



Drawing and Visualisation Research

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Drawing In-Situ

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MAPPING PLACE

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The use of a site-based drawing methodology as a tool to map place was undertaken in the belief that it is possible to think of maps not as representations of an established reality but as a tool to produce new realities, and that the act of drawing on site, with the pressures that come to bear during this action, assist the artist to engage in *“fields of relations rather than arrangements of objects.”* (Marot 2003:-iii), something considered vital to site analysis. This drawing approach considered many aspects of site analysis that Manuel de Sola-Morales wrote about in *“A matter of things”*, one of these was a desire for a methodology capable of revealing what de Sola-Morales describes as the *“force of the peripheral place”*, and exploring *“the void between disconnected objects.”* The work also demonstrated an ability to reveal *“the void and the interstitial lands as positive material.”*(de Sola-Morales 2008:-197), it achieved this through the use of irregular shapes to define objects and *“white space”* to present the tensions between these objects. It also defined varieties of peripheral space through categorizing characteristic conditions of the site, and challenged the use of purely digital analysis methodology described by de Sola-Morales as; *“the sterile securities of analysis.”* (de Sola-Morales 2008:-197). This site-based drawing when conducted alongside photography and GIS mapping, can address an established theory that *“the science of space must be assessed at several levels,”* (Lefebvre, Elden, Brenner 2009:-171) and that approaching spatial problems *“cannot consist of one formal method, logical or logistical.”* (Lefebvre, Elden, Brenner 2009:-171). With this methodology the suggestion of contradictory use of the site is more possible. This drawing on site is not only useful in ensuring a complete site analysis, but it also acknowledges that *“everywhere, people are realizing that spatial relations also are social relations”* (Lefebvre, Elden, Brenner 2009:-190). It does this through provoking the viewer into conversation around social uses and relationships within the sites by avoiding a direct meaning that could be agreed upon. Unlike drawings that adhere to the rules of perspective and scale, where logic can be deduced from the rendering, and a consensus reached on the nature of the site structure, these site drawings do not conform to the rules of pictorial realism or structural measurement, and so can achieve *“a resultant cognitive shift enabling preconceptions about landscapes to be downplayed, and ways of analyzing landscapes to be enhanced.”* (Griffith 2005). The choice of colours and the decision to use a painterly form of line-work in these drawings is made in the hope that a *“turn toward artistic forms of representation can bring social research to broader audiences”* (Leavy, 2005:-55), and that the drawings can somehow through the mystery and appeal of artistic colour work along with a strong sense of narrative can democratize discourse on space and place.

THREE DRAWINGS FOR SITE ANALYSIS.

Three drawings produced on site for the analysis of edge and boundary, a walking experience, and specific sense of place. These drawings were each part of suite of drawings used to compliment GIS, traditional cartography and photographic site analysis methods for Landscape Architectural projects.



DRAWING 1. THE COASTAL WALKWAY BOUNDARY HOUSE A. KENNEDY PARK, AUCKLAND.

Discovery and depiction through drawing of subtle effects involving small landscape interventions.

This drawing was used to explore the nature of a public/private boundary, in this instance the way in which a private residence had used subtle interventions in the landscape to influence the way foot traffic interacted with the boundary edge of their property. The drawing is coloured pencil over acrylic colour, with the negative spaces used to increase the tensions and relationships between the objects and surfaces observed at the site. This was done to communicate the experience of hierarchies and groupings within fields of relationships that were perceived during the site visits. The work was done over the course of two days, but with multiple visits to the site beforehand to observe and move through the spaces created by the interventions. Memory was used extensively in the process of creating the separations between these fields.



DRAWING 2. LOCAL KNOWLEDGE: WALKING MOUNT EDEN, AUCKLAND.

The drawn experience as a provocation, and a discussion surrounding route making.

A drawing done over two days, also after multiple site visits. This drawing was produced to explore the entrances and exits, vistas and approaches to Mount Eden in Auckland. The intent of this work was to provoke, and obtain a point of departure for dialog regarding the walking tracks on Mount Eden. The work was drawn in a manner that highly personalised the experience of walking the site, deliberately omitting some key landscape features that fell outside the immediate area where the drawing took place. The use of highly coloured and prominently placed road signs was also a device used to encourage dialog on the names of streets and roads connected to the site when the work was viewed, and to expand the discussion from the edges of the drawing out into the surrounding streets.



DRAWING 3. VINCE'S ROUTE FOR WALKING THE HORSES: ROSEBANK PENINSULAR, AUCKLAND.

Drawing as narrative based map-making.

Done over 4 days, and with pencil and acrylic colour drawn over the top of a vector rendered aerial photograph site plan. This work was produced to advocate for a re-thinking of the way planning was being done for a series of walkways, and was intended as an interactive drawing designed to elicit a response from the local residents it was presented to as a digital print. It was drawn using a narrative that I had experienced; accompanying a well-known local horse trainer and his horses through the various walkways in the landscape. The image was drawn to invite viewers to recall their own narratives that involved journeys through the myriad of walkways within the site, or to expand on the one depicted in the drawing. The use of the digital vector map was designed to enable the viewer to locate places within the site with reasonable accuracy, a device that was intended to make the drawing an active participant in the conversations surrounding walkways of the area. This interactivity could be achieved by placing tracing paper over a digital print of the image, and re-drawing the new data.

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