS, MOW DRY AREAS EVERY 3 YEARS TO MAINTAIN PRAIRIE
CROP B ROWS sunflower, clover, barley ESTABLISH NATIVE PRAIRIE ALLOW SUCCESSIONAL WOODLAND ON WET AREAS, MOW DRY AREAS EVERY 3 YEARS TO MAINTAIN PRAIRIE

EAST AND WEST MOUNDS west face 260 acres
CROP A ROWS oats, mustard, sorghum ESTABLISH NATIVE PRAIRIE ALLOW SUCCESSION ON WET AREAS, MOW DRY AREAS
CROP B ROWS sunflower, clover, barley ESTABLISH NATIVE PRAIRIE ALLOW SUCCESSION, MOW

WOODLAND
ON THE MOUNDS

2 to 3 feet of new soil will be required for cultivation of denser, stratified woodland on the mounds in early stages of the park's development. The new soils would be stabilized and planted with native grassland intially to create a weed-resistant matrix for the gradual interplanting of young tree stock.

Proposed woodland on the mounds is located in areas adjacent to proposed lowland and swamp forests to widen the habitat corridor while conserving the amount of new soil to be imported.

A total of 220 acres of woodland on the mounds is proposed--with 65 acres on the north and south mounds, and 155 acres on the east and west mounds.

NORTH AND SOUTH MOUNDS 65 acres
20 A SOIL ESTABLISH NATIVE PRAIRIE PLANT INTERPLANT INTERPLANT
22 A SOIL ESTABLISH NATIVE PRAIRIE PLANT INTERPLANT INTERPLANT
22 A SOIL ESTABLISH NATIVE PRAIRIE PLANT INTERPLANT INTERPLANT

EAST AND WEST MOUNDS 155 acres
22 A SOIL ESTABLISH NATIVE PRAIRIE PLANT INTERPLANT INTERPLANT
22 A SOIL ESTABLISH NATIVE PRAIRIE PLANT INTERPLANT INTERPLANT
22 A SOIL ESTABLISH NATIVE PRAIRIE PLANT INTERPLANT INTERPLANT
22 A SOIL ESTABLISH NATIVE PRAIRIE PLANT INTERPLANT INTERPLANT
22 A SOIL ESTABLISH NATIVE PRAIRIE PLANT INTERPLANT INTERPLANT
22 A SOIL ESTABLISH NATIVE PRAIRIE PLANT INTERPLANT INTERPLANT

LOWLAND FOREST

When a supply of native saplings and tree plugs are available (particularly in early years of park construction when other areas are being prepared for planting), lowland and swamp forests are planted in overlapping ecotonal bands on existing soil to build the woodland rim.

EXPRESSWAY CORRIDOR + NORTH AND SOUTH MOUNDS 160 acres
PLANT PLANT PLANT PLANT PLANT PLANT PLANT

EAST AND WEST MOUNDS
PLANT PLANT PLANT PLANT

YEAR 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

Figure 24. James Corner Field Operations. *Habitat Phasing.*

site of the primary landfill for New York City.[46] The project is enormous, almost the size of downtown Manhattan. Unprecedented in both its scale and its conception of the park as process, the work is also noteworthy for its phasing model. This arose out of the challenges of developing habitats on the thin, synthetically produced substrates which seal and manage the contaminated fill below over time. To deal with such vast, inhospitable conditions, the design process organises the timescale of the landscape, seeking opportunities in the propulsive thickening of activities, such as in-situ topsoil creation through composting crops, and the introduction of goats[47] (Fig. 23). The 'big-map' field activates temporal potentials and opportunities but potentially elides the 'middle scale'.

Designing new experiences within the built urban matrix requires very different approaches to the inherently interstitial condition of the city. Landscape architect Walter Hood provides an example of how mapping methods can interact with the 'middle scale' that is downplayed by Corner and other field-focused landscape urbanists. In a series of 'improvisational'[48] urban diaries, Hood documents 1990's West Oakland, an area scarred by failed urban regeneration schemes and the municipal splintering of a once sustainable working class community with the loss of affordable housing. For Hood this 'improvisational' methodology is a toolset to generate a range of adaptive and creative insights, which anticipate spontaneous changes stemming from unforeseen public use. He embraces the subjective perception of public space, underlining the importance of making visible the 'familiar', while acknowledging that this reading changes from one individual to another. In this freeform structure Hood builds detail through written narrative, spatial drawing analyses and propositional models as ways to engage possible unmet needs. While maps activate new potentials and times, changing the world, there is no need for this to happen exclusively at the strategic level, as with Corner. As I have formed my own methodology of walking and drawing, I have sought to connect also with improvisational and middle-scale opportunities of life on the ground. In the following chapter, I discuss particular ways I have tried to do this.

Figure 25. Hood. *Urban diaries.*

46   James Corner and Eloise Hirsh, *Beyond the High Line: Transforming Fresh Kills, Staten Island*

(2013).

47   Ibid.

48   Walter Hood, *Urban Diaries* (Washington D.C.: Spacemaker Press, 1997), 6.
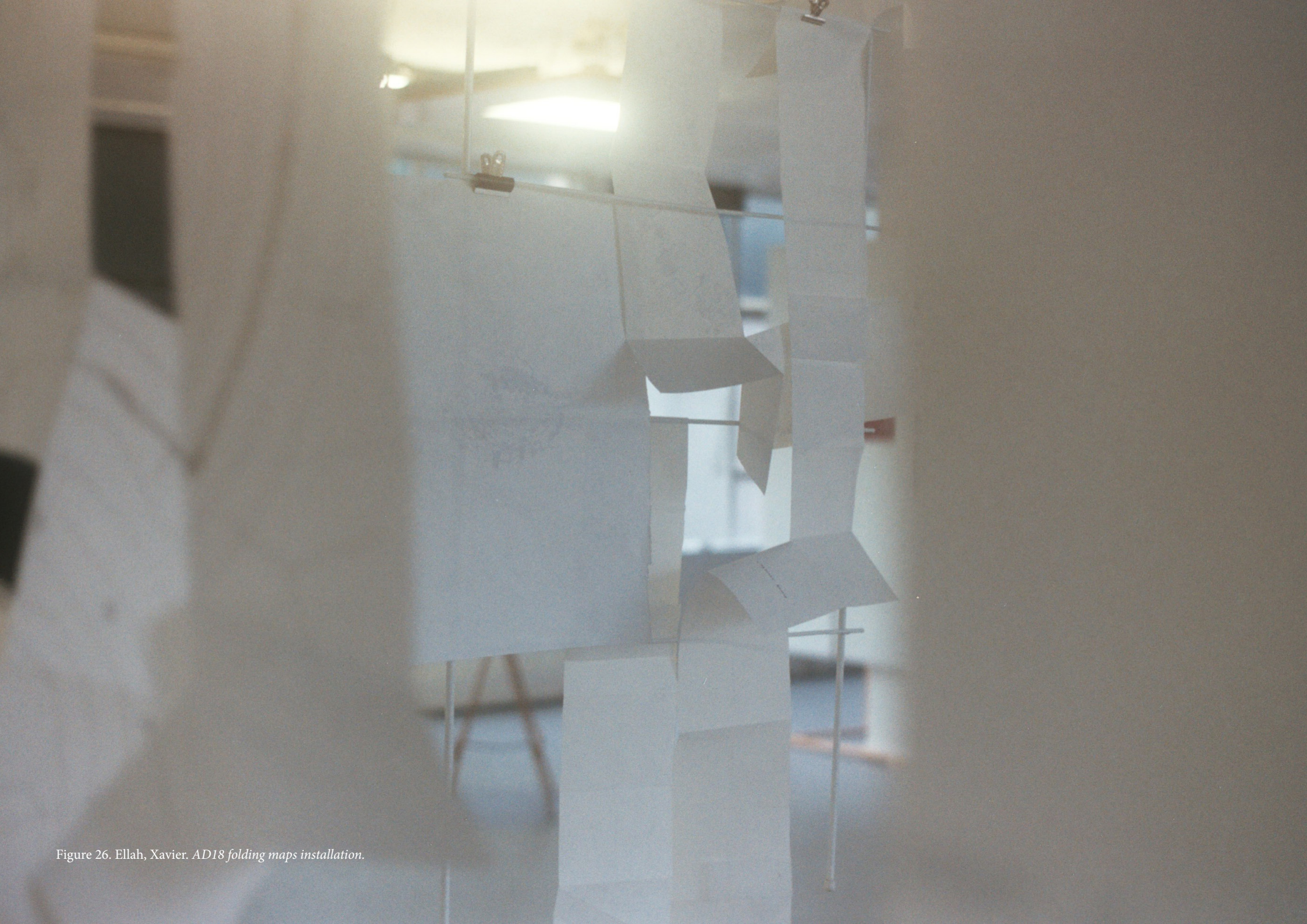
Figure 26. Ellah, Xavier. *AD18 folding maps installation.*

Chapter Four: Detours and Techniques

This chapter describes and reflects on three phases in my practice, which have informed the work to be exhibited. First, I attend to my initial experiences of walking and drawing, and how these formed an approach to urban environments. Secondly, I give an account of my first attempt to draw my sketches and notes together into a large format map. A third phase entailed the translation of the drawing plane into a mobile 'conversational' working surface. I provide further background into where this led to the development of the exhibited works. The discussion is thus a partial episodic view, a window into practice rather than an attempt to summarise it.

