

MAPPING RUDERALITY: heading for design

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ABSTRACT

A newly acquired property in the Tamar Valley prompted the research, *Mapping ruderality: heading for design*. With ownership comes a natural inclination to make change, to imprint one's mark on the land. In order to inform decision-making and to maximize understanding of this new place called home, my research maps the cultural and natural phenomena of the site and its surrounds as a direct response to prevailing concerns. Working at the interface of art and design, one informs the other, setting the conditions for change.

Although the focus is on a particular parcel of land – a ruderal landscape of dilapidated timber sheds and rampant blackberries, neglected for many years since its pioneering, productive past – the *modus operandi* (mapping and hermeneutics) may be applied more generally. Inspired, in part, by landscape architect James Corner, hermeneutics is presented as a means to counter the demise of substantive landscape design. The evolving art of mapping, from navigation to conceptualisation, is considered through its complementary parts – scale, projection, triangulation, toponomy, grids. Together, mapping and hermeneutics interpret the microcosm of the former orchard and its extended relationships in the valley.

Traditional cartography has influenced the method which often presents as phenomenological or absorptive mapping. Hermeneutic enquiry allows for open interpretation, for an understanding of the whole by reference to its individual parts, and vice versa. Overall, the works constitute a 'bringing to attention' of site conditions, which we are compelled to modify and control (owning, naming, limiting, exploiting). The process is informed predominantly by the works of Janet Laurence, Maya Lin, Fujiko Nakaya, Anne Wilson and Julie Mehretu, all of whom offer new readings of landscape as an expression of ideas and a way into design.

An alternative cartographic practice which infuses rational, detached observation with the subjectivity of experience takes cues from the ruderal state to engage with current issues in land use and design, and augments the tradition of map-making in place-making. Graticules and rhumb lines of individual works converge in a larger exploratory grid to reveal the distortions, biases, influences and ambiguities that are inherent in the project of mapping. Together hermeneutics and mapping locate the research specifically *here*, and, at a remove, should be comprehended as (anywhere) *there*.

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INTRODUCTION *unfolding the chart*

How does 'conceptual cartography' extend contemporary art practice to engage with issues of land management and design?

At a time when planning arts grapple with the practicalities of threatened ecologies and contested economies, the lived experience of the built environment is often, coincidentally, impoverished. The planner's conventional tools for plotting and analysing data bring limited possibilities to the design process, conjuring generic notions of being *at home*, *in the city*, *on the land*.

My research attempts to conflate some of the disparities between art and design by extending the potential of mapping. The project builds on research begun in my undergraduate studies in landscape architecture where elements of literary theory (narrative, semiotics, poetics, memory) were used to address similar issues in the prelude to design. In this current work the devices of mapping and the theory of interpretation unite at various scales and perspectives to explore the phenomenon of landscape. A hermeneutic investigation through conceptual cartography recognises the interplay between complex, often subtle, cultural practice and natural process, allowing porosity between observation and imagination, detail and meta-pattern, cause and effect – in a continuum rather than a vacuum. Working at the intersection of the built and natural environments the artworks constitute a 'bringing to attention' of site conditions to act as a catalyst for design.

Having grown up in the northwest greenbelt of Sydney, I have an affinity with Hawkesbury sandstone. Thus, after a decade of living in London, followed by many more years in Sydney's congested inner-west, I found myself feeling somewhat displaced when I relocated recently to a neglected seven-acre property in the Tamar Valley of Tasmania. It felt vaguely familiar (more England than mainland Australia), but it was a new experience, a foreign place, and a big responsibility – a bringing it back from the brink, so I think.

During the process of moving I was reminded of Paul Carter's observation that, for a culture ungrounded, movement is always a threat (Carter 1996, p. 3), as my thoughts turned to issues of uprooting and taking root; the differences between touring and travelling, visiting and colonising, the nomad and the flâneur, purpose and chance. It is no coincidence that 'colonise', 'cultivate' and 'culture' all have the same etymological root – from late Latin

colere, to guard, tend, till, settle in (*colonize* n.d.). My first unwitting but symbolic act of colonisation was to plant broad beans (because it was that time of year); tilling and tending, marking a territory, claiming this new place as home.

I needed more fully to understand this new place called home, hence the 'getting to know' and the Masters research amalgamated via mapping. The project acknowledges land management practices on and around the former farm, a once-productive smallholding of livestock and orchard crops. Since subdivision and settlement in the early twentieth century, the slopes have been cleared substantially of their indigenous vegetation, turning woodland to farmland, now farmland to weed land. Pasture grasses and 'exotic' plants had been introduced as fodder, windbreaks, hedges and material supplies, or grown for commercial and ornamental purposes. Others have arrived uninvited. As tenure and economic climate changed, subsequent neglect, decay and disarray have fostered the success of exotics – yielding, in effect, a ruderal landscape amongst dilapidated timber sheds, multiple discards, mysterious plumbing networks and elderly fruit trees ring-barked by goats. Zoned as 'rural living', the property is now a rough buffer zone against suburban encroachment and manicured gardens.

A ruderal plant is one usually associated with human disturbance, growing on wasteland or among refuse, and can be distinguished from a 'weed' which is regarded as a nuisance to human activity (*ruderality* n.d.). By this definition both ruderal and weedy plants are abundant on the property. The distinction is subjective; their fluid status can be demonstrated as demon one day, ally the next. For this research, the concept of ruderality, as explained by MO Hill et al, is expanded to encompass hemeroby, the broader measure of human impact on ecosystems (Hill, Roy & Thompson 2002; Rahman 2010).

The current ruderal condition appears to relate, in part, to an electricity and water supply easement – a restricted area of 110 metres which precludes permanent buildings, trees over three metres in height, and various activities which might interfere with high voltage transmission wires or buried pipelines. Hatching in *Territorialising* (Fig. 1) indicates the extent of the easement in relation to dominant European plantings, built form and fencing at the time of purchase. Regardless of the restrictions, existing outbuildings sit within the easement such that their repair or alteration is subject to approval from the appropriate authorities. Given those limitations, and as subsistence farming practices have given way to 'lifestyle' preferences, abandoned fence lines, rocky outcrops, decrepit buildings and fallen trees provide ripe conditions for blackberries, hawthorn, rosehips and other volunteers to establish. They also provide cover for animals.

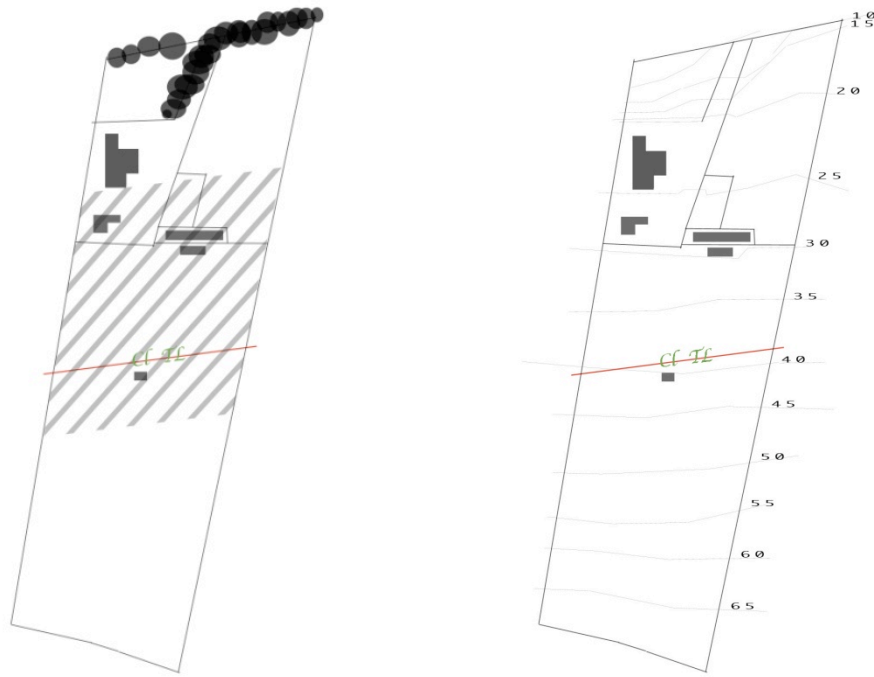


Figure 1 (left) *Territorialising*, 2010; digital drawing based on 2009 Survey Plan

Figure 2 (right) *Profiling*, 2010; digital drawing approximating topography

The undulating landform, rising sixty metres over 300 metres, drains towards the northeast sector and the Tamar River, as indicated in *Profiling* (Fig. 2). Geologically stable soils with dolerite outcropping have proven ideal for grazing and orcharding. However, a century of increasingly intensive human occupation (deforestation, stocking, irrigation, building, fencing and altered drainage systems, both on and around the property) has placed unprecedented stresses on stormwater and effluent discharge capabilities, and ultimately on the river. Accommodating these new demands beyond basic engineering requirements triggered the hermeneutic response for this investigation.

My theoretical stance was inspired by American landscape architect James Corner who has advocated hermeneutics as a way of countering the contemporary crisis of meaning and creativity in Western culture and, by extension, in landscape design (Corner 1990, p. 61). Hermeneutics offers a new reading of landscape at a time when conformity is the predominant design paradigm and superficiality is rampant. This is not to diminish the charm of the vernacular and the custom of gifting plants. I began to reflect on landscape, as Corner suggests, not so much as a physical entity, but more as an 'idea', a cultural way of seeing, open to interpretation and transformation (Corner 1991). As well as the 'idea' of

landscape, I reflected on notions of the 'ideal' landscape, which, for most of us in the domestic setting, is not the rude and the rough.

Theoretical awareness for me emerges from practice. After repeatedly traversing the slopes, digging the soils, diverting water, slashing unwanted foliage, eliminating jetsam, in all weathers and seasons, I have begun to take a measure of the place. I have been mapping it inside and out – using spray cans and fruit stains and graphite and ink; imprinting and casting and rubbing and moulding; via glass and timber and wire and mud. Predominantly through installation and digital imaging, the project attempts to interpret a multivalent landscape incorporating found materials or natural phenomena in the process. Serendipity plays its part.

This practice as research borrows from tradition and takes as inspiration contemporary land use such as orcharding, farming, amenity horticulture, the wine industry, essential service provision and recreational pursuits, all of which are framed by the Tamar River, Tippogoree Hills and the Dismal Range. Historical precedent is acknowledged in the evolving art of map-making; observing that one informs the other, and that function, aesthetics and meaning converge in a lateral rather than literal approach to cartography. And as I plot both the fine grain and the big picture I am aware of the distortions, biases, influences and ambiguities that are inherent in mapping, map-making and map-reading – in naming and claiming; in symbols and symbolism; of the intermingling of systems and the impacts of actions.

Chapter one (circling the hermeneute's hell) establishes the theoretical framework for the research through literature review, where hermeneutics is seen as the interpretive platform on which studio enquiry may rest. A model for the significance of findings is developed while considering the broader application of hermeneutics in the art of landscape design.

Chapter two (plotting and scheming) begins with a discussion of traditional Western (geographic, topographic, geo-political) mapping techniques as the basis for an exploration into realms of absorptive or conceptual cartography. Parallels are drawn between map construction and the development of abstracted cartography where traces of tradition are evident in diverse art practices, which, in turn, inform my own. The cultural and environmental character of the site provides a material structure for my research where absorptive mapping is identified as a mediator between art and design.

Chapter three (triangulating the practices) reviews international and local creative practice to position the research within contemporary art and design disciplines, and to give the work an historical context. While considering interpretive strategies, I reviewed the work of

visual artists and designers who have adopted mapping in various guises as a response to ecological or cultural concerns – through architectural and gestural drawing, abstract painting and sculpture, or direct involvement with natural form and phenomena. With a particular interest in site-specific work, I have, accordingly, attempted to illustrate a link to my own practice.

Chapter four (grid unlocked) presents a discussion and critique of the practice as research. In tandem with the theoretical underpinning and contextual alignment, the genesis and making of individual works together constitute studio process, from which significant moments are described and analysed. Arguments posited above are developed within the conceptual framework.

Conclusion (squaring off) reflects on mapping and hermeneutics and the contribution they might make to a hybrid art and design practice. Findings are summarised to provide insights into a fluid process of interpretation, which invites further opportunities for cross-disciplinary research.

CHAPTER ONE *circling the hermeneute's hell*

... Hermes, patron of reading and, by virtue of his role as messenger between the gods and the living, between the living and the dead, patron also of the resistance of meaning to mortality (Steiner 1989, p. 7).

If the study of hermeneutics begins with a search for original meaning, then the landscape is an obvious locus. Initially encompassing archaic religious texts, hermeneutics has evolved to consider more broadly factors that allow interpretation and meaning to take place and how meaning is made possible, as explained by Dennis Atkinson (2002, pp. 5, 28-29). With the rise of postmodern thought, especially following Heidegger, Gadamer and others, both contemporary art practice and landscape/architectural/urban design disciplines have taken hermeneutics as a means for critical reflection, where, as Helen Armstrong proposes, hidden meanings associated with phenomena, rather than mere descriptions, are sought (Armstrong 2003, pp. 63-64). Armstrong indicates that whereas pure phenomenology requires no prior understanding, hermeneutics emphasizes 'contextual fore-knowledge' (p. 65).

As Simon Swaffield contends, the hermeneutic enquiry helps us understand a situation without necessarily wanting to change it in the way of instrumental theory, nor disrupt as is the case with critical theory, although one mode does not necessarily exclude another (Swaffield 2002, p. 1). Going beyond landscape heritage issues, the text-metaphor of re-reading the landscape and phenomenological hermeneutics are therefore helpful in understanding the complexity of the places we inhabit and seek to modify.

The notion of a 'hermeneutic circle' (Fig. 3), was introduced in the 1920s by Martin Heidegger who claimed that understanding grew cyclically from *a priori* prejudices, the idea being further developed by Hans-Georg Gadamer during the 1970s as an iterative process, and has been characterised in design, by Donald Schön, as 'a conversation with the situation' (Schön 1983, cited in *Hermeneutic Circle* n.d.). The hermeneutic circle allows for an understanding of the whole (text/landscape) by reference to its individual parts, and vice versa, where, as Bjorn Ramberg and Kristin Gjesdal explain, meaning is found within the cultural and historical context (Ramberg & Gjesdal 2005). Allowing for an on-going dialogue

between elements, a phenomenological/hermeneutic approach approximates my practice in reading this place.



Figure 3 Hermeneutic Circle; diagram
 (Source: *Hermeneutic Circle* n.d.)

Corner (1991) explains that, within the tradition of hermeneutics, theory remains open to allow free association of ideas and to engage critically with contemporary circumstance. Hermeneutics differs from other approaches to theory, he claims, in that it is primarily contemplative and mediates in a continually unfolding process of tradition rather than in endless provocation of the avant-garde or by conforming to limited paradigms; it performs instead through the use of rhetoric and metaphor – bonding mechanisms which allow connections between disciplines, practice and theory (Corner 1991, pp. 118-128). Corner draws on the work of George Steiner who acknowledges that, as interpreter, hermeneutics deciphers and communicates meanings, translates between languages and cultures, ‘acting out’ the material at hand. Interpretation then is lived (Steiner 1989, pp. 7-8). In the meanings of poetry, and in the music or ‘metrics’ of those meanings, Steiner finds a visceral and tactile sensibility that relates to the human body. He stresses the significance of reading aloud, now lost to most adults, where remembering becomes discovery, and recognition is to know anew. The same might be said of the rhythm of walking, touching – being in touch – with the land.

As a way of avoiding gratuitous judgements, Armstrong (2003) points to the work of philosopher GB Madison during the 1980s, and his criteria for allowing subjective interpretations: the interpretation must be coherent and unified; comprehensive in its relation to the whole work; recognise the author’s attempts to resolve a central problematic; deal thoroughly with all questions it proposes; deal only with issues raised by the subject, not by the author; be seen in its cultural and historical context; raise questions that further stimulate research; and have potential to unfold harmoniously (Armstrong 2003, p. 66). Madison’s criteria have been considered within the parameters of this research

and, joining the hermeneutic circle, provide a model for a continually unfolding interpretation of this landscape.

Some of the artworks are a response to prevailing concerns for property repair and 'improvement'. They emerge from the process of planning and constructing, gauging and monitoring, delineating and manipulating – that is, mapping. Others become artworks performing beyond aesthetics, or provide a *framework* by setting the conditions for change (through microclimates, weathering, colonisation). Their significance overall can be judged in cultural relevance and material effect over time.

This approach to practice-based research situates the work in the new discourse on cartography which, as Christian Jacob notes, draws on semiology, philosophy and the anthropology of communication (Jacob 2006, p. 3). Hermeneutics finds a comfortable seat in their midst.

Jacob, in navigational mode, cites André Clavel, who critiques Herman Melville's *Tuesday*: 'The archipelago is the hermeneute's inferno: condensation of meaning, confusing interference of the plural, dispersion of gazes' (Jacob 2006, p. 152). Wishing to avoid the fog of the 'hermeneute's hell', in this research I seek to negotiate the shoals, illuminate the previously obscured or barely imagined, and open the way for a mediation between land use, art and design. Mapping may signal the route.

CHAPTER TWO *plotting and scheming*

The map as an instrument of power/knowledge spans the three successive chronological thresholds ...: that of *measure* with the Greeks, that of *inquiry* during the Middle Ages, that of the *examination* in the eighteenth century. The map is linked to each of these forms (Foucault cited in Crampton & Elden 2007, p. 180).

What distinguishes the map from the tracing is that it is entirely oriented towards an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious ... The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual group or social formation ... A map has multiple entryways, as opposed to the tracing which always comes back 'to the same'. The map has to do with performance, whereas the tracing always involves an alleged 'competence' (Deleuze & Guattari 1988, p. 12).

Measurement, enquiry, examination, exploration – all have their drivers in mapping.

I chose mapping as research method for its revelatory powers. But, as Christian Jacob explains, the power of maps has many guises – in the circulation of knowledge, as a conquering and administrative tool and as a semiotic device where the complexity of signs (text, geometry, abstract forms, figurative drawings) helps to embed values, ideology and subliminal meaning into what appears to be an objective statement on the real world (Jacob 2006, pp. xiv-xviii). A map, Jacob claims, aspires to transparency of meaning, and it is only when the semiotic power fails that opacity occurs.

As conquering and administrative tools, maps might achieve opacity by intent. In their very abstractness and selective rendering maps have propagandist tendencies. Look no further than the alternative Tamar tourist route (Fig. 4), inviting the hapless wanderer into an apparent glut of wine, where graphics do the persuasive work.



Figure 4 *Persuading*, 2010; digital drawing

Jacob (2006) draws attention to *haptic* and *optic* readings of maps; the former using the semiology of graphics (density of lines, cross-hatching, nuance of colour), and the latter found in contours and lines. Two gazes – one static, attached to texture and form, the other following linear interrupted rhythms. He describes imaginary drifts, or games of the imagination, as being key to the fascination for maps (Jacob 2006, pp. 308-309, 317).

Such imaginary drifts were the subversive game-play of Situationist Internationale (SI) psychogeographic mappings of Paris in the 1950s (Fig. 5), elements of which can be seen in Julie Mehretu's work (Fig. 6) – her 'story maps of no location', as described by Katherine Harmon (2004, p. 163). Mehretu's drawings and paintings often present as a maelstrom of architectural detail and swirling symbols, which unite in a magic carpet-ride around cities she has known and imagined.



Figure 5 (left) Guy Debord, *Discours sur les passions de l'amour*, 1957; dissected map of Paris, lithograph on paper, edition size unknown
(Source: Storr 1994, p. 33)



Figure 6 (right) Julie Mehretu, *Looking back to a bright new future* (detail), 2003; ink and acrylic on canvas, 241 x 302 cm
(Source: Harmon 2004, p. 165)

Key figures of SI included Guy Debord and Constant Nieuwenhuys (known as Constant), who constructed *dérives* or drifts through the city, and accepted the vagaries of chance. Their philosophy was derived, in part, from Johan Huizinga's notion of the significance of play in culture and art (Huizinga 1955). Debord, main theorist of the SI group, would deliberately lose himself in Paris, cut up a standard tourist map, then reconfigure it symbolically to undo the rigid social organization of the city. Thus, as Robert Storr explains, the mysteries of Paris would be restored to the streets (Storr 1994, p. 17). Constant brought three-dimensional form to the theory of *dérive*; in a series of models designed for New Babylon, *homo ludens* (man the player) could explore and transform the landscape, with its increasing class division and social injustice, without the obligations of work, as noted by Francesco Careri (2003, p. 110). As well as an inclination to disrupt map structure and allow circumstance to prevail, my practice recognizes the play-concept as a powerful tool in learning. But play is an undercurrent, not the main game.

Geometry and visually spatial order contribute to the aesthetic appeal of maps. Part of that organising structure are graticules, a grid of parallels and meridians or imaginary lines,

which, as well as providing a system of measurement, become a principal element, as Rudolph Arnheim suggests, in organising Western pictorial space (Arnheim cited in Jacob 2006, p. 121). The gridded dots (city lights, perhaps) of Ed Ruscha's *Where are you going, man?* (Fig. 7), provide the metropolitan structure for his friend's vernacular Gullah dialect – a structure which both hovers and absorbs.

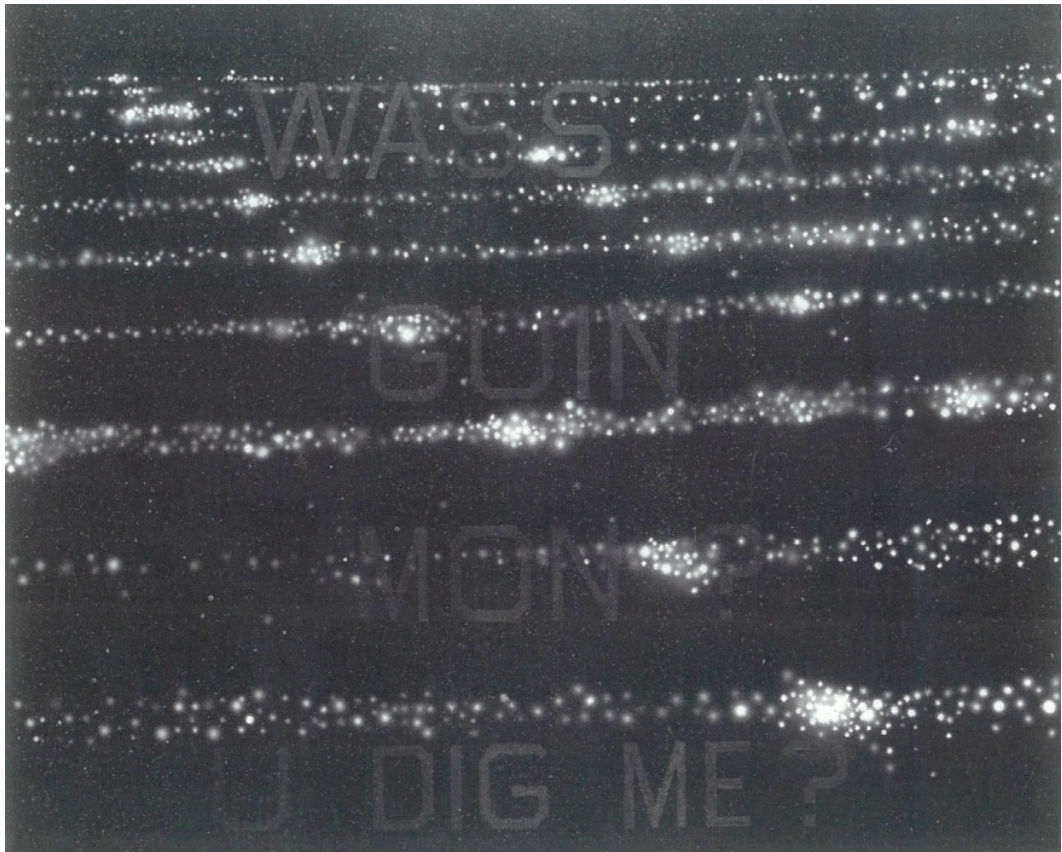


Figure 7 Ed Ruscha, *Where are you going, man? Do you dig me? (for Sam Doyle, folk artist)*, 1985; oil and enamel on canvas, 152 x 198 cm
(Source: Friedman 1994, p. 155)

On the ground, the Cartesian grid is seen as democratising (in social/architectural terms) or, as JB Harley describes, in the imperial context, homogenising all in its path (Harley 1992, p. 282). Regular divisions may disregard terrain or prior occupancy. The plan of Cosa (Fig. 8), a Roman defensive hilltop town founded in 273 BC, grids the topography for strategic advantage and exploits open land for its forum, as noted by architectural historian Spiro Kostov (1991, p. 106). Kostov also illustrates the schematic plan of Chandigarh (Fig. 9), designed by Le Corbusier in 1951 as the Punjab capital, where market streets on a horizontal

grid are complemented by an irregularly linear park system running on the vertical (Kostov 1991, p. 155). The former colonises, the latter democratises.

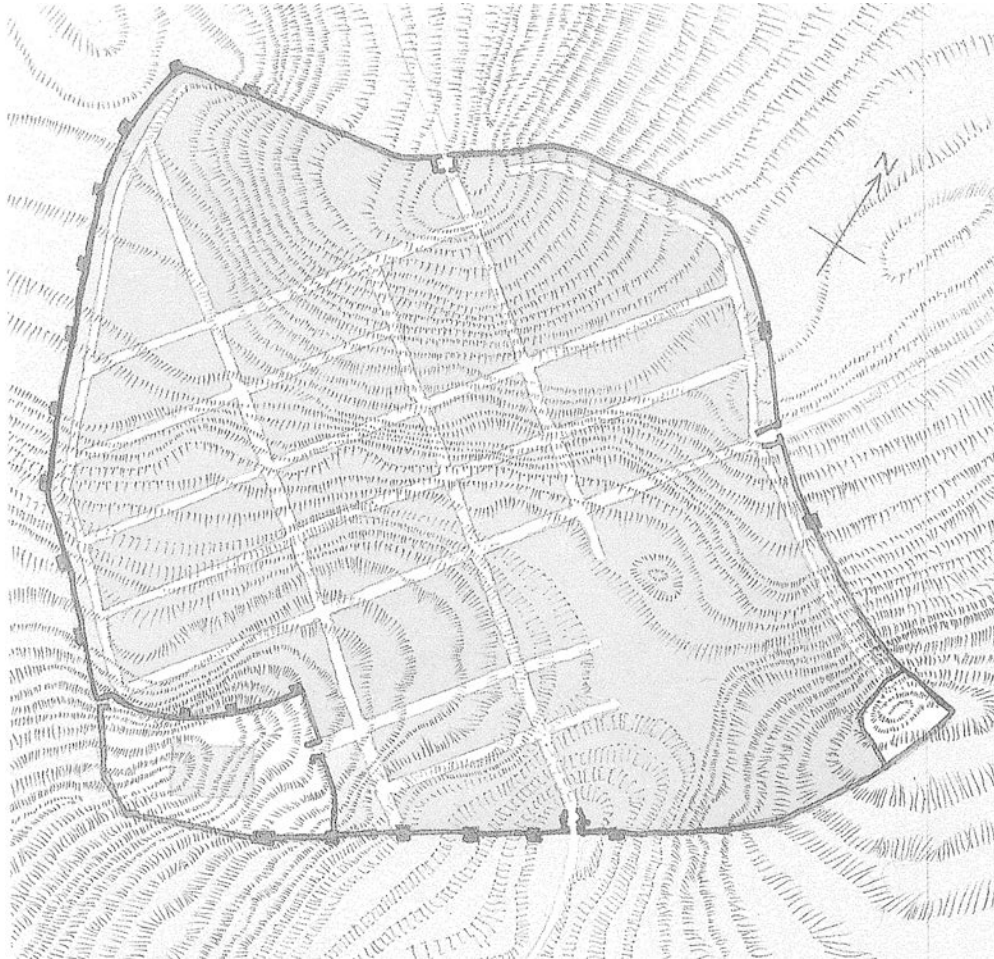


Figure 8 Plan of Cosa, Italy, 273 BC
(Source: Kostov 1991, p. 106)

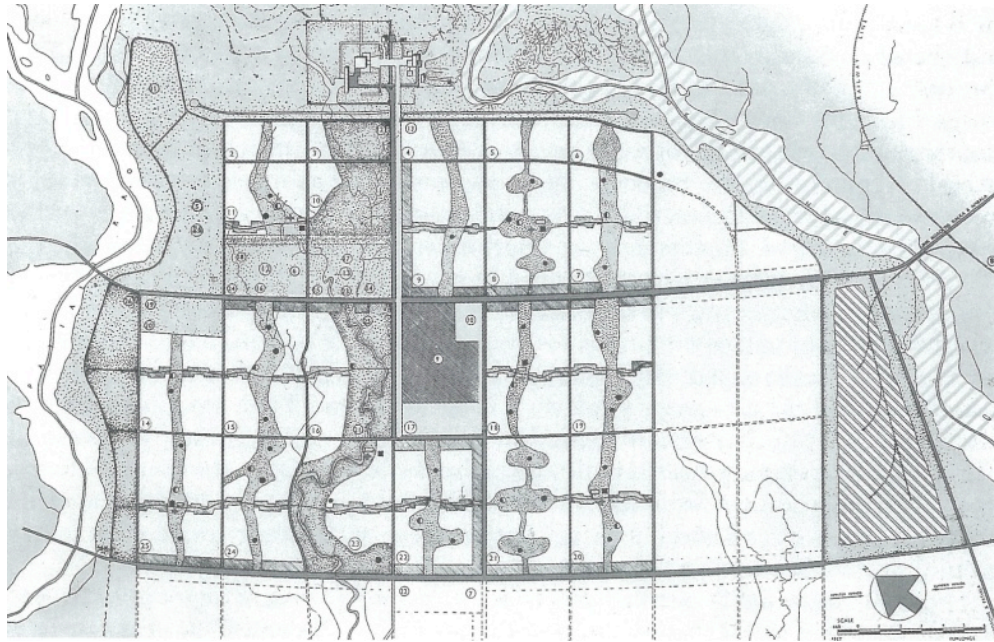


Figure 9 Schematic plan of Chandigarh, India, 1951
(Source: Kostov 1991, p. 155)

Locally, a plan of subdivision in 1904 (Fig. 10) illustrates the homogenising carve-up of western Tamar slopes, while the blank slate of the Conversion Plan of this property (Fig. 11), in isolation, indicates nothing but size. It should be understood, however, in the context of topographic harmony and the cacophony of suburban development. Dictated by geology (Fig. 12), parts of the mosaic should probably be left alone.