Walking Tamaki's Landscapes

My practice began as an enquiry into how berm spaces across Tāmaki suburbs might suggest unrealised possibilities of occupancy. I imagined an alternative to dominant commuter flows, typically centred around work and consumption, where the grass berm could be activated as a relational yet local typology through new uses. The small, interstitial , though collectively substantial parcels of land that line many residential areas are administered by Auckland Transport, who have multiple guidelines for the terms of individual responsibility and appropriate use. I was intrigued by this legal grey area, where certain kinds of stewardship were required, but other perhaps more active uses were discouraged. These active uses included the planting of fruit trees, vegetables and generally plants above a certain height. I was intrigued by this idea of the spaces most local to many residents, being occupied by residents themselves in a way that enables them to better sustain their leisure and livelihoods, as well as promote a more active readership of landscapes and communities.

I struggled to see, however, how this new kind of occupied *working landscape* could operate. The word landscape can be traced back past the scenographic Dutch *landskip* to the German idea of *landschaft*.[49] John

Figure 27. Ellah, Xavier. *AD18 drawing table.*

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49   James Corner, "Eidetic Operations and New Landscapes," in *Recovering Landscape : Essays in Contemporary Landscape Architecture*, ed. James Corner (New York: Princeton Architectural Press, 1999),

Stilgoe explains how these meanings draw in the assorted programs of a working community consisting of "dwellings, pastures, meadows and fields, and surrounded by unimproved forest." However it also connotes "more than an organization of space; it connected too the inhabitants of the place and their obligations to one another and the land".[50] Thus the berm provided echoes of a pre-gobalization concept of public space, collectively cared for and managed as part of a relational socio-ecological contract embedded in the temporal cycles of the landscape. I began to keep a sketchbook on the occupation of various berms I lived near. I visited the local maunga of Te Kōpuke (Mt. St John in Greenlane) to interrupt the seriality of my street-level analysis. Te Kōpuke exemplified a former working landscape with transverse ditches and sculpted banks once used by local iwi as sheltered pits for storing kumara. I noticed a similarity in these small immersive parcels of land to the berms I encountered on the street, which prompted me to draw them, imagining their past and perhaps future reuse [Fig. 28].

Observational sketches became the material for a first relational map, composed digitally by reorganizing sketches around an aerial view of Te Kōpuke [Fig. 29]. While redrawing this view I emphasized the shadows, echoing Gordon Ell's description of how sunlight fell "low and harsh" on ancient pā across Aotearoa,[51] which animated the worked ground of previous Māori occupations of the maunga. Collage was a method of relating separately lived experiences with occupations still legible in the land. Open-ended in its connectivity, this map did not offer clear answers, however pointed to the potential of relational strategies to engage different realities that challenge the experience of sites as discrete or smoothly sequential moments. I began to look at this former agricultural and communal relationship to land, by no means as a simple answer to the deepening problems of alienation in cities and growing illiteracy towards the landscape, but as providing me a framework for thinking around a sense of agency in how we occupy space, and how this in turn informs our ability to shape the environments intimate or urgent to us.

133.

50   "Composite Landscapes," 133.

51   Gordon Ell, *Shadows on the Land* (Auckland, NZ: The Bush Press, 1985), 9.
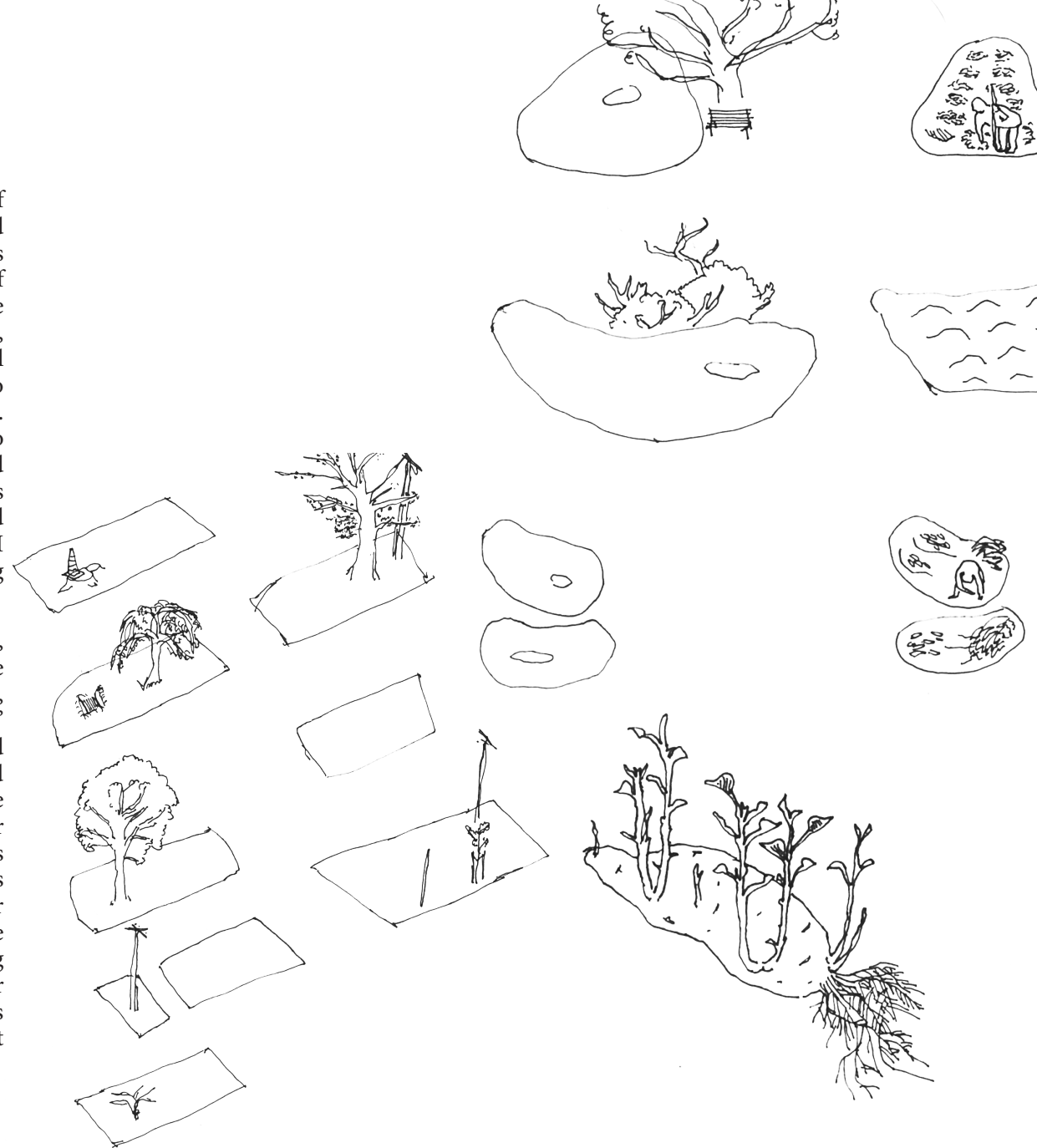
Figure 28. Ellah. *Te Kōpuke storage pits & local berm occupancy.*

I look neither forward where there is doubt nor backward where there is regret: I look inward and ask myself, not if there is anything out in the world that I want and had better grab quickly before nightfall, but whether there is anything inside me I have not yet unpacked; I want to be certain that, before I fold my hands and step into my coffin, -what little I can do, and say, and be, is completed.

Quentin Crisp, New York, 1995
From Michael's Office

'Ka mua, ka muri'

'Walking backwards into the future'

Māori proverb

The Working Landscape of Te Kopuke

Figure 29. Ellah. *The Working Landscape of Te Kopuke.*

Expanding on my consideration of the berm, I shifted my attention to the inescapable mobility of the contemporary city. I would find in my daily commutes and leisure walks that the experience of the berm also gains transformative potential when imagining the state of movement through which they are most commonly experienced. It intrigued me to think about how this residential typology could aid a kind of alternative path-making in the city. As a result I began to formalise my movements across the city by planning a series of day-long walks to be implemented over the course of the project as data-gathering opportunities. These became a method of drawing sections through the everyday life of the city. Landscape architect Shanti Fjord Levy sees walking as a process of embedded understanding of place. As Levy cites in Anthony Hoete's description, "the city is sliced and exposed by a walk constructing a grounded view rather than the remote, overhead, 'all-seeing' vantage point of a traditional map."[52] Walking created an interruption in the rhythm of my usual relationship with the city and opened up the possibilities for connections to be made with unexpected and previously remote realities.

I structured my walks in accordance with John Berger's writing on the "three distinct ways" drawings operate. I describe them as 'drawing tenses', referring to how they engage the qualities of a past, presence or futurity respectively on the page.[53] These three temporal registers of drawing have distinct relationships with memory. Futurity involved an anticipation of the interactions in the walk; a planning stage involving the prior imagination of themes at play in the environment. Key in the presence of drawing was the act of recording interactions and conditions easily forgotten while walking. The past of drawing was a phase experienced retrospectively through studio reflections [Fig. 30]. Here I drew out relations which may have been recorded only fleetingly while I walked. The iterative structure of my walks, spread across a period of months, allowed me to refine this process. What I saw initially in the futurity of drawing as an exploration of assumptions about the territories I was to traverse, became more about the preparation of a drawing structure to capture speculated themes or conditions in the environment.

Fig 30. Ellah. *Studio reflections.*

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52   Levy, "Grounding Landscape Urbanism."

53   John Berger, "Drawing on Paper," in *Berger on Drawing*, ed. John Berger and Jim Savage

(Aghabullogue, Co. Cork: Occasional Press, 2008), 46.

Fig 31. Ellah. *Note-drawing made on Inner Volcanic Loop walk.*

MOUT HOUIE
LAVA FOREST

SPRINGS

28000

28,500

clay. Sediment.
Silt Soils

CRYPTS
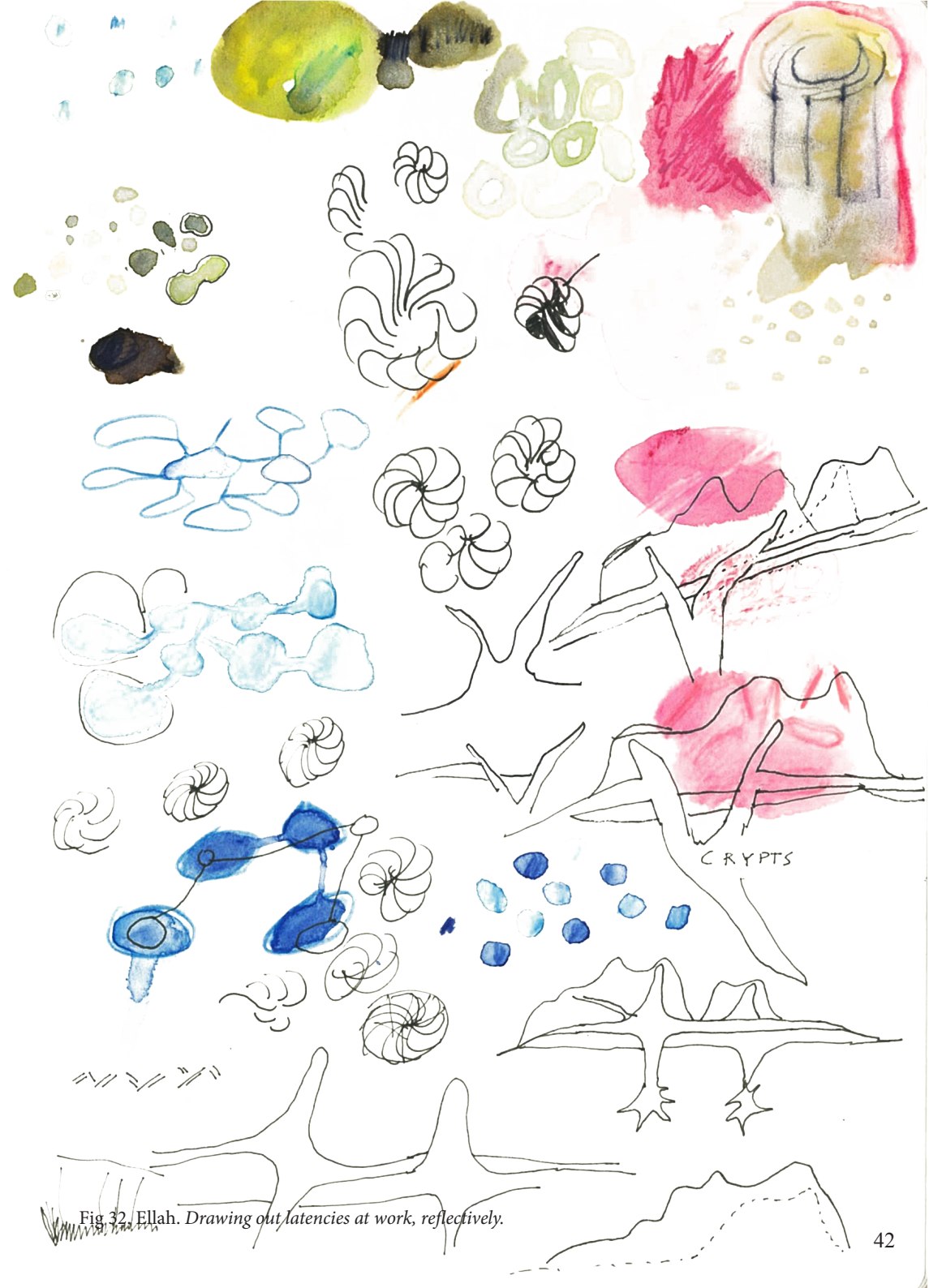
Fig 32. Ellah. *Drawing out latencies at work, reflectively.*

Leaps, Detours, and Interchanges

In my first two walks, *Inner Volcanic Loop* [Fig. 33], and *Waitematā Meander* the city constantly disclosed itself in new ways. Tāmaki's volcanic and oceanic harbour ecologies orchestrated an undulating experience, where the phenomena emanating from one side of the city could be traded for another in one crossing of a bend, dip or slope in topography [Fig. 34].

After these walks, however, I grew frustrated with my attempts at reflective drawing to unpack the memory of my situated encounters. I thus started work on a larger-scale drawing [Fig. 38] to act as a testing ground for how a relational approach to mapping could operate on the page. That is, I attended to the representation of connections between spaces, rather than seeing spaces as discrete, demarcated or smoothly sequential sites.

My walking was prone to detours that engaged the liminal and pocketed realities of many of the city's public spaces. These were often areas of simultaneous eco-geological richness and degradation, typically with sparse human use [Fig. 35]. Detours also made space for pause and brief moments of being lost, where routes of desire could be fulfilled. Therefore the experience of the city was not neat, smooth, or continuous. Compared to the experience of traveling the city by car or train, where a smoothness is experienced in a collapsed time-space, these walks were heightened and complicated by a live bodied time that measures the landscape against the sun's cycle across the sky.

The establishing gesture of the drawing was two cropped circles derived from a Google satellite, positioned at the centre of the drawing, comparing the motorway ramps of the Waterview Interchange with the lava flow of Meola Reef -Te Tokaroa. This unintentionally started a dialogue between the hyper-regulated and channelized flows of motorways, culverts, and Google Maps itineraries; and the meandering, wandering flow of creeks, lava and mud. These came to embody two different kinds of time. The former circle is ocular and closed, the latter openly spills outwards. As I worked on the drawing there became a build-up of volcanic material ejected, strewn and spilling across the city. The debris of these erupted and chemically volatile geologies thrown across the city creates sites of intensity – reminders of the landscape's autonomy as it actively reshapes itself. These intensities profoundly shape the rhythms of mobility and navigation in the city.