Figure 10 Orchard sites on River Tamar: subdivision plan of portion of "Strathlyn" Estate, near Rosevears, the property of Thomas Gunn, Esq., 1904; sale poster, Alfred Harrap & Son, size unknown
(Source: State Library of Tasmania n.d.)

2006, pp. 123-127). As Jacob indicates, the rhumb lines do not measure space or time but they minimise chance and affirm the possibility of travel. Or, as Giuliana Bruno notes, with her interest in cinematography, the lines serve to 'materialise motion'; as does portolan toponomy (Bruno 2002, p. 182).



Figure 13 East coast of *Jave la Grande* (Australia) in the 'Vallard' atlas, 1547 [south is at the top]
(Source: Richardson 2006, p. 38)

Toponymy remains a graphic device of mapping. While portolan charts map their coastlines in textual flourishes (see Fig. 13 above), at its spare extreme, Ed Ruscha's *Sunset/P.C.H.* (Fig. 14) might be regarded as toponomically challenged.

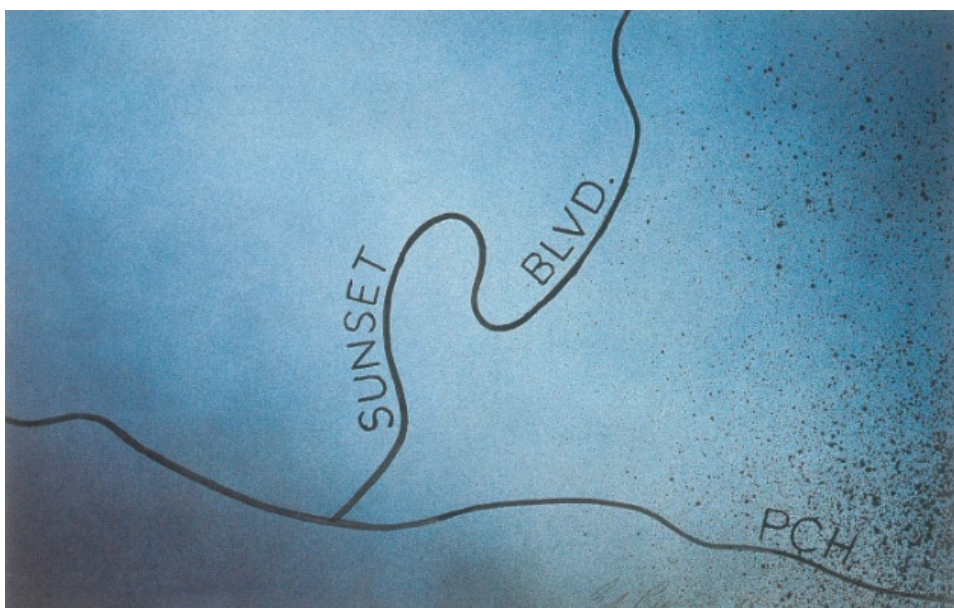


Figure 14 Ed Ruscha, *Sunset/P.C.H.*, 1998; acrylic on paper, 35 x 55 cm
(Source: Harmon 2004, p. 136)

Paul Carter's *Nearamnew* (Fig. 15), in collaboration with Lab architecture studio and others, opened in 2003 as the ground plane design of Federation Square, Melbourne, with text incised into 'marble cake' Kimberley sandstone cobbles; nine regional forms made from letters that name the site, each with a local vision of Federation – in unique Federation font. Carter describes the use of text in this instance as being about 'walking about', taking writing back to its calligraphic grooving roots of making boundaries and marking the ground (Carter 2005, p. 3). Federation Square functions well as a gathering and transition space. Within that role of contemporary forum, the incised text of *Nearamnew* acts sculpturally and in play, although deliberately ambiguous in its readings (the overall whorl pattern is discerned more easily than the words).



Figure 15 Paul Carter, *Nearamnew* (details), 2003; Federation Square, Melbourne, Kimberley sandstone in unique Federation font, 7500 m²
(Source: Carter 2005, p. 52)

Jacob distinguishes between the *written map*, where text infiltrates topography, and *archipelago text*, in which fragments appear at locations they describe, allowing text as map, and map as text (Jacob 2006, pp. 190-191). In *Conversion converted* (Fig. 16) I have used survey text (of significance only to those in the Lands office) as a graphic device to delineate and locate the property.

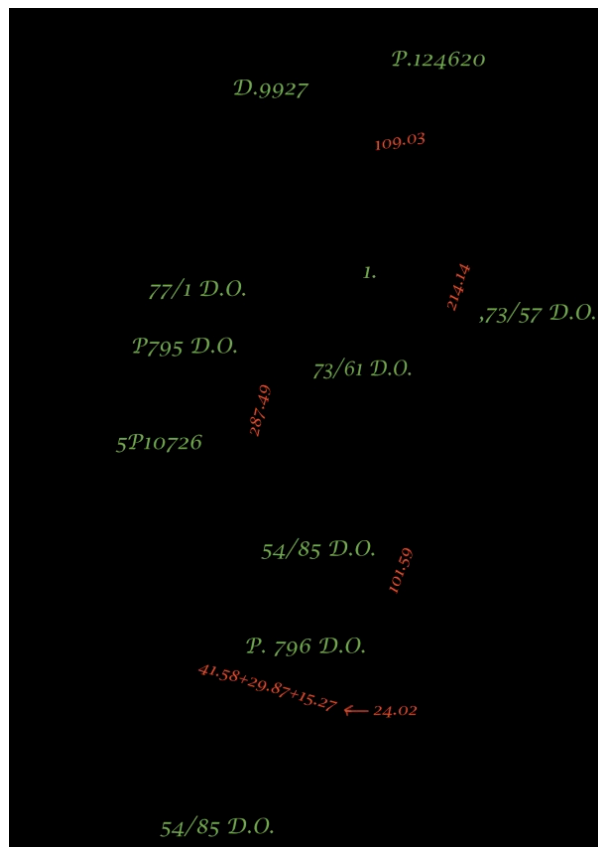


Figure 16 *Conversion converted*, 2010; digital drawing based on Conversion Plan P125535, 1996

Scale is the zoom lens of cartography, miniaturizing and magnifying to provide context and calculable space. A scale bar (see Fig. 9), unlike rhumb lines, sets ratios accurately to estimate distance and increasingly to minimise chance. Overlapping or exaggerated scales can produce slippery distortions and take you to unexpected places.

In social research triangulation is often used as a way of enhancing confidence in results when gathering and interpreting data. Derived from surveying, the term refers to the use of a series of triangles to map out an area. Alan Bryman notes that, as a multi-method approach, it allows researchers to collect both quantitative and qualitative data from primary and secondary sources (Bryman n.d.). It has been suggested by Elaine Martin and Judith Booth that an art-based thesis should explore an issue from two or more ways of knowing; for instance, by uniting aesthetics and science through an iterative process where one domain inspires the other (Martin & Booth 2006, pp. v-x). In this research triangulation can be seen, not so much to validate findings, but to cross-reference, illuminate and intensify layers of meaning.

A local example of triangulation can be seen in David Jones's *Soulèvement – triangulaire, point de vue (2)* (Fig. 17), installed in 2003 at Alum Cliffs Tulumpanga, Mole Creek, where

soulèvement is the geological context (to lift upwards, the space between ‘form’ and the earth); *triangulaire* is a series of triangulated stone ‘viewing platforms’ at the edge of Alum Cliffs Tulumpanga, the journey to the cliffs following aboriginal ochre routes and celebratory places; and *point de vue* triangulates the three major physical references of Quamby Bluff (1226 metres), and The Gog Range – Alum Cliffs Tulumpanga Gorge and Western Bluff (1420 metres) as seen from the site of the sculpture (Jones 2001). In 2010 the sightlines had been obscured by tree growth but the landmarks clearly remained. All materials are locally sourced, with timber levitating on stone.



Figure 17 David Jones, *Soulèvement – triangulaire, point de vue (2)*, 2003; Great Western Tiers Sculpture Trail, eucalyptus ‘arms’ and granite ‘floaters’, approx. diameter 20 m (Source: Jones 2003)

James Turrell triangulated his site plan of Roden Crater (Fig. 18), surveying an extinct volcano in Arizona to locate a series of sky-viewing chambers as observatories for solar and lunar effects. As John Beardsley suggests, Turrell’s work mediates physical, psychological and temporal dimensions of our seeing (Beardsley 1994, p. 175).

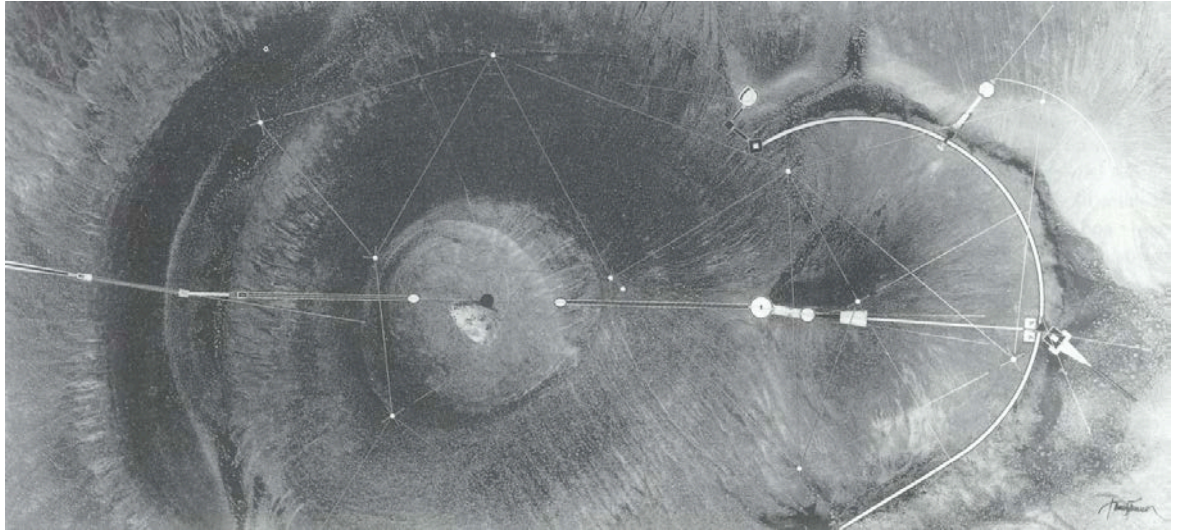


Figure 18 James Turrell, *Roden Crater*, 1992; site plan with survey net and alignments, mylar, beeswax, emulsion, ink, liquitex, wax pastel, 106 x 228 cm
(Source: Friedman 1994, p. 174)

Grid-planning, while considered not as accurate as triangulation, is often used in archaeological practice, as described by Sara Champion, to measure an area, usually with a metre-square frame strung at ten-centimetre intervals, to translate information on the ground at scale onto paper (Champion 1980, p. 58). As such, it is a relatively fast and reliable means of mapping.

There have been many attempts over the centuries to develop map projections to decipher a globular world in two dimensions, without losing proportional integrity – with varying degrees of success. Rhumb lines of the cylindrical Mercator projection, from the mid-sixteenth century, allowed for constant linear scale, a useful aid to navigation, but distortions occurred as distance increased from the equator. In the climate of World War II, and driven by the reality of an air travel world, R. Buckminster Fuller largely eliminated proportional bias with his Dymaxion Projection (Fig. 19), as identified by Joachim Krausse and Claude Lichtenstein, based on an icosahedron construction (Krausse & Lichtenstein 1999, p. 250); Fuller's work, in turn, inspired Jasper Johns's *Ocean* (Fig. 20) for Merce Cunningham's dance of the same name (the nineteen-triangle format interprets the nineteen-part structure of the dance) (Johns 1996).



Figure 19 (left) Buckminster Fuller working on his *Dymaxion Projection*, 1943; dimensions unknown (Source: Krausse & Lichtenstein 1999, p. 251)

Figure 20 (right) Jasper Johns, *Ocean*, 1996; lithograph, working proof with ink, 58 x 78 cm (Source: Johns 1996)

Cartography, for text-based societies, traditionally has required permanence, a physical support, typically from vellum to paper. Tracing cartography's etymology, John Stilgoe muses on *chartreuse*:

... a splendid word to crash into during a marshland voyage, a word linked somehow, perhaps by a gutter, to chart. The root word is old, echoing across an abyss of time from the English *card* to the Latin *charta* meaning paper, itself derived from the Greek *chartes*, somehow meaning 'a leaf of paper'... Books still have leaves, but no longer does card designate a chart (Stilgoe 1994, p. 37).