First walk – (Inner Volcanic Field) – Titikōpuke, Maungakiekie, Te Tātua-a-Riukiuta (Three Kings), Puketāpapa (Mount Roskill), Ōwairaka, Maungawhau, Ōhinerau (Remuera). The idea for the first walk is to frame it as openly as possible.
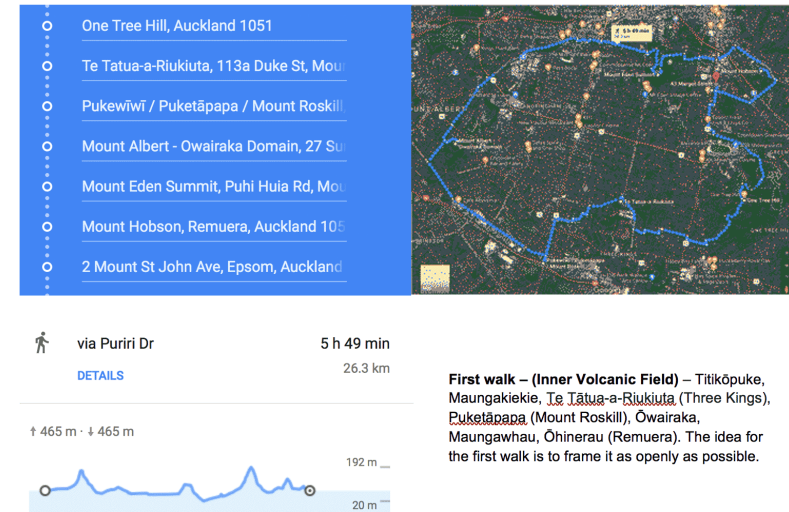
Fig 33. Ellah. *Inner Volcanic Loop Walk.*

Figure 34. Ellah. *Motu Manawa - Pollen Island Reserve looking North.*

Figure 35. Ellah. *Meola Reef - Te Tokaroa, looking North-West.*

MANGEAO

Figure 36. Ellah. *Channel / Spill drawing (detail #2).*

A circular composition was inspired by previous investigations into the traditions of global and celestial cartography. This produced an ocular quality derived from the former's propensity to 'lock' through circumscription of the earth in the projection of conquest and control over foreign lands. Celestial maps, while compositionally similar, offered ways to rethink these notions of fixity as their subjects are constantly in motion and outside the reach of human dominion. I noted the project *A Visual Abduction* by Stephens, Tong and Frykholm, which demonstrated the potential of temporal analytical drawing structures. These were used to explore ways to represent the unfolding situation of a cinematic chase scene [Fig. 37], This inspired me to play with seriality to invoke time and event. Circles have been crucial to time-keeping systems such as sun dials, clocks, charts, maramataka and astronomical cycles. A circular drawing structure inspires subversions of the linear experience, allowing for repetition, rupture and retro-action that make space for divergent readings; not only important for the viewer but for myself, the maker, to allow for productive tangents – taking the line for a walk into the open unknown.

I subsequently inked some parts of the drawing, and then destabilised some of the ink using water washes. Initially this was to describe more liquid or fleeting conditions of light and water, but this transparency and layering also suggested a different instruction for movement across the page. It allowed for more connectivity between the partial sections, plans, surface details, diagrams and pictorial drawings that comprised the drawing. It created a volatile language where all these data could spill into each other. The spill is not only an evocation of watery media, but also present in the visual logic of the drawing which begins to echo the liquid conditions of water, lava and mud.

My walks formed stages according to undulations in the land. This rising and falling creates a shifting horizon line against which landmarks fall in and out of view. Falling is often associated with a rise in another kind of intensity, that of smooth flows of mechanized transport which swerve on a mass scale to avoid these bumps in topography. I counterposed mechanized flows with the meandering flow of the body,
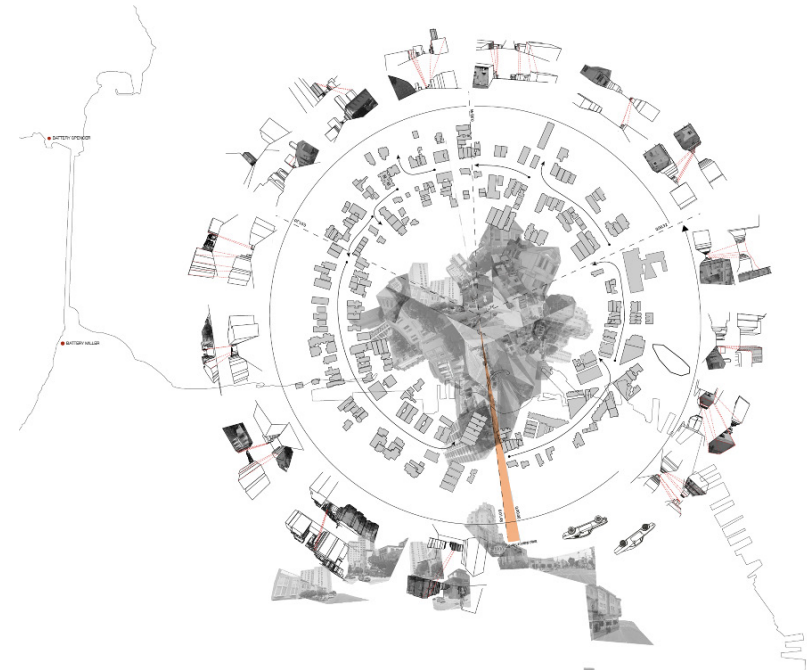
Figure 37. Stephens, Tong & Frykholm. *A Visual Abduction.*
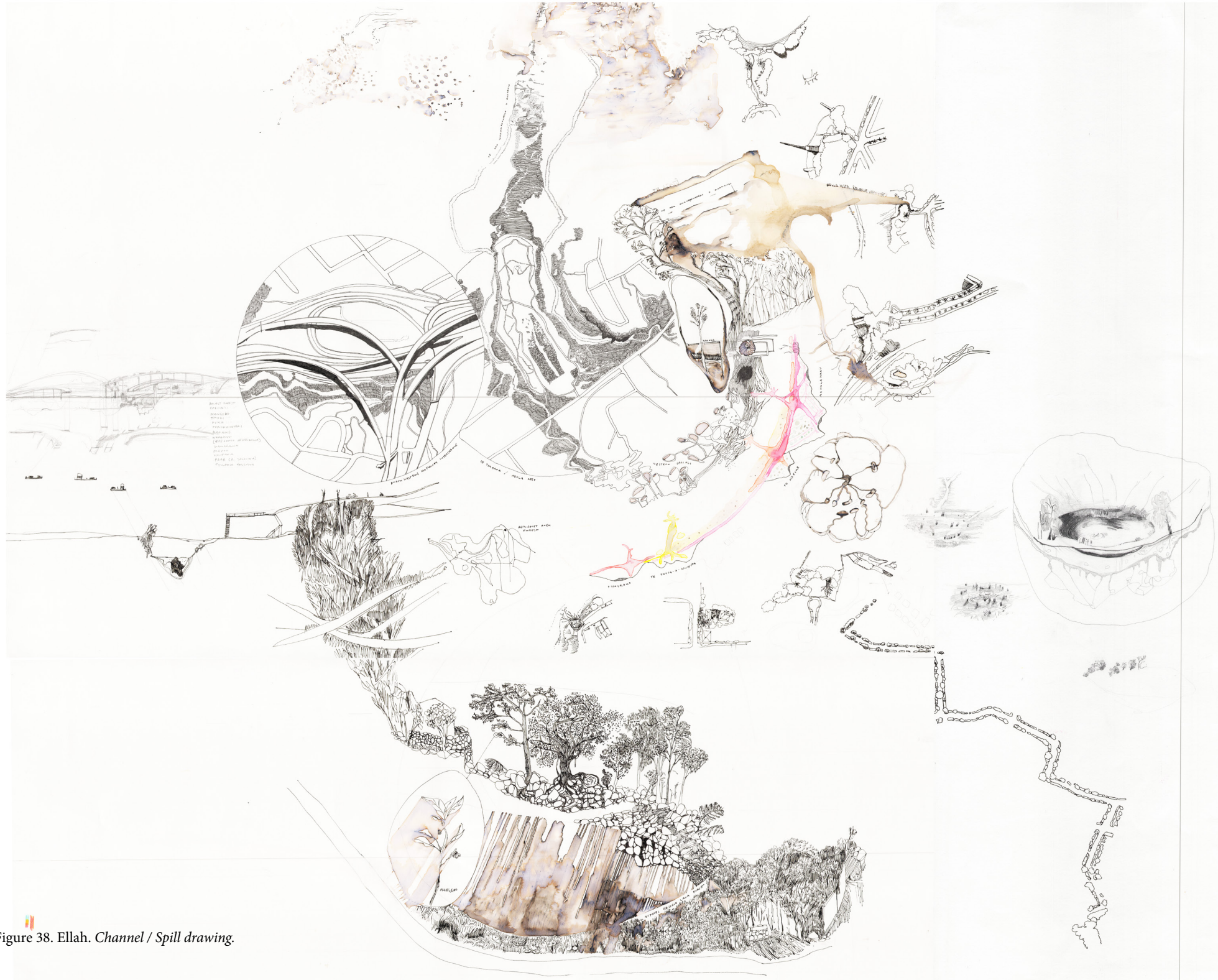
Figure 38. Ellah. *Channel / Spill drawing.*

46

creating for the walker an infinite palette of displacements – a rhythmic psychogeography of leaps, detours and interchange. When I presented this work to be viewed by others, it became clear through its reception that the most salient aspect was not the content of its clashing programs, but rather its whole – a revealed construction that starts to suggest other abstract images such as parts of the body; organs that begin to evoke a kind of earthly cosmography. Leaps, detours, and interchanges coexist and interplay with continuities and flows. As I moved beyond this significant drawing into the next iteration of my mapping process, this interplay continued to resonate.

Agencies of Drawing

Paper became a site of cognitive investment, planning and risk, while also functioned as an open testing ground where rules could be set and adjusted as I went along. Karl Wallick, writing on generative drawing, gives particular importance to the terms lightness, precision, quickness and thickness, all drawing processes which acknowledge the role of cognition in the planning and construction of an active drawing.[54] They suggest relations in terms of qualities rather than methods. When drawing 'actively' (that is, not solely descriptive of fixed conditions) strategies for working with unpredictability emerge. For me, lightness in particular began to emerge at points where I was unsure about the direction in which the drawing would take [Fig. 40].

The slow process of making this drawing as well as discovering of the cognitive viscosity between separate walked moments, has revealed the ways in which the map might 'act' out, speak up or erupt new concerns. With the partiality of the views at play, oscillating between a geographic but also memory-based logic of unfolding relation, the drawing has prompted new, smaller walks – highlighting gaps in knowledge which could steer the drawing into new directions. The map enables and activates new movements and activities, rather than merely delineating past experiences.

54   Karl Wallick, "Generative Processes: Thick Drawing," *International Journal of Art & Design Education* 31, no. 1 (2012).

Figure 39. Ellah. *Channel / Spill drawing (detail #3).*

Figure 40. Ellah. *Channel / Spill drawing (detail #4).*

Figure 41. Ellah. *Channel / Spill drawing (detail #5).*
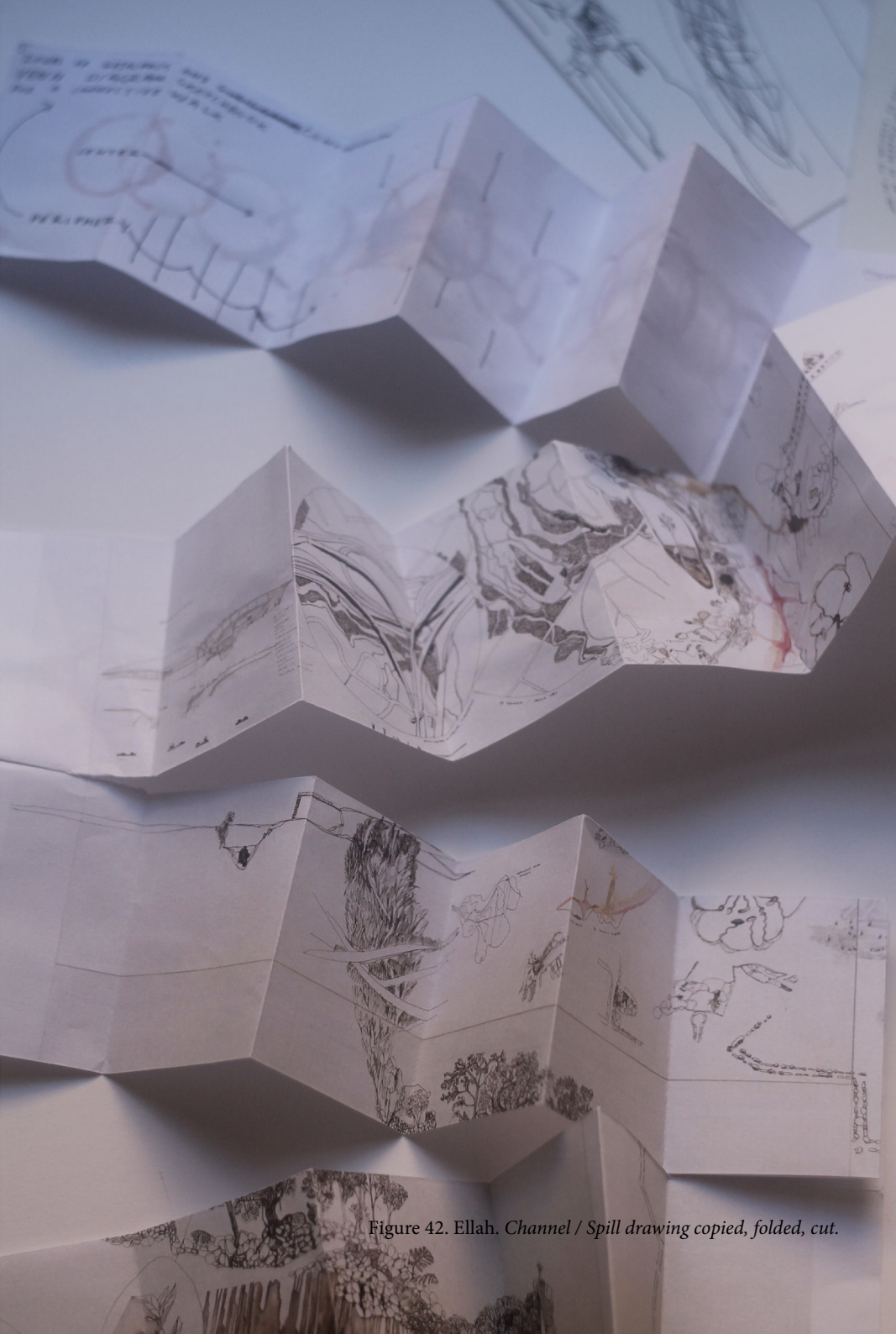
Figure 42. Ellah. *Channel / Spill drawing copied, folded, cut.*

Cuts, Folds, Openings

Moving forward, I returned to Corner's belief that drawing gains its power as "productive representations of eidetic process",[55] in other words a '*working surface*' of interaction. Rather than being purely an expressive tool, it is a place of dialogue between times, conditions, people and places. Corner finds in Carlo Scarpa's drawings, the display of strata; overlays and orthographic scores of an underlying plan, itself becoming a working surface that tests out real-world interactions with the ground. The previously explored idea of the '*working landscape*', a place that situates the self within a collectively operated environment of shared responsibility, is one that I fed back into the idea of drawing as a conversational exchange between a subject, landscape and others who partake in the unfolding opportunities of that landscape. In this way drawing can fulfil its analogical potency through a metaphoric relationship to the landscape as a site of process.

I began then to experiment with how cutting and folding previously flat drawing surfaces would affect their reading and ability to 'work-with' a landscape [Fig. 42]. Referencing the utilitarian function of maps as navigation aids, these sprawling concertina surfaces simultaneously offered large surfaces to be indexed with data in a way that could then be unfolded to reveal unexpected modes of connection after a walk has taken place. This informed what had formerly been an unresolved approach to applying John Berger's future-tense of drawing into my planning or anticipatory process. The structuring of relations, which enabled the growth of the previous large drawing through mental path-making, was taken further in these folded explorations. I retained the circle as an abstract compositional tool designed to order the primacy of experiences, allowing for a constant acknowledgement between what is central and peripheral to the walker's experience. Like the lava of Meola/Te Tokaroa Reef spilling outwards previously, the drawing structure was imposed in a way that expected transgressions of its prescribed boundaries, allowing for the perspective of productive disequilibrium.