From verb to noun, with or without chartreuse, the making of charts has joined *graphein*, to draw or record and become part of the graphic arts. In contemporary practice, graphics are still involved but mapping is not always cartography, and paper is not always the medium.

Since the 1960s artists have experimented with environmental processes and systems and mapped the outcomes as artworks. Artworks also became synonymous with earthworks, which were often subsumed in a natural cycle of weathering – for example, Robert Smithson's *Spiral jetty*, 1970, where tides diurnally claim the work. In a somewhat different approach, Mel Chin has been working with a research agronomist on the *Revival field* project (Fig. 21), ongoing since 1991 at Pig's Eye Landfill site, St Paul, Minnesota, using hyper-accumulator plants to cleanse a site contaminated with heavy metals. In the work John Beardsley notes that Chin acknowledges Smithson's geologic consciousness of time (Beardsley 1994, pp. 118-123). The aesthetic for Chin is in the phytoremediated soils.

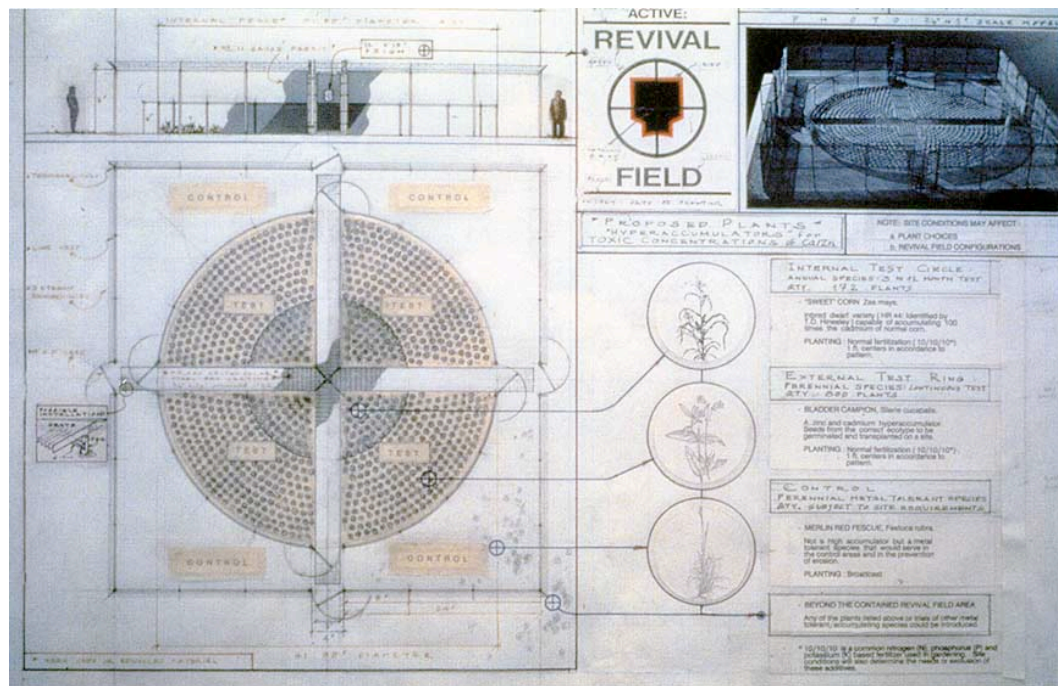


Figure 21 Mel Chin, *Revival Field*, 1990; schematic drawing, graphite, ink, photocopied images on rag board, plot approx. 18 x 18 x 2.7 m
(Source: Chin 1990)

Topographic (of a particular place) and chorographic (regional) cartographies should be distinguished from the broader realm of absorptive mapping, as proposed by Edward Casey (Casey 2005, p. 150). Absorptive mapping captures the lived experience of a place and as such is primal, perceptual, or elemental in its response. My own work borrows from traditional cartographic practice but drifts more often into phenomenological readings of landscape. The ephemeral and the temporal are also involved as I foray into mapping.

Corner (1999) advocates mapping as perhaps the most formative and creative act of any design process. As such, the act of mapping takes precedence over the finished artifact. He sees mapping as doubly operative – digging, finding, and exposing on the one hand; relating, connecting and structuring on the other – setting the conditions for discovery and exploration, as it always has done. New and speculative techniques of mapping, he suggests, might generate creativity and offer surprising solutions (Corner 1999, pp. 216-217, 225).

It is not until we choose a prospect and map what we see, marking some aspects, ignoring others, that the landscape acquires meaning ... and, as weathering and circumstance change, those physical residua provide loci for the remembrance, renewal, and transfiguration of a culture's relationship to land. Such are the familiar and unexpected places of authentic dwelling (Corner 1991, p. 129).

To expose that elusive 'authenticity', Martin Heidegger may be of assistance as he finds in the German *bauen*, to build, the etymological roots of dwelling. Like the Latin *colere*, the word has connotations with protecting, preserving and cultivating the soil, rather than in building edifices or merely existing alongside other activities (Heidegger 1971, pp. 144-145). Thus, Casey's *absorptive* approach to mapping and Heidegger's notion of *bauen* may offer a way to locate the place of 'essential' or 'authentic' dwelling. By combining the base elements of cartography with the perceptual and the actual of landscape, I seek an understanding of systems and materials to inspire and enable built work – in groundedness.

CHAPTER THREE *triangulating the practices (theirs with mine)*

Every landscape is an accumulation ... an enormously rich store of data about the peoples and societies which have created it, but such data must be placed in its appropriate historic context if it is to be interpreted correctly (Meinig 1979, p. 44).

As Donald Meinig illustrated in his 'Ten versions of the same scene' (1979), acknowledging the history of a place is just one way to interpret a landscape – consider also its systems, habitats, problems, ideology or aesthetics, for instance, and the fact that landscape is a great exhibit of consequences (Meinig 1979, pp. 33-48). The consequences of occupation and subsequent neglect are evident in this former orchard, now my responsibility, but to see the whole requires passes from several angles. To that end, the review of artistic precedent was helpful in determining my viewpoints.

Aesthetic sensibility, working premise and underlying philosophy narrowed the field of influence from an initially broad survey of artists to the few who are studied here – Janet Laurence, Fujiko Nakaya, Julie Mehretu, Anne Wilson and Maya Lin. It was my interest in landscape architecture that led me to their work, particularly those who exhibit a direct response to the landscape and/or collaborate with design practitioners on site-specific projects.

While Laurence and Nakaya make only oblique reference to mapping, their works speak, nevertheless, through fundamental issues of cartography (measurement, enquiry, examination, exploration) of ecological and/or cultural concerns. Laurence embarks on a forensic examination in her many-layered, multi-focus landscapes, while Nakaya explores the single, powerful idea of fog. The mercurial nature of the matter resists linear limitations to find new, albeit blurred, edges of topographic knowledge. Lin and Wilson make more overt responses to map-making, in and of the built environment, physically staking out an imagined landscape. Mehretu, mixing lines of precision with textural flourishes, extrudes and contracts architectural references, mapping parts of her past over speculative, labile projections.

Sydney-based artist Janet Laurence explores the relationship between the built and natural worlds, addressing environmental issues as she encompasses science, architecture and the

arts. Within the spectrum of these disciplines Laurence ranges across media, but I refer here particularly to her use of glass and acrylic, both significant elements in her work of recent years. Her choice of these materials allows transparency to the subject, while layering of photographic images is made more contemplative by introducing substances like shellac and paint, veiling her work and adding complexity to meaning. Laurence says she does not employ photographs singly, but ‘unsettles’ them to find the fluid, unstill moment, as reported by Rebecca Whitton (2009, pp. 26-30). Laurence’s *Crimes against the landscape* series (Fig. 22) is typically alchemical both in process and in presence, bringing the laboratory into art in a curiously recognizable experiment.



Figure 22 Janet Laurence, *Forensic sublime: crimes against the landscape: Styx Forest*, 2008; mirror, oil glaze and duraclear on Shinkolite acrylic, 100 x 455 cm
(Source: Whitton 2009, pp. 28-29)

Fujiko Nakaya has deployed fog in her many sculptures throughout the world, notably in Canberra and Bilbao. The ethereal qualities of the National Gallery of Australia installation are strikingly evocative of a Canberra winter, sometimes obscuring Robert Stackhouse’s bronze *On the beach again*. Originally installed in Sydney’s Domain as part of the 1976 Biennale, *Fog sculpture #94768: earth talk* was relocated to its current home as *Fog sculpture #94925: Fog wake in a desert: an ecosphere* (Fig. 23), where a fine mist intermittently covers the Marsh Pond and surrounding plantings in the Sculpture Garden, as described by Harijs Piekanis (2003). The number assigned to the sculpture refers to the code for the nearest weather station (National Gallery of Australia n.d.). The rising, settling and unveiling processes are stage-managed to draw attention to other elements in the Garden.



Figure 23 Fujiko Nakaya, *Fog sculpture #94925 'Fog wake in a desert: an ecosphere'*, 1976; water vapour, dimensions variable
(Source: National Gallery of Australia n.d.)

Ethiopian-born, American resident Julie Mehretu presents an ethnographic self-portrait in the context of a postmodern cityscape. As Thelma Golden proposes, Mehretu personalises the way in which we understand much of the information simultaneously presented in contemporary society (Zegher, Golden & Mehretu 2007, p. 13). Interested in the potential of psychogeographies, and working predominantly on paper and canvas, many of Mehretu's works exhibit concurrent abandon and control, combining elements inspired by, and as diverse as, computer-aided drafting, cartography, video games and migration patterns. With multiple viewpoints and distorted grids she succeeds in presenting readings at various scales – from intimate to intergalactic. Her drawings (Figs 24 and 25) grow dynamically from repetition, either superimposing and rubbing back geometries or allowing her 'corporeal graphemes' to infiltrate and escape confinement.

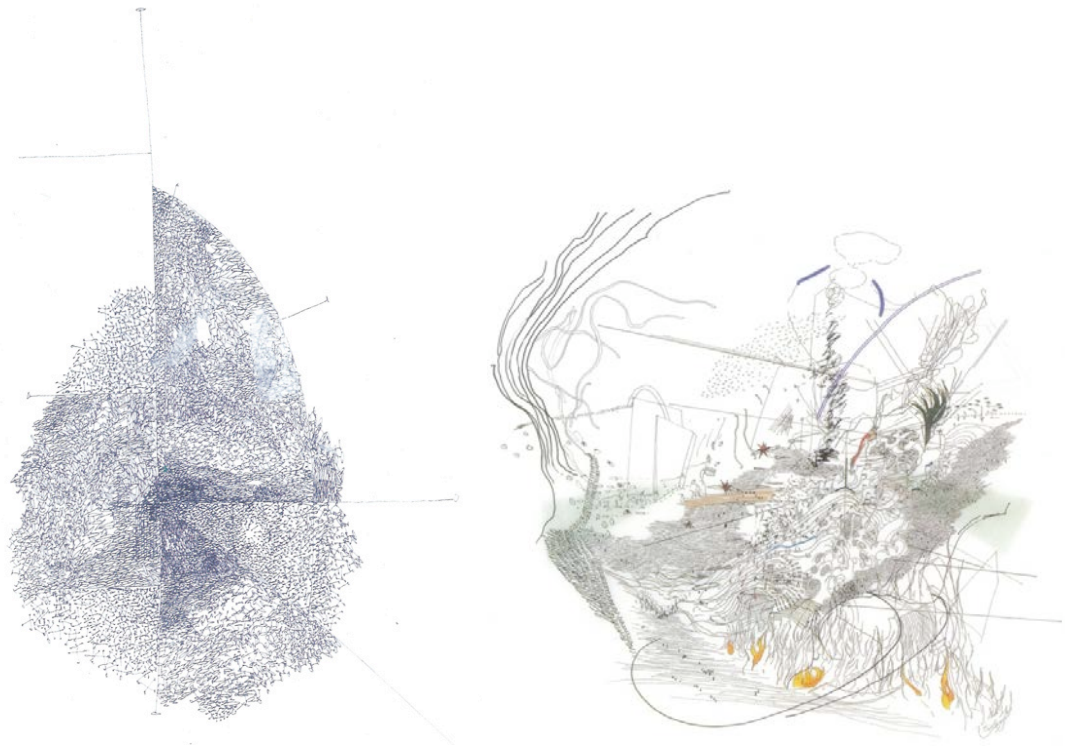


Figure 24 (left) Julie Mehretu, *Inkcity (small 3)*, 1996; ink on paper, 40 x 35 cm
(Source: Zegher, Golden & Mehretu 2007, p. 39)

Figure 25 (right) Julie Mehretu, *Untitled*, 2000; ink, coloured pencil, cut paper on Mylar, 45 x 61 cm
(Source: Zegher, Golden & Mehretu 2007, p. 70)

A somewhat diminished scale does not diminish the landscapes of Chicago-based artist Anne Wilson, who claims that her work ‘evolves in a conceptual space where social and political ideas encounter the material processes of handwork and industry’ (Wilson 2002). In *Portable city* (Fig. 26), Wilson imagines a city under tension, where ideas of connection, usefulness and disjunction are explored (Wilson 2008). This re-imagined place is offered through textiles and wire filament encased in mobile vitrines – structures and housing both based on notions of portability and adaptation to change. Using black lace and thread, her *Topologies* (Fig. 27), an ongoing project since 2002, presents as a series of map-like three-dimensional drawings which then become animated in film. As part of her process Wilson scans lace fragments and rematerializes the images into the work. The map grows on a table; its reproduction performs on the screen.



Figure 26 (left) Anne Wilson, *Portable city* (detail), 2008; textiles, wire filament, 47 mobile vitrines, variable dimensions, average 50 x 76 x 83 cm
(Source: Wilson 2008)

Figure 27 (right) Anne Wilson, *Topologies (3-5.02)*, 2002-ongoing (detail of installation at the Whitney Biennial, New York, 2002); lace, thread, cloth, pins, painted wood support, 78 x 188 x 548 cm
(Source: Wilson 2002)

By contrast, Maya Lin's 'topologies' are a series of studio-based, small-scale non-site specific sculptures which explore fundamental issues of geomorphology or physical phenomena – ice floe patterns, river-worn rocks, topographic contours, wave formation – to underpin her large-scale site-specific projects (Lin 2000, p. 8.02). Many of these works have their genesis in plasticine, or, in the case of *Wave field* (Fig. 28), in sand and clay – the plasticity of modelling materials allowing for subtle changes through iterations that may later be realized in built landscape form. Lin describes having to distort *in situ* the grid pattern of *Wave field* to retain the fluidity of her earlier models, lost when scaling-up (Lin 2000, p. 6:21); completing the modelling by hand, each wave becomes unique. Lin places significant emphasis on context and tradition when researching ideas for her commissions; her interventions, she says, are organic, inclusive and integral to the site (Lin 2000, p. 6:31). Her *Wire landscape* (Fig. 29) and *Untitled (plaster relief landscapes)* (Fig. 30) are both studies for larger works and exhibited in their own right.