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55   James Corner, "Drawing and Making in the Landscape Medium," in *The Landscape Imagina-

tion: Collected Essays of James Corner, 1990-2010*, ed. James Corner and Alison Bick Hirsch (New York:

Princeton Architectural Press, 1992/2014), 189.
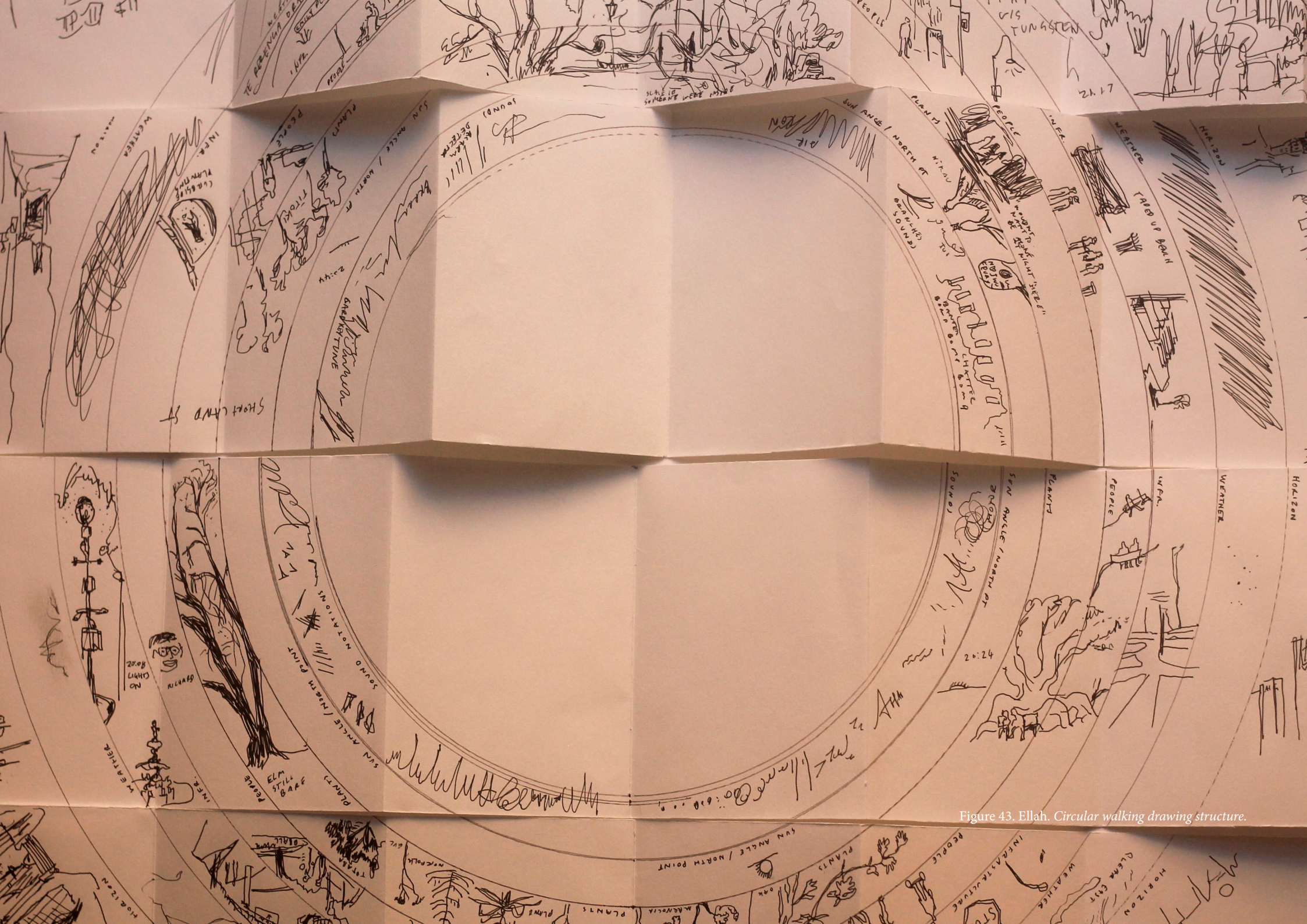
Figure 43. Ellah. *Circular walking drawing structure.*

I used the occasion of the end of year AD18 exhibition as an opportunity to test formal presentation strategies, beginning the process of opening my practice to subjectivities beyond my own. This resulted in the organisation a group walk within Auckland CBD which aimed to test the previous relational drawing structures with other creative practitioners [Fig. 44]. This idea arose out of a consideration over the deeply subjective and internalized cognitive processes encountered especially at the reflective stage of drawing. It was an invaluable opportunity to perceive how others approach drawing their field of experience. Participants were asked to follow me on a specific route across the inner city. The route emphasised the experience of tempo-spatial contrasts and liminalities, exploiting the opportunity to encounter spaces not usually experienced together in sequence. The results were a fascinating mixture of approaches, some notational, others diagrammatic, abstract or wholly observational. Each embodied the transitional quality of both a walk, and also acted as intimate windows into distinct ways of viewing and communicating the world. The analysis of these thereby enabled greater understanding of how an empowered social imaginary can exist through processes of individual engagement, with subsequent collaborative comparison of data and qualitative findings.

Reflections

With the findings surfaced by the previous phase of cuts, folds and walking with others I began my final phase of formal walking and large-scale reflective drawing.

The walking methodology employed by my penultimate walk was opened to a wider palette of mobilities. This saw the selective use of cycling as a way to connect larger areas and understand the landscape through a different set of temporal priorities, for example that of a commuter or recreational user. Although this limited the chance encounters offered by the slowness of walking, it helped to focus in on two areas I had already anticipated as key for the ways in which they activate larger invisible territories beyond what can be directly perceived on the middle scale. These happened to be near the start and toward the end of the journey: first Waitaramoa Hobson Bay, notable for draining a large catchment area, and lastly Tahuna Tōrea, a sand spit extending far

Figure 44. Walk participants. *Group walk drawings.*

Figure 45. *Walking participant. Pair walk drawing. Rangitoto Island.*

into the Tāmaki River. The present tense of on-site drawing used the venn-diagram drawing structure tested in my group walks. This time, instead of the note-making of my first two walks, I channelled these into visual observations of my surroundings [Fig. 46]. Pictorial and grounded in nature, these panoramas were a way of tracing affects in a way that gave immediate description of their relations, in the hope of being more powerful activators of memory needed for my reflective stage.

This experience began a phase of reflective drawing that fully anticipated the open-endedness of drawing process, which the Channel / Spill drawing made clear as the site of conversational richness. Therefore I was reluctant to establish a central structure like that of the satellite views underpinning my previous relational mappings. This was a conscious turn away from the determinism of photographic aerial views, however not a rejection of them. I wanted to work with a drawing schema that tested the accuracy of my remembered geographies, in a way that did not uphold a readership logic where exact landscape features were necessary – these could be instead later be addressed through the selective overlay of place names. The memory of places thus became a space more layered and complex than any of my previous reflections.