Working as an artist and architect, Lin separates her dual practices but allows that they inform each other, partly through a Japanese aesthetic, deceptive in its simplicity, manifest in both her sculptural works and architecture. She acknowledges Robert Smithson and others as inspiration but also uses computer generated models and scientific data for reference.

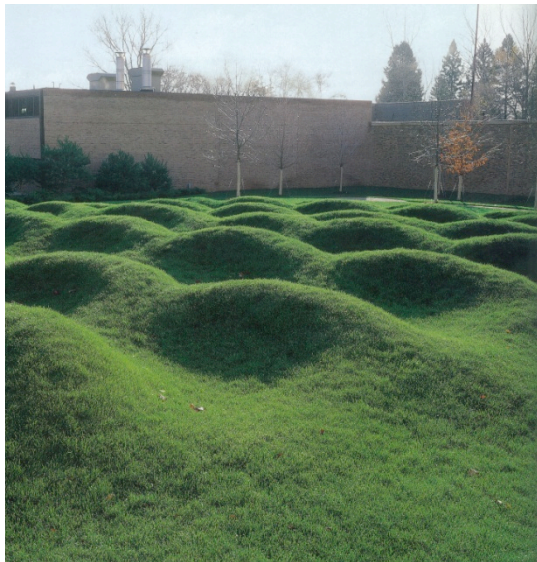


Figure 28 Maya Lin, *Wave field*, 1993-95, University of Michigan; soil, sand, grass, approx. 30.5 m²
(Source: Lin et al. 2006, p. 88)

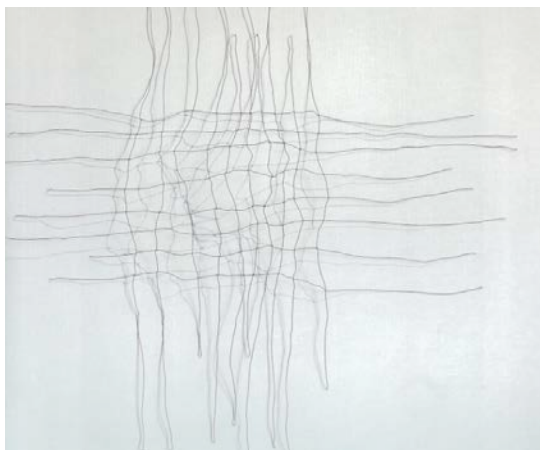


Figure 29 (left) Maya Lin, *Wire landscape*, 2006; steel wire, 218 x 509 x 20 cm
(Source: Lin et al. 2006, p. 53)

Figure 30 (right) Maya Lin, *Untitled (plaster relief landscapes)*, 2005; plaster on drywall, approx. 60 x 60 x 2cm
(Source: Lin et al. 2006, p. 56)

Is theirs a hermeneutic response? Not altogether. Notions of 'contextual fore-knowledge' are more obvious in the works of Lin and Laurence, whereas Nakaya's fog sculptures are purely phenomenological. Where Wilson's topologies grow in mycelial fashion from a substrate of conjecture, Lin will often coax hers out of scientific residua to ground them firmly in fact. Mehretu allows architectural ideas to mingle freely with gestural notations in her visually tactile charts. Common to each is their interpretation of contemporary society and the ability to communicate meaning through material, context or form where examination of detail gives greater understanding of the whole.

While these artists were of primary influence during my research, I was also interested in the work of others: John Wolseley for his mappings which present information overlaid at different scales, often drawing links across continents to find common ecological ancestries, as illustrated broadly by Sasha Grishin (2006); Jennifer Turpin and Michaelie Crawford, collaborating on many site-specific works which respond in a direct way to the energies of wind and water, as noted by Margaret Baguley (2006); Christiane Löhr's delicate sculptures made from plant material (Löhr 2006); Cornelia Parker who, in an interview with Ina Cole, explains her reconfiguration of materials and objects that have symbolic meaning in society (melted wedding rings, bullets, silver-plate, brass instruments), to create works that are often in flux – leaning, hovering, vulnerable, in transit – reflecting her/our increasingly fragile relationship with the planet (Cole 2009, pp. 37-43); Christl Berg's photographs and scans of minutiae thrown up by the sea, as illustrated by Jonathon Holmes in Berg's exhibition catalogue (Holmes 2010); and Mark Stoner's installations, typically his 1995 ferro-cement *Cone*, where he takes a rubbing from a constructed stone cone to translate surface texture to paper (Stoner 1995). Echoing the geometry of his three-dimensional structure onto the wall, in essence, he is making a map projection.

Each of those artists invites the viewer to reflect on social and environmental issues, interconnectivity, or adaptation to a changing world. There were resonances in their work with aspects of my own but less so than with the five more broadly examined. My own research takes inspiration from, and builds on, these varied arts practices as I negotiate the ruderal landscape of home.

CHAPTER FOUR *grid unlocked*

Let the ground rise up to resist us, let it prove porous, spongy, rough, irregular – let it assert its native title, its right to maintain its traditional surfaces – and instantly our engineering instinct is to wipe it out; to lay our foundations on rationally-apprehensible ground (Carter 1996, p. 2).

While accepting the irregularities of my recently adopted ground, I felt the need to understand their sources before wiping some of them out. What were the influences, the qualities of survival, the agents of change in this microcosm of northern Tasmanian subfarmland? How might these traits contribute to a grounded landscape design? As well as from the site itself, I sought inspiration across sciences and arts, to evolve under a canopy of time.

Like Laurence, my practice seeks to accommodate the threshold of environmental planning and art, in some instances through the use of glass, a material whose qualities help to express the fragility of ecological balance. The source of glass panels in my work is a dilapidated glasshouse, collapsing under the weight of blackberries. The building indicates a former productive life at commercial scale, but because of its current demise, and unlikely to resume full hothouse duties, there was potential for reuse of the parts. Intact, cracked or stacked, the panels are inherently layered with meaning; by manipulating images and etching geometry or text into the passive accretions of rust and encrusted lichens I can explore correspondence of the built bumping up against chance. The reflected, ambiguous inscriptions on glass invite introspection and a conduit to liminal space.

In the process of addressing raw qualities, it seemed natural to team glass with fire. Smoke and veiling mists are features of winter in the valley – lifting and shifting, revealing and concealing, blanketing the river or hugging the hills. Extreme airshed inversions (that is, discrete atmospheric conditions resulting from settlement patterns or geology) have been described at the mouth of the Tamar River where heavy industry emits atmospheric waste (Australian Medical Association 2006); prevailing winds from the north sending pollutants further upstream into the valley where fires burn and the fogs hang long and low. My early attempts at interpreting a Tamar Valley fog took place at a smaller scale, in a gutter, and are

studies to reflect on the fugitive nature of local atmospheric phenomena and our contribution to their making.

From the transparency of glass and the ephemerality of fog I came to the solidity of wire and wood, abundant and abandoned on the property. I was prompted, with these materials, to explore the impact of neglect as a passive force for design. Even in their decayed or tangled state, the walling and fencing materials symbolise the marking of territory, providing protection and ultimately exerting control – in relinquishing that control they take on new unintended meaning.

The palette of materials increased substantially as blackberries and the hayloft were cleared, slowly revealing the artifactual history whose texture and context began to suggest form. Those materials became integral to the project as a means of expressing the site's fragilities, resilience and connectedness, qualities that became apparent during the research. In the process of mapping, subtle shifts of perspective gave broader views of the project as the property developed into studio, canvas, palette, toolbox and potential gallery. It provided the inspiration and the raw material, from the emergence of concepts to the concreteness of work.

In geological terms, Graham Fish and Murray Yaxley note that land is sculpted by running water in a normal cycle of erosion (Fish & Yaxley 1966, p. 87). Watching such erosion on partly denuded soils, on a valley hillside and with a close relationship to the river, it became apparent that water was a dominant factor in this project – in weed distribution, in irrigation, drainage and effluent treatment, and in accommodating the distribution pipeline. Reactive clay soils were a measure of change, simultaneously shifting seedbed locations, once-solid structural foundations and my attitude to working the land.

Considering geology and river formation, I made a plaster cast of a crack in the dry summer soil (Fig. 31), and could not dig it out until July rains softened the clay; when compared with a map of the Tamar River (Fig. 32) the similarities seemed only a matter of scale.

With the July-September rains flowing, I was prompted to make mud-rubbish 'bricks' (after excavating an inordinate volume of junk, and having been told, disparagingly, that the old timber house had been clad in rubbish bricks) and allowed them to be sculpted by water, with frost in a clay-breaking role. While the cast captures a moment in time, the bricks (Fig. 33) reflect the constantly changing profile of the terrain; expanding and contracting, shifting and exposing, posing questions of 'fit' with the landscape.



Figure 31 *Cracked*, 2009; plaster cast of crack in soil, poured February, excavated June



Figure 32 Map of Tamar River, West Arm
(Source: Branagan 1994, p. 111)



Figure 33 Mud ‘rubbish’ brick, July 2010

From July to September the stormwater ditch was mapped as a deepening, widening wire-frame gutter (Fig. 34), adjusting its line and its length to the forces of overland flow. Dolerite rocks and discrete river pebble horizons, dictate, and are exposed by, the coursing. Alert to geology and the habits of water, a pegged-out profile of the valley (Fig. 35) might help when siting a building, to anticipate flow-on effects.



Figure 34 *Heavy at times, contracting to the east, 2011* (detail); recycled chicken wire, fire-cracked glass shards, approx. 50 x 300 x 60 cm

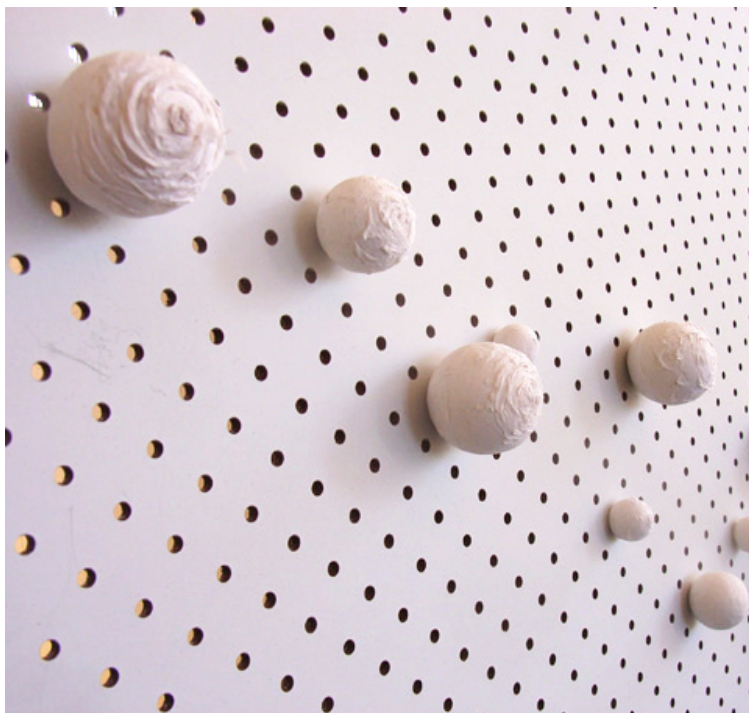


Figure 35 *Pegging out, 2011* (detail); pegboard, compressed paper balls, approx. 92 x 650 cm

The big picture of the new home initially was considerably daunting so I began with close readings, tackling manageable portions with few resources – getting a feel for the place, literally feeling my way around. Through walking, rubbing, raking, scraping, digging, transposing, squashing and moulding I began making my own marks, recording the purposeful actions of others and observing the legacy of inertia and neglect (Figs 36-39).

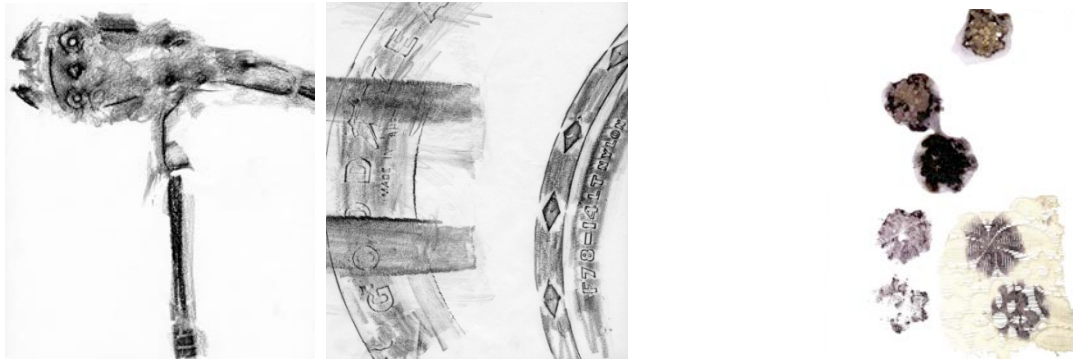


Figure 36 *Rubbing and staining*, 2009; (left to right) a half-buried bolt cutter; tyre rims and treads; blackberries pressed into lace, then lace into paper, then paper peeled back

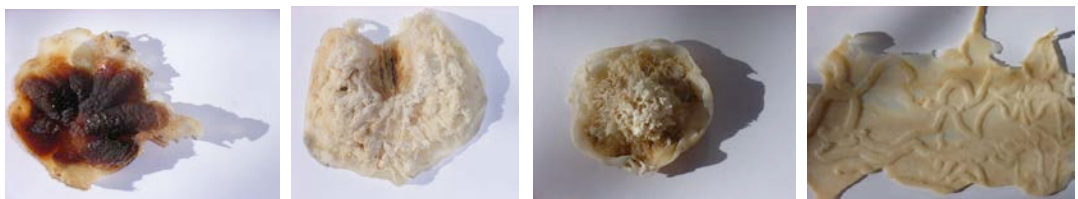


Figure 37 *Impressions*, 2009; (left to right) possum on quince; bird on quince; bird on fig; grub in branch



Figure 38 *Inertia*, 2009; (left) dust rings on linoleum from pantry shelves where Fowlers jars of preserves stood since 1986; (right) tyre rings in grass



Figure 39 *Repetition*, 2009; (left) wallaby tracks in grass; (right) blackberry canes against glass

I considered cultural connections, both temporal and spatial, within and beyond the site. There was historical evidence of a thriving river trade connecting the apple industry with export markets via Blackwall, and of innovative timber construction (Figs 40, 41). The river is now commercially and recreationally quiet; brick now dominates timber.



Figure 40 (left) *Connecting I*; stencilled apple crates from the barn, circa 1950

Figure 41 (right) *Connecting II*; 'building a "corduroy track" over swampy ground, 1932' (Source: Richardson 2003, p. 49)

And as subdivision of farms altered the profile of the area, the roles of fencing and naming changed. Once genuflecting to the Motherland (Oban, Grasmere, The Chelmer), naming of property (Fig. 42) now reflects landscape features and occupancy (Highview, Pope's Nest, Rice Grass College). Front fences, where they exist, are dedicated to screening rather than withholding valuable livestock; plants often take on the task.

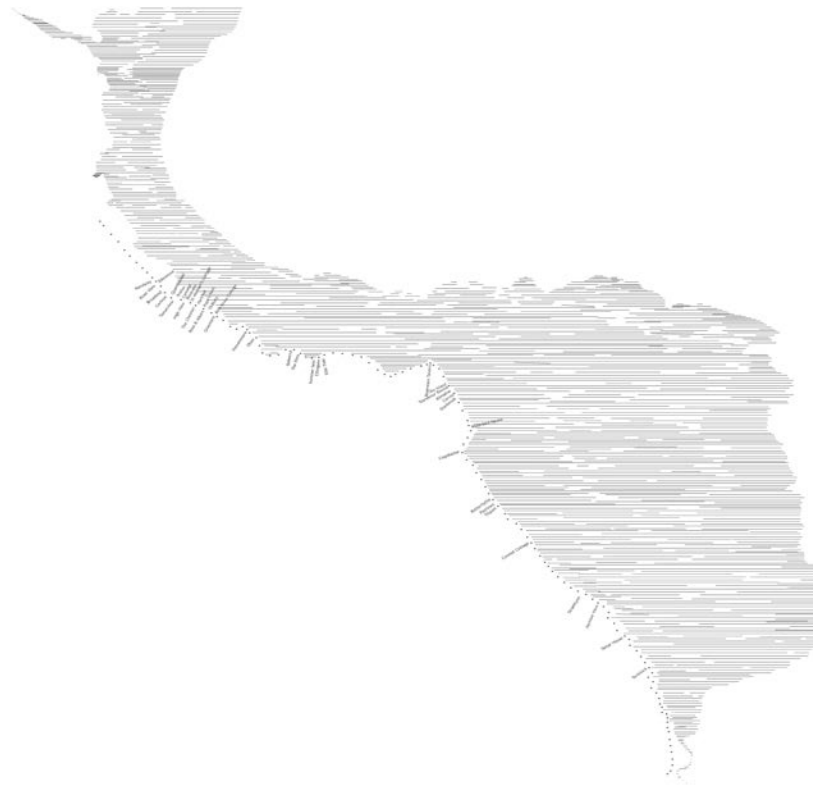


Figure 42 *Naming*, 2011; digital text and line drawing, 100 x 100 cm

These materials, connections and experiences were rich pickings for mappings, as the following works attempt to transcribe. A bewildering array of tasks to render the house habitable meant the most immediate concerns were approached first.

It started with rats – small, but not an insignificant aspect of rural life. While rats are natural tree dwellers or burrowers, some prefer the warmth of a farmhouse wall cavity where food and accommodation are cheap. Their ‘runs’ can be mapped from the house to the outbuildings; both are favoured nest sites. Accumulated nesting materials provide fragmented social histories encapsulated in newsprint, hair, fabric and straw – and give off a gagging stench. They may be removed from the kitchen but are readily remembered in the potting shed, reincarnated as ultraviolet filters until UV rays and lichens ultimately consume the images.

The black rat (*Rattus rattus*) is an introduced species and key ecosystem changer; it has proved highly adaptive to human habitation. During the demolition phase of house renovation a decomposed rat carcass was found under the floor, and rat nest material was gathered from wall cavities. These nests and skeletal remains became the basis for composite images reproduced onto glass – *Rattus rattus* (Fig. 43) and manipulated photograms – *Rattus nestus* (Fig. 44).



Figure 43 *Rattus rattus*, 2010; digital images on recycled glasshouse glass, each panel 51 x 46 cm, overall assembled dimensions variable

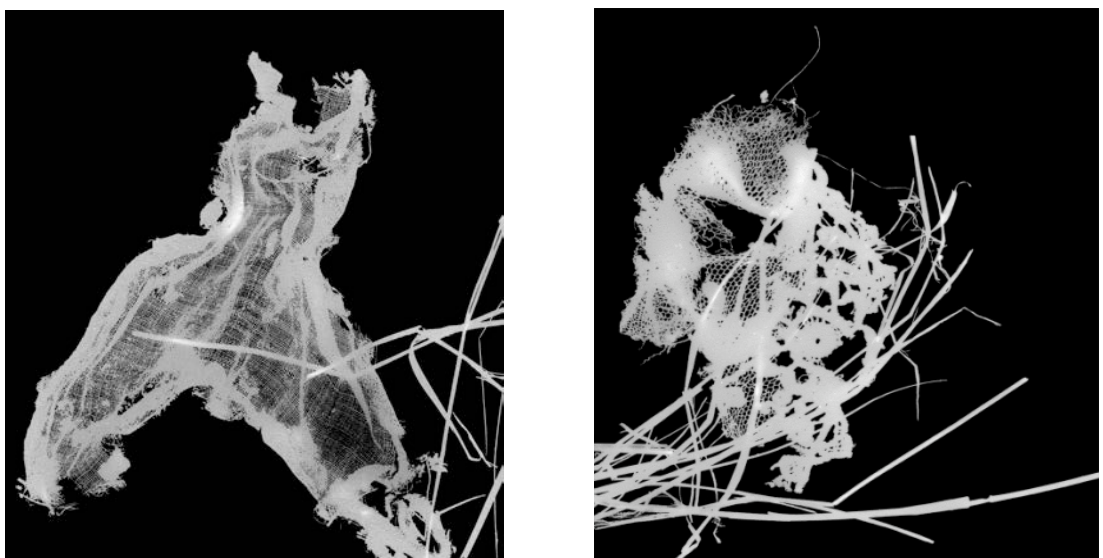


Figure 44 *Rattus nestus*, 2010; photograms of fragments of rat nest material reproduced on photographic paper, each 27.7 x 25 cm

While the presence of rats was immediately evident, the broader measure of human impact in this environment required exploration, to encompass essential service infrastructure and its limitations. A significant presence on the property are Transend high voltage overhead transmission lines that crackle and fizz in moisture-laden air, and Ben Lomond Water mains pipeline, buried; both within the same easement, both requiring special consideration when planning land use – enforced restrictions, allowable activities, joint responsibilities. Imposed restrictions include kite-flying, model aircraft, flammables and explosives stores, swimming pools, galvanized sheds and trees over three metres. Animals may roam, small structures may be built; mobility and flexibility are preferred. Under such conditions, and left unattended, ruderality thrives. *Force field* (Fig. 45) and *Undercurrent* (Figs 46 and 47) together map the extent of the easement and implications for land management, expressed through geometry, image and text. Wayfinding is attempted in the process.



Figure 45 *Force field*, 2011; recycled timber lathes, whitewashed, each frame 90 x 90 x 90 cm, overall dimensions variable

Because of their high visibility and contentious nature, the power lines are taken as starting point for an exploration into electromagnetic fields (EMF) to demonstrate inverse-square law, where strength is inversely proportional to the square of the distance from the source; the same law applies to acoustics, light, radiation and gravitation (*inverse-square law* 2008). To demonstrate this principle, triangular timber-lathe frames of *Force field*, reminiscent of Gunns Leads on the Tamar River, represent intervals across the easement; standing erect towards the power line centreline they collapse as distance increases, in the spirit of inverse-square law.

These neglected wayleave slopes were ripe for the establishment of ruderals (predominantly blackberries and rosehips, amidst myriad herbs and grasses), concentrated in impenetrable clumps around fallen fences and disused sheds. Despite their notoriety, such undergrowth provides fertile feeding ground for insects, most conspicuously butterflies and bees, and protective cover for birds. Following recent substantial clearing and subsequent losses for wildlife, I have planned substitute habitat and beehives. The triangular forms of *Undercurrents I and II* echo the triangular frames of *Force field* and decipher the vegetation, allowed but not always welcome in a paddock – mapping the macro and micro underfoot. The frames can be read as prohibition notices, abstracted replacement trees, reclining fences or as navigation leads to direct safe passage uphill.

Acacia
Baileya
Cotyledon
Wattle NSW tree
can naturalise and
hybridise with others
yellow flowers for bees seed
food for humans • Achillea
millefolium Yarrow Aitail
Gordale Housestead Plant Old Mans
Peeper Davis Nettie Sanguinary Soldiers
Woundwort Thousand-leaf Thousand-seal
But Man Plaything Arrowroot Carpenter Weed
Death Flower Scilla Field Hops Greenweed Hundred
Leaved Grass Knights Millefoil Knighten Noble Yarrow
Old Man Austerl Seven Years Love Double Grass Soldiers
Staunch Weed Yarroway Yew white or pink flowers attract
butterflies • Allium triquetrum Three Corner Garlic Angled
Onion Three Cornered Leek Andromeda's edible bulbous perennial
herb white flowers with green stripes enjoyed by bees spread by
machinery and water • Anemone hepatica Yellow Pigeon from Greek
(anemones) unfading or never-fading flowers some valued world wide as leaf
vegetable and cereal in gluten-free diet flowers in some produce deep Hops Red
dog • Anemone nemorosa Scarlet Pimpernel Red Pimpernel Red Chickweed Poemans
Barometer Shepherds Weather Glass Shepherds Clock low growing annual with red or
blue flowers that close when atmospheric pressure decreases and bad weather is
approaching • Antirrhinum majus Capeweed Cape Dandelion Cape Marigold Cape Province
South Africa herbaceous prostrate sprawling annual yellow daisy flowers with black centres late
spring early summer important source of pollen for bees hairy pink seed spread by birds animals and
m. a. c. h. i. n. d. e. f. f.
• Brita maxima Blinny Grass Quaking Grass Shaly Grass from western Africa Western Asia Southern Europe
• Chenopodium album Fat Hen White Goosefoot Lembs Quarters Nickel Greens Pigweed Dandelion cultivated
in northern India and parts of Asia as food crop • Chrysanthemoides monilifera ssp. monilifera Broomrape South
African erect woody shrub yellow daisy flowers spring early summer 50,000 seeds per plant green berries ripen to black
rapidly colonises after clearing or burning spread via rabbits birds livestock machinery water • Cirsium arvense
California Thistle Canadian Thistle Corn Thistle Curled Thistle Field Thistle Green Thistle Hard Thistle Perennial
Thistle Prickly Thistle Small-flowered Thistle May Thistle pink purple flowers feathery papery seed wind dispersed C. carbon
fixation plant losing 97% of water taken up through tap root to transpiration important food source for small birds bees and
butterflies • Cissampelos app. Cissampelos evergreen shrub to 10m tall pink fruit with 2 seeds carried by birds and in water • Crotalaria
monogyna Hawthorn Rayblossom Quickbush Whitebush Matherdine Hawth native to Europe Africa West Asia small tree with homophyllous
flowers and edible berries for jellies jams and syrups wine-making and brandy-flavouring pollinated by midges dispersed by birds of some
interest in treatment of cardiac insufficiency good fireweed • Dianthus sylvestris Common Teasel herbaceous biennial up to 2.5m mound
inflorescence water collects in leaves seeds an important food source for small birds and mice dried flower head was widely used in textile
processing for raising nap in wool medical trials (cognitive) in treatment of Lyme disease marks improved circulation and as antibiotic • Echinacea
sp. Heath woody shrub to 3m pink flowers • Erodium cicutarium Wild Geranium Erodium Crowfoot Harrow Bill • Fumaria muralis Wall Fumitory
sprawling trailing annual dirty red flowers • Galium tricornutum Cleaver Threavorn Reddraw Rough Corn Reddraw Sticky Weed • Hordeum bogotense
Barley Grass transported to animal for feed to lands • Nepenthes radicans Cats Ear Fatweed Dandelion yellow daisy flowers • Jacobaea vulgaris Ragwort
Cush (title of Mary Baachalan Bul (inland) Barweed Tany Ragwort St. James-wort Ragweed Stinking Nanny/Ninny/Willy Staggerwort Dog Standard Cankerwort
Stammerwort Hares Part yellow daisy flowers pollinated by bees flies moths and butterflies may produce 120,000 seeds in growing season causes clonality of flies in
herbs • Lactuca scariola Compass Plant Milk Thistle Whip Thistle Wild Lettuce upper leaves twist in the sun to hold their margins upright rapidly colonises after clearing
or burning 50,000 seeds per plant spread by rabbits birds livestock machinery water plant can be eaten to taste isopropyl properties might suggest ritual use named eunuch
by Pythagoreans because it caused emasculation and relaxed sexual desire • Leucanthemum vulgare Ox-eye Daisy Big Daisy Moon Daisy Marguerite fox loves me he loves me not
unopened buds can be marinated and used as capers • Marrubium vulgare Harehound resembles mint used to make sweet lozenges for sore throat • Onopordum acanthium Cotton
Thistle Grey Thistle Scots Thistle Heraclea Thistle from ancient Greek meaning thorny donkey food biennial herb purple flowers feathery papery 40,000 seeds per flower spread by wind
water animals humans buried light-sensitive seed bank may remain viable for 20 years has been used to treat cancers and ulcers seeds to stuff pillows used oil in cooking • Oenothera
per. caprea Saurbush Death • Papaver dilatatum Poppy Bala Grass Bala Grass seeds stick to clothing wool or hair transported by mowing slashing or grading cut off at base of clump •
Passiflora mollissima Banana Passionfruit Banana Paha vigorous climber with light seedlings smothering underlying vegetation fruit pulp used in jam fillings • Penstemon macrocarpus African
Feather Grass tufted rhizomatous perennial to 3m • Pittosporum undulatum Sweet Pittosporum Native Daphne Australian Cheesewood Victorian Box Mock Orange tree to 15m undulating leaf
margins orange woody fruit • Polygala avicularis Common Knotgrass Birdweed Pigweed Lowgrass white flowers herbaceous uses as astringent coagulant diuretic expectorant • Pteridium esculentum
B. a. c. h. i. n. d. e. f. f.
Riddheads or immature fronds are edible though carcinogenic to some animals fronds and rhizomes used to brew beer ash used to make forest glass in Central Europe from about 1000 to 1700 harbours
sheep tick hence Lyme disease • Rosa rugosissima Brar Rose Sweet Brar Eglantine Rose deciduous thorny shrub 2-3m leaves have strong apple fragrance pink flowers red globe-hips • Rubus fruticosus aggregate
Blackberry biennial canes perennial roots good nectar yields dark fruitful honey fruits high in vitamins C and K. Folic acid and manganese high antioxidant value • Rumex spp. Dock some edible some used in leather
tanning
Shaved Milk Thistle Marian Thistle Mary Thistle Saint Marys Thistle Andromeda's Milk Thistle Variegated Thistle red to purple flowers and shiny pale green leaves with white veins toxic to cattle and sheep herbal
extract now used in Buckstar Energy Drink • Sinapis arvensis Charlock Wild Mustard yellow flowered annual • Solanum nigrum Black Nightshade Doodle Garden Nightshade Mounds Berry Petty Morel Wonder Berry
Small-fruited Black Nightshade Pepper native to Eurasia purple black berries eaten in some countries • Sorbus aucuparia Sorbus Tree Thistle Smooth Saw Thistle Annual Saw Thistle Hares Coward Hares Thistle Arky
Tassel Swines medicinal plant native to Asia and Europe nutritious food for humans and most livestock including rabbits yellow daisy flowers pollinated by bees and flies no regrowth from root segments control by mowing •