The concertina structure encouraged the folding and selection of one or more smaller panels alongside, allowing the surface to grow iteratively and disrupt linearity through jumps and continual return. They marked the re-inhabitation of a journey, highlighting both cognitive dead-ends as well as carving new paths. The economical quality of initial inked line drawings, became disrupted by textural layering of colour and pattern, signalling a shift away from a distanced depiction of routes and moments to that of *movements*, which started to affirm the mutations and symbolic abstract qualities imbued by my particular and always-changing consciousness of the walk. Recurring qualities of the energetic frictions of *outflow* became clearer despite the abstract qualities achieved by reducing moments to their multi-temporal movements. Simultaneously, my last formal walk traced the headlands of the Waitaramoa drainage area, exploring the original shoreline visible from Tāmaki Drive, continuing from Kepa Bush Reserve to the linear park that cuts through St. Johns, Glen Innes and Point England. Studio reflection spurred the activation of new paths which provided relational mobility, for example in extending the relationship of the artificial coast of Tāmaki Drive to the original foreshore of the tidal bay it drains and manages. This is an act of making visible unexpected relations while
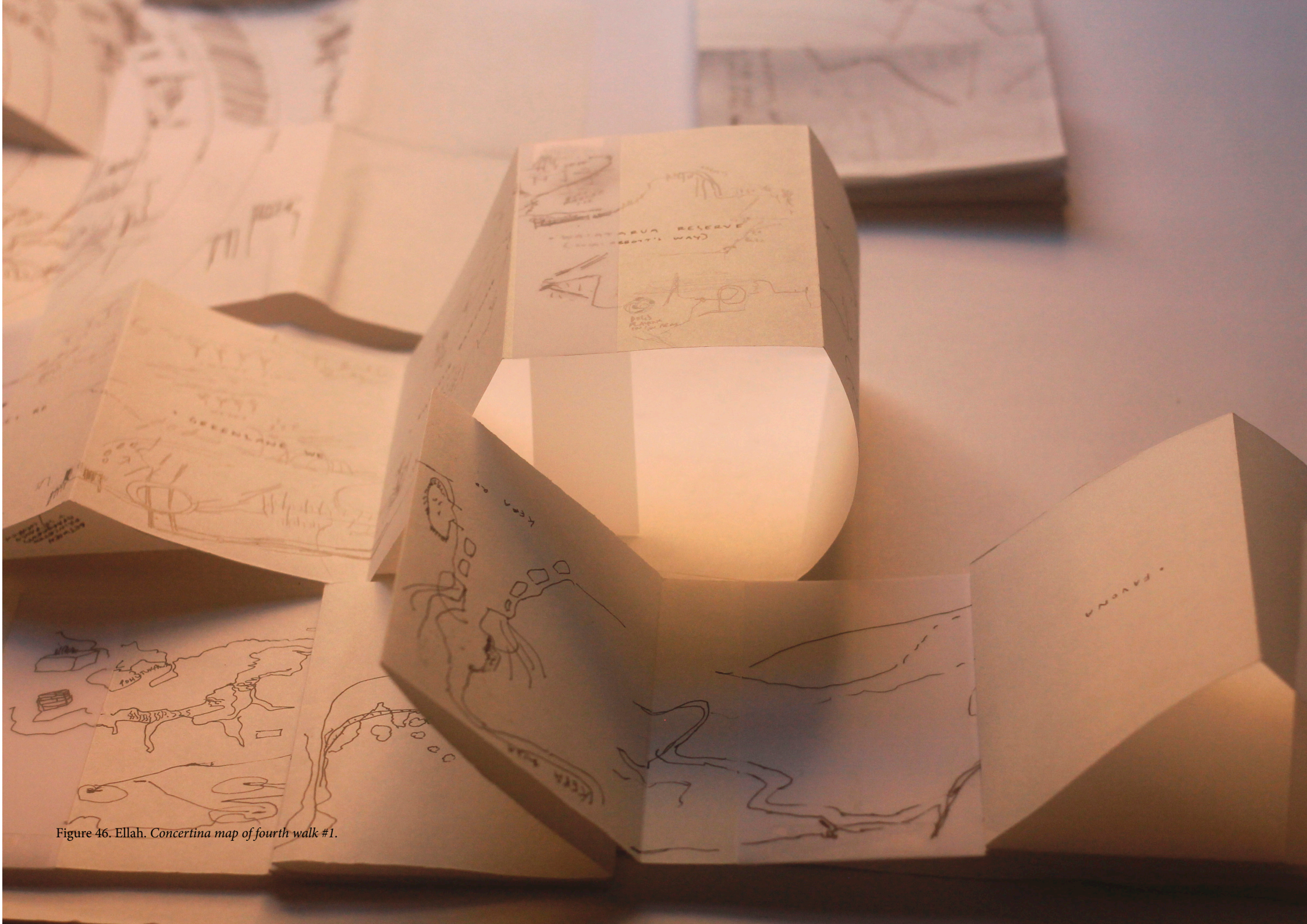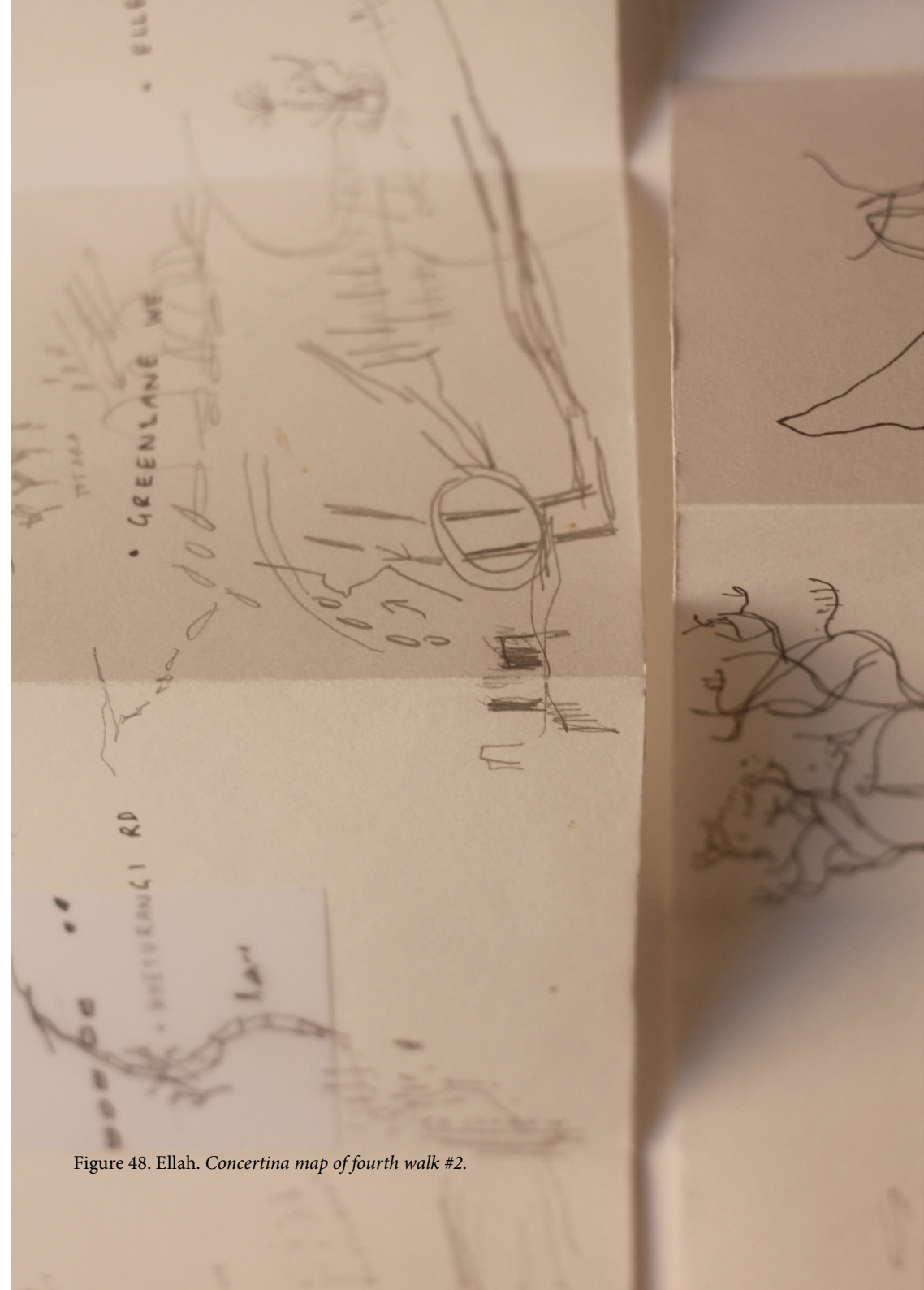
Figure 46. Ellah. *Concertina map of fourth walk #1.*

Figure 47. Ellah. *Reflective concertina drawing (detail #1).*

decentring the emphasis of a singular trajectory; less a 'section' than a series of 'intersections'. In this way the drawing is better equipped to engage the complex agencies of a non-linear landscape, where visible and invisible forces are constantly surfacing and receding.

Alongside the thickening of this field of experimental movements, a final iteration of reflective drawing arose with the intention of distilling these insights into a more purposefully structured conversation into the creative problematics of this walk. Leaps and detours became even more present as the drawing table became a growing surface, encompassing between different states of temporal consciousness, a process of steady "deterritorialization, plotting, and reterritorialization"[56]; partial realities cultivating the grounds for renewed dialogue on familiar places.