Figure 46 Undercurrent I – tracking + leading, 2011; digital text drawing, 100 x 100 cm



Figure 47 *Undercurrent II* – scanning, 2011; digital image drawing, 100 x 100 cm

Within the easement, an old weatherboard shed with its galvanized roof illegally stands its ground, remaining obscured by a dense veil of blackberries, and forming an effective hide. Since physical access to the shed remains blocked, and with a camera obscura in mind, pinhole and Brownie Box cameras were angled through foliage to photograph and add substance to an imagined interior (Fig. 48). Turned outwards on sightlines to the opposite side of the valley, it would find a shelterbelt of *Macrocarpa* in a paddock at the equivalent 40-metre contour. *Hide* offers protection and a map projection as it takes refuge and a bearing on height above the river.

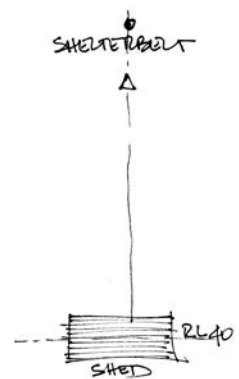
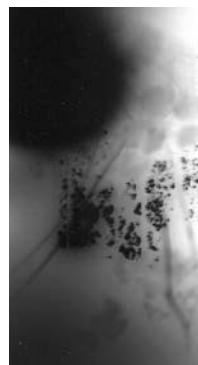


Figure 48 *Hide*, 2011; (left to right) shed exterior; Brownie Box negative print of shed interior, 17.7 x 6 cm; sketch projection, 12.5 x 7.5 cm

At the eastern limits of the easement, a free-form red/purple 'grape' might be hoisted eight metres high on a flagpole – no geometry, no restrictions, no responsibility. *Distillations* (Fig. 49) is constituted as a series of loosely globular, translucent acrylic lozenges with coils and tendrils of fencing wire, suspended to cast wine stains of light to infuse the surfaces below with their glow. It tracks movements of the sun (bees navigate by movements of the sun), working as highlighter to surrounding texture and form, drawing attention on-site to wine production and farming practices in the area. Structurally, it expresses connectivity as the wires find convenient entry points in the perforated acrylic discs for mutual support. The ensemble is conceived as part of *Force field*, the celebratory antithesis of constraint.

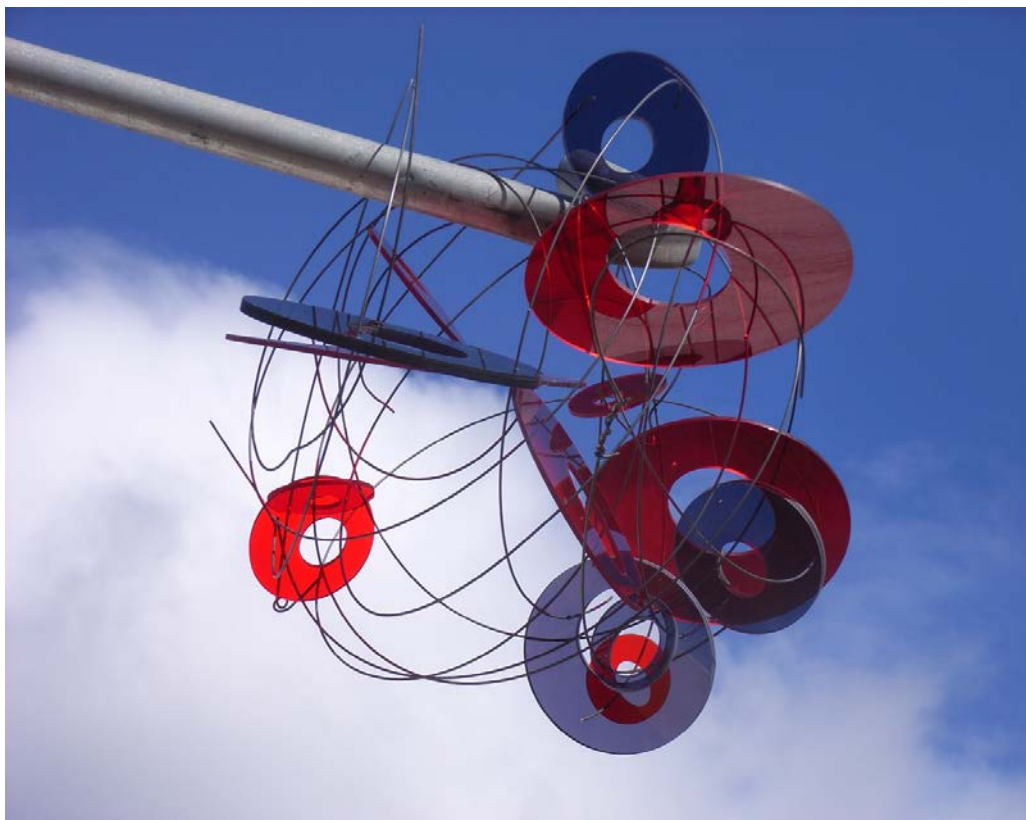


Figure 49 *Distillations I*, 2010; installed at Holm Oak vineyard during Art entWine exhibition, acrylic sheet, fencing wire, dimensions variable

The tussle between constraint and freewill can be seen in rusted wire hen cages – disengaged from blackberries, and taking on the form of objects against which they had been wedged for many years. Stacked, and stocked with glass panels and Fowlers jars, *Finding equilibrium* (Fig. 50) strives for a balance between natural disorder and human manipulation. Representing farm produce and weed control, stencilled jars denote the molecular formulae of commercially available fertilizers and herbicides; images on glass portray some of the target plants. The installation recalls an agricultural show exhibit,

mapping a history of farming practice (the cages date from the 1940s, preserved fruit from 1986) and the omnipresent production of weed seeds working effortlessly to control *homo faber*.



Figure 50 *Finding equilibrium*, 2011 (under construction); (left) wire cages with printed glass panels, each cage approx. 190 x 80 x 80 cm, overall dimensions variable; (right) stencilled Fowlers jars with variable contents

Playing their part in overall ecological balance are lichens, key indicators of atmospheric health. In optimal conditions, these algal/fungal bodies colonise various substrates, from glass and tin to fences, branches and stone – biological weathering of stone by lichens being a contributing factor in soil formation. When forming on soil, they help to prevent erosion. Lichens, air quality and geology are thus inextricably linked.

Fog and smoke share an ability to reduce visibility, playing flickering tricks on perception. As mist drifted in the valley during winter, digital photography and video-recordings, at a smaller scale, found smoke and steam sorting hard edges from soft as they mingled with thermal currents in a gutter, under a lichen-covered old feral plum tree. To replicate those subtle shifts, a video-map of moisture reconfigures slowly as whitewash dries on glass (Fig. 51), suggesting the pace at which lichens disintegrate stone. Accompanying the videorecording, light played over a lichenous glass map (Fig. 52) implies fog's deception and invites reflection on the transient nature of pollutants and the enduring pollution of nature.



Figure 51 *Fog lights I*, 2011; video still, whitewash drying on glass



Figure 52 *Fog lights II*, 2011 (under construction); broken glass panels, lichen pads, rust stains, whitewash, metal clips, dimensions variable

Downhill, an avenue of eleven mature *Cupressus macrocarpa* was felled as a precautionary measure (two had already fallen prey to a strong north-easterly blow). In cross-section their trunks map the intricate negotiations of a century of growth, showing subtle adjustments to prevailing conditions, overlaid by the cuts of abrupt change. The rubbing (Fig. 53) finds a 'fossilised' chainsaw blade, encapsulating a now-familiar attitude to working the land.

Flutings and inclusions describes the grooves and indentations of branches and bark, most prominent at the bases of trees which span, on average, two metres. The eleven remaining stumps are a reminder of that former gargantuan presence and help to stabilize the bank.

Reparations are being made. Thistles began to colonise the stumps, so in competition and in order to accentuate their sinuous line, many of the flutings were gouged out and planted with black oats as a green manure crop (Fig. 54); some have had wire 'baskets' inserted. Following the oats, endemic grasses will be trialled for more extensive grassland plantings.



Figure 53 (left) *Cupressus macrocarpa* trunk in cross section, 2009; graphite on paper, 180 x 95 cm

Figure 54 (right) *Flutings and inclusions*, April 2010; black oats emerging from island 'inclusion', dimensions variable

Considering alterations to habitat, shade patterns, wind protection and water take-up, new plantings are planned, albeit at a different scale. Approximately twenty-two metres away in the opposite paddock, on the ash bed of one of three huge log pile burns following felling, eleven new trees will be planted, in a copse rather than an avenue – fluted and inclusive. Siting indicates the reach of *Macrocarpa* when they fell. Eleven wire baskets on linoleum tiles (Fig. 55) express the move from one location to another, taking their imprinted form and cargo with them.



Figure 55 *Flutings and inclusions*, February 2011; chicken wire, black oats, linoleum tiles, dimensions variable

Adjacent to the stumps, *What transpires* maps the establishment and operation of evapo-transpiration beds (French drains) as an on-going onsite wastewater management system. Three trenches, each twenty-two metres long and a metre wide, were excavated along the contours of a river-facing slope to accommodate a sandwich of pipes and filtering materials, eventually to be grassed for stabilization and transpiration – sending nutrient-rich waste out to dry.

It is a work in progress. After defining the alignment and profile of the trenches, the emergence, distribution and vigour of ruderal plants are assessed in the overall scheme of waste management. A suite of volunteers appears sequentially in a seasonally changing palette of yellow, white, pink, purple and green (onion weed and dolerite cobbles feature heavily in the topsoil, blackberries have not been eliminated); and whatever comes up will be mown. A 'corduroy ramp' adds a measure of access over delicately constructed earthworks. For a designed outcome, the viability of Tasmanian grasses and shrubs in these conditions will be trialled over ensuing months and years when, seen from the river or the road, the bank might appear as a discarded Expressionist rag, or a series of ribbons and waves.

What transpires (Fig. 56) takes inspiration from both Mel Chin and Maya Lin, although the scientific component has been barely explored and elegant undulations are elusive. In the short term, the aesthetic will be in the rude health of vegetation, and in the palette of colours and textures locating the lines of the trenches. It declares its purpose, waving not hiding.



Figure 56 *What transpires*, 2010 on-going ('corduroy ramp' under construction); ringlock fencing wire, anti-bird netting, timber laths, approx. 60 x 500 x 70 cm

Overall, the grid is an organising principle of cartography. Significant to *Abacus* (Fig. 57) is distortion of the grid, which I have taken here as a unifying, signifying element, disrupted to illustrate the futility of control. Despite our strong inclinations to command and contain the landscape (with earthworks, fences, fertilizers, herbicides), external forces and natural order will contrive to disrupt that control.

The distorted grid of ring-lock fencing wire supports an array of balls, hand-coloured to reflect geomorphology and seasonal ruderal change. From one perspective the convex form of *Abacus* echoes a bend in the river; from another it simply embraces space. A blue-green thread follows a single contour suggesting the constants of vegetation and water, while orange-yellow-purple lines descend at intervals, punctuating the fluctuating flow. There is opportunity to rearrange the balls to allow modest alterations to the landscape.

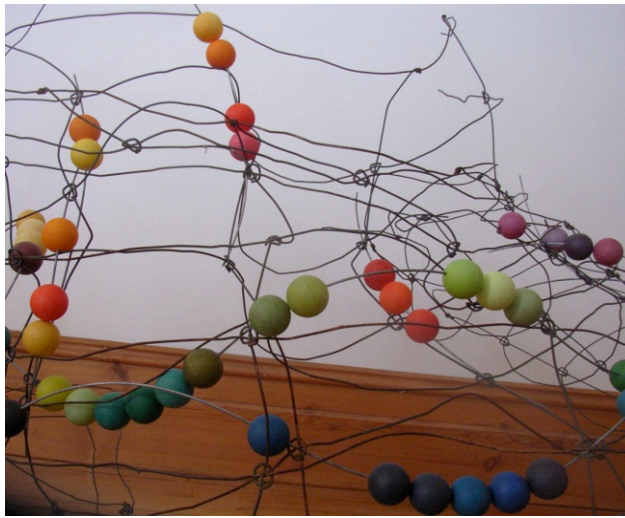


Figure 57 *Abacus*, 2010; ring-lock and single strand fencing wire, hand-coloured balls, approx. 110 x 160 x 80 cm

Having explored the devices of mapping, their contribution to the project was assessed. Grids afford a pliable structure to individual works, where measure and order often give way to distortion – a quality also of scale. Those contemplative spaces of disorientation might illuminate a change in direction. Triangulation emerges as significant by linking apparently disconnected physical elements or drawing together once-segregated knowledge disciplines, thus broadening the scope of enquiry. The notion of projection is used literally and conceptually, to generate a wider conversation with the site and its surrounds.