Figure 48. Ellah. *Concertina map of fourth walk #2.*

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56   "The Agency of Mapping: Speculation, Critique, Invention," 200.
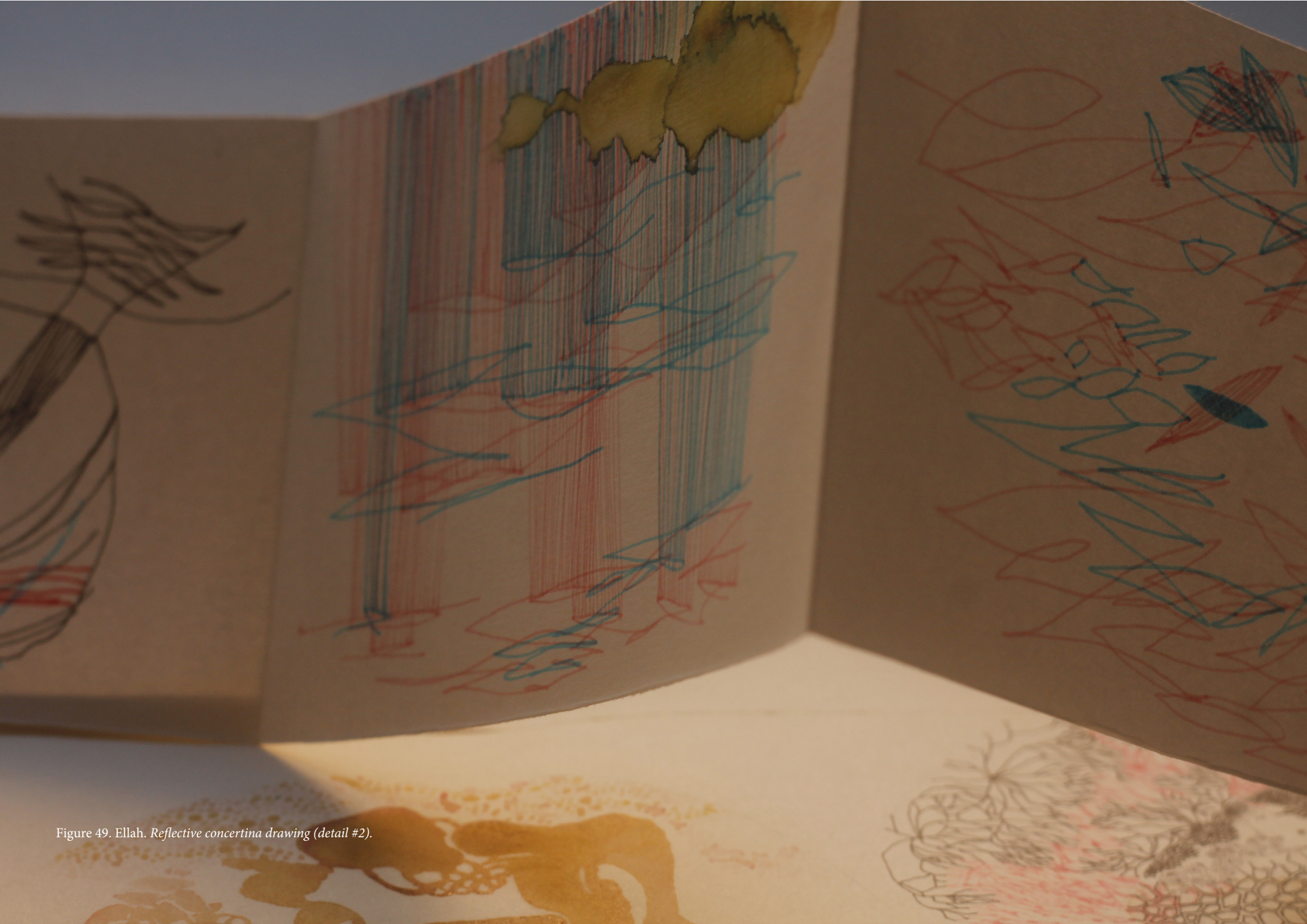
Figure 49. Ellah. *Reflective concertina drawing (detail #2).*

Figure 50. Ellah. *Reflective concertina drawing (detail #3).*

Coda: Mapping as belonging

In this research, I have not sought to resolve or make design propositions, but to explore the capacity of map-drawing to discover, disclose, or assemble a sense of place. Such mapping processes, I hope, could be adopted by others as a methodology for entering into conversation with landscapes, either as a preliminary to design, or to reveal latent agencies already at work. Accordingly, in this text, I have reflected on themes, methods, and critical contexts for the works to be exhibited.

At the time of writing, the exhibited works are still in development, but are projected to consist of three maps themed around landscape gestures of outflow, spill and echo, respectively. An archive of processual and collaborative drawings completed throughout the development of the project will accompany these works.

I am not from here, but I can feel something growing. Every time I walk to a new place, or take a new route somewhere familiar, where I stand becomes more loud with resonances. However these groundings never shout. Their intensity is felt rather through the quiet language of indications, inflections and possibilities. To walk is to talk. Walking, like talking and performance, is an act of letting go, surrendering to the gravity of my step, the fall of the land, the immersive rhythm of a place. This unfinished motion articulates an unfolding conversation. Drawing maps this unpredictable conversation between here and there, now and then, locating and committing myself within an ongoing dialogue, despite endless motion.

In an increasingly built world, the potency of human agencies have until recently largely been seen through accelerationist ideals of technology. This is starting to slow in the face of deep uncertainties about the detrimental effects human technological agency has had on environmental coexistence. At a time of unprecedented pressure, perhaps the greatest power we have as citizen-agents, is in our mobility; both cognitve and performative. This research implicitly asks, where are we going? How can we more readily mobilise our intention to participate in the ongoing change of this world? If new space is made in connection, then the increasing complexity of the world can be seen as opportunity rather than wearying compression.

In our movements through cities, we disclose our desires about what life should and could be. In drawing, we refuse to take for granted the workings of our world. Through this process we surface the things that genuinely speak to us. Sometimes these resonances cannot be known until they confront us on the page, revealing anew even to ourselves, our distinct way of seeing the world. Space is made through the friction and disorder of connections. Only by enriching the world with our ways of seeing, rather than merely our images, can we then create portals between interiority and exteriority; a grounded world where new stories can be told and performed with fluidity.

Figure 51. Ellah. *Reflective concertina drawing (detail #4).*

Figure 52. Ellah. *Reflective concertina drawing (detail #5).*

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Figure 50. Ellah, Xavier. *Reflective concertina drawing (detail #3)*. April, 2019.

Figure 51. Ellah, Xavier. *Reflective concertina drawing (detail #4)*. April, 2019.

Figure 52. Ellah, Xavier. *Reflective concertina drawing (detail #5)*. April, 2019.

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Appendix

Intimate Displacements: Peripatetic Cartographies Across Tāmaki Isthmus

Examination: St Paul Street Gallery, Gallery 1, 05/06/2019

1. 1 x A1 concertina folded card drawing

2. 1 x A1 half concertina folded card drawing

3. 1 x A2 folded card drawing

4. 1 x table displaying process drawings
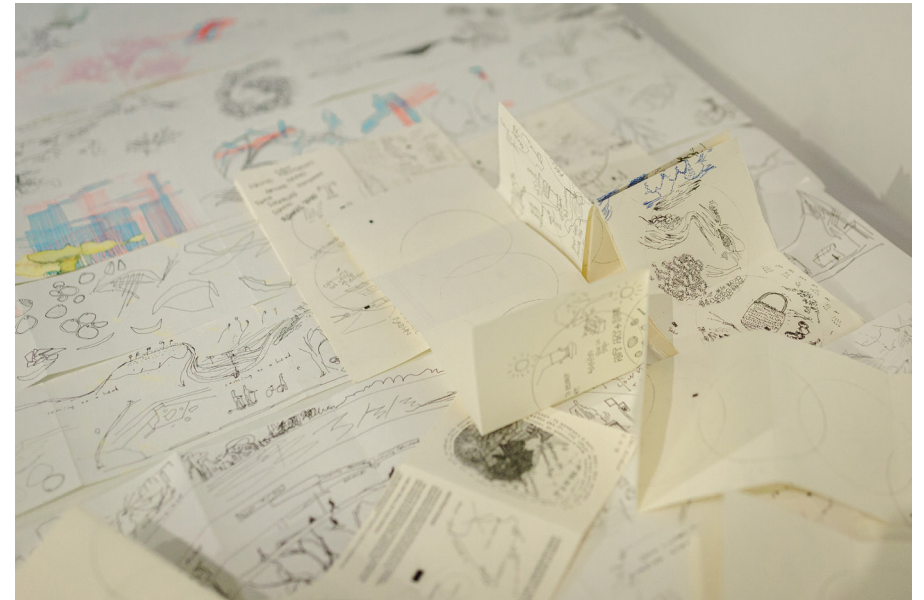
5. Handout: A4 key/legend

1-3

1-3: PHOTO CREDIT: STEVEN PARK