An attempt to emphasise concepts was assisted by metaphor and rhetorical persuasion, and through materials as signifiers holding memory and prospect together. While new resources were occasionally introduced as counterpoint to the old, and to indicate openness to change, the adaptation of worn materials to fresh uses helps to maintain traditional farming practices where ingenuity and necessity unite; they aim to ground the works, allowing method and materials their voice. Treating glass in an open fire (building on the tradition of splitting large rocks with fire when clearing land for farming) meant that I could observe reactions – melting in extreme heat, and cracking which varied in scale according to expansion, cooling and movement. The uncontrolled conditions allowed for random results.

Geometry often played into organic form, acknowledging the built environment as it adapts to local conditions. Overall, a substantially monochrome palette privileged form and texture over colour. Whitewashing of discards was symbolically cleansing, taking dairy and glasshouse functions to a neutralizing effect on latterday ruderality.

Throughout the project the to-and-fro between making and writing opened new lines of enquiry, when 'writing about' became 'writing as' research. Text might instigate trials in an untried medium; texture might inspire new words. From the outset the naming of works was important, often using the present participle to infer a progressive state of ideation. Even though they might change direction *en route*, titles emerged from both the writing and material form, to claim an identity or imply a characteristic – as does the naming of property and weeds. Toponymy could contribute or remain independent.

Mappings have been presented here in a variety of ways, where, in three-dimensional works, materials are integral to the expression of site conditions. In *Rattus rattus* encrusted glass carries the conceptual relocation of rats from farmhouse to glasshouse. *Force field* and *Undercurrents I* and *II* map the distribution and characteristics of weed species within the extensive power line easement, the slatted timber frames of *Force field* providing additional navigational references. *Finding equilibrium* represents the overall presence of weed species on the property, signposting methods of control; glass is the medium, cages offer a physical, unstable support. The physical entity of *Distillations* acts as passive conduit, its effect noting the changing position of the sun. *Fog lights* considers the effects of atmospheric pollution on plant and soil health; the video recording of a slowly changing map of moisture, as whitewash dries on glass, and played over lichen-encrusted glass panels, suggests geological time – the pace at which lichens disintegrate stone. *What transpires* maps the fluid nature of a wastewater management system earthworks project. Borrowing from historical precedent, its 'corduroy ramp' offers preliminary design solutions for access over the trenches. *Abacus* signifies shifts in the palette of weeds over seasons. The white-on-white *Pegging out* plots a transect of the valley to indicate the impact of land-based activities on the river; its later iteration on the pegboard reverse uses wire and wooden blocks to add relational clusters of dwellings. *Naming* locates specific residences along the river, noting changes to attitude when conferring names on property. *Flutings and inclusions* maps the detailed growth patterns of trees and, in determining the site for an alternative copse, measures their mature height. *Heavy at times, contracting to the east* profiles the gouging effects of stormwater.

This research project scratches the surface of interpretation and explores ways in which the minutiae and big picture cooperate in a balanced ecology, and how cultural intrusion might adapt. It does not attempt to resolve issues of land management but acknowledges that, through an iterative process of questioning, multi-dimensional, conceptual mapping might open a dialogue with design.

CONCLUSION *squaring off*

As with many wayfinding exercises there has been an attempt here to find a plausible progression through seemingly disparate events. However, since my research extends beyond navigation to a broader understanding of landscape, correspondingly, a variety of approaches were employed.

The *Rattus* series explores colonising and adaptive behaviours of invasive and introduced species. Conceptually relocating the rat, it also charts a social history of human/ruderal interaction – humans alter habitat, ruderals quickly adapt. *Finding equilibrium* questions the futility of control, showing the relentless cycle of production and counter-production, whereas *Fog lights* highlights the phenomenon of atmospheric pollution, mapping effects rather than the movements of fog. *Flutings and inclusions* considers cultural, spatial and environmental loss, and replacement. A formal avenue of European influence becomes informally massed Tasmanian copse; dense shadows become filtered shade, views are altered, habitat is replenished, surface run-off is ameliorated. It maps patterns of growth and plans for a more productive future. *What transpires* has potential in the trenches for cross-disciplinary research, where a solid scientific argument may complement an aesthetic response. *Undercurrent, Force field and Distillations* plot the extent and impact of essential services. Enforced restrictions ask for reconsideration of land use – typology and morphology might unite. Attempts to expose *Hide's* interior were largely unsuccessful using pinhole photography, but the shed remains a topographic marker with potential for further projections. *Heavy at times* and *Pegging out* recognise the implications for land management within and beyond the site, acknowledging that one property does not exist in isolation, and that the river, particularly, is at risk. The least location-specific map, *Abacus*, is an overview of the situation. It could be imagined at a larger scale, reinstated as a fence, charting a sinuous line between built and natural form.

Having been exhibited previously, in part, during the course of the research project, the *Rattus* and *Distillations* series have been reconfigured as *Rattus rattus II* and *Distillations II*, making use of windows and gantry beams to extend their presence beyond the gallery environment.

The performative nature of some installations underscores a sense of play; work as in play, often in illogical ways, allows us to learn – *homo ludens* meets *homo faber*. Some works take inspiration from the adaptive mechanisms of plants, others from the elemental forces of nature; cultural interjections are allowed to settle in. In each, there is an attempt to distil multiple readings into a work of simplicity and grace – those elusive qualities yet to prosper in these artworks.

Observing the changes over a two-year period, I accept the role of weathering and neglect in landscape management and design. Time, as a fourth dimension, may reinvigorate tired concepts, allowing for unplanned changes in local conditions and the freedom that comes with relinquishing control – tweaking rather than commanding. Ultimately, as works conceived as *in situ* were to be represented in a gallery, the installations needed to be invested with their own authority while retaining the grain of the site.

Although works in the assessment exhibition may be considered as iterations of site investigations, they also represent a moment of resolution as artworks – pausing in the evolution of design. The mappings are considered as part of a process, as staging posts rather than definitive outcomes. As such, the research makes a contribution to landscape design by bringing to attention the values of a particular site, without making significant change. Using the hermeneutic circle as a dynamic model, layers of meaning can accrue. And, as constituent parts support the legibility of a map, so the interpretive processes generally feed fragments into the whole, to be understood in a cooperative, rather than competitive relationship. The open manner of interpretation invites further opportunities in a pedagogical role and potential for cross-disciplinary research, by engaging critically with contemporary circumstance with one eye on the past.

I found myself, in the process of mapping, admiring the tenacity, but willing the submission, of much of the ruderal state. Despite mutterings of ‘knocking it into shape’, ruderality remains – persistent and instructive.

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APPENDIX: Examination exhibition documentation

Dates of exhibition: 19-20 April 2011

Venue: Academy Gallery A, School of Visual and Performing Arts, University of Tasmania,
Launceston

Negotiating the space of Gallery A

(numbers in brackets refer to Academy Gallery A layout, below)

Eleven works were installed for Master of Fine Arts assessment.

Initially conceived as on-site installations, re-contextualising the exhibition in a 'white cube' gallery challenged effective evocation of the interpreted ruderal landscape. Thus, curatorial decisions were made with regard to architectural or structural elements of the gallery, which provided opportunities for placement and effect, and formal qualities of the artworks, some of which were reconfigured *in situ*.

For the assessment, an existing temporary dividing wall was removed to allow maximum visual access – the entire 'site' was revealed. Spotlights and floodlights were used to isolate the works in a generally low-lit room, while acting as leads to guide the viewer through the exhibition as a continuum of the project of mapping. And, as the project had extended its parameters beyond the confines of the target site, some of the artworks extended their reach beyond the four walls of the gallery.

In the gallery, triangular timber forms of *Force field* (No. 1) were linked through a central visual axis to *Undercurrent I – tracking + leading* (No. 2) and *Undercurrent II – scanning* (No. 3), to echo the triangular motif on opposite walls and establish their shared content. *Force field* became a directional marker, and set spatial parameters for other installations. *What transpires* (No. 4) allowed fencing wire to find its natural coiled/uncoiling form on a diagonal line towards the back wall, defining a space in which to view video projection. The shadowy recessed skirting of the gallery wall below the projection of *Fog lights* (No. 5) was accepted as part of the grey striations of stacked glass. *Pegging out* (No. 6) drew the viewer to the periphery, and was lit more fully than other works to compensate for the absorption of light into the roughness and brownness of masonite. *Abacus* (No. 7) stayed at the edge but remained independent of gallery walls, while *Naming* (No. 8) followed the placement of similar digital works, on the wall. *Finding equilibrium* (No. 9) focussed sightlines on a diagonal into the body of the gallery while allowing circulation space around the installation. The transition from dimly lit interior towards the gallery door offered an opportunity to pause and reflect on *Distillations II* (No. 10), as diffused lozenges of light were cast onto surrounding infrastructure. The installation made use of gantry beams from which acrylic discs were suspended, themselves acting as conduit, secondary to their effect. At the threshold, the glass panels of *Rattus rattus II* (No. 11) leant against the window and made an

ascent on the wall. As such they engaged directly with gallery architecture and the thoroughfare beyond.

The deliberately sequential route set out in the Gallery A layout followed spatial and relational decisions to allow sightlines and adequate circulation for the viewer. As a result, some works intended for inclusion in the exhibition, for example, *Flutings and inclusions* and *Heavy at times, contracting to the east*, were relegated to an adjacent annexe, joining additional investigative support material.

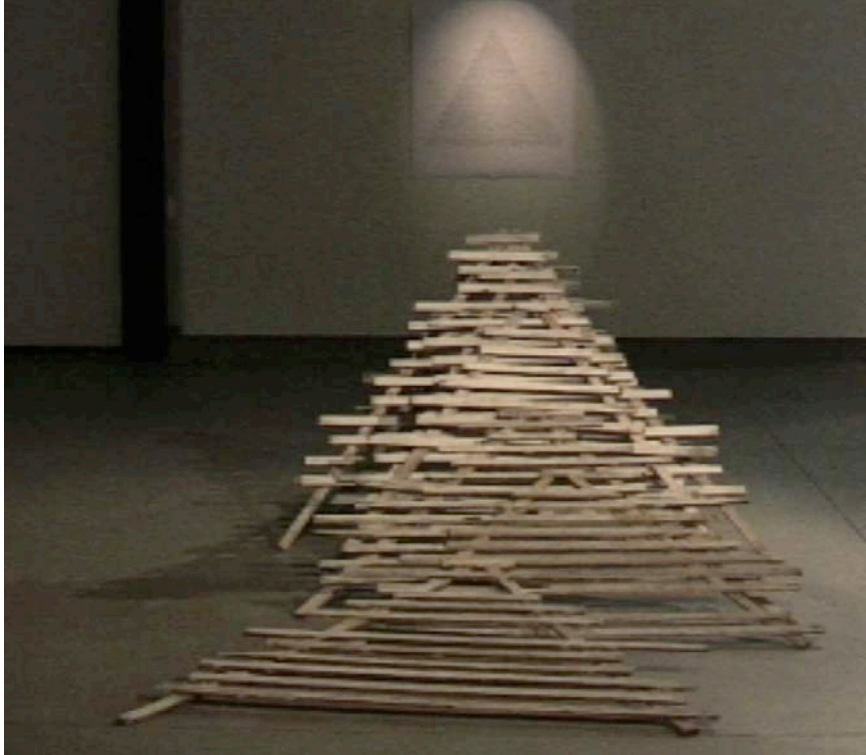
Investigative material included direct imprints of the site to capture moments in time; diaristic endeavours to expose the chronology of the research; and explorations of materials, including video-recordings of environmental effects. Works exhibited in Gallery A, in disparate ways, attempted to extend those investigations to a more fully resolved appreciation of on-site conditions.

Subsequent iterations may reconfigure materials as design elements in built projects, or become subsumed into the landscape as markers of earlier mappings.

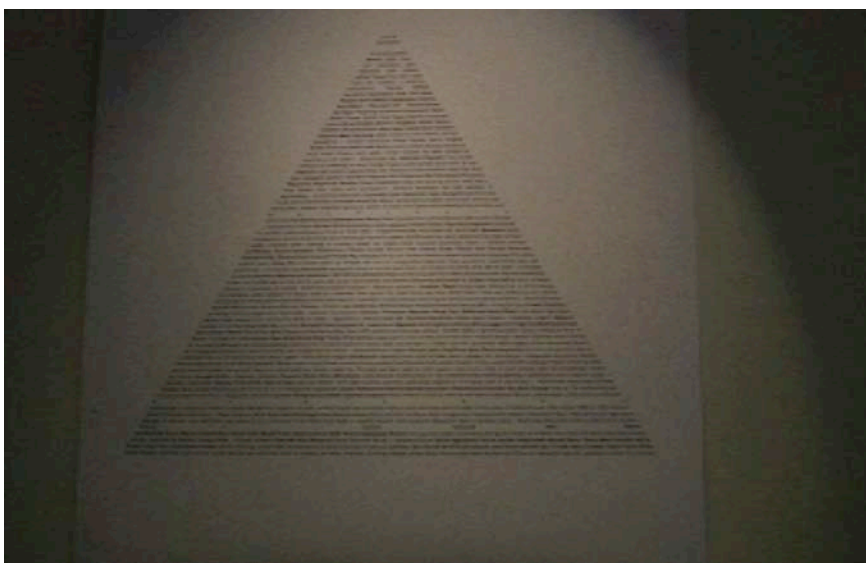
Academy Gallery A layout (following page)

Exhibition images (numbered according to Academy Gallery A layout)

See also digital video disc inside back cover.



Force field (No. 1); whitewashed timber laths, approx. 90 x 90 x 250 cm, aligned with ***Undercurrent I – tracking + leading (No. 2)*** on wall
(Source: Patrick Sutczak, video still)



Undercurrent I – tracking + leading (No. 2); digital text image; 100 x 100 cm
(Source: Patrick Sutczak, video still)

...maxima Blowfly Grass Quaking Grass Smelly Grass from northern Africa Western Asia ...
 ...podium album Fat Hen White Goosefoot Lambs Quarters Nickel Greens Pigweed Dungweed cultivated
 ...n India and parts of Asia as food crop • *Chrysanthemoides monilifera* ssp *monilifera* Baneseed South
 ...ct woody shrub yellow daisy flowers spring early summer 50,000 seeds per plant green berries ripen to bla
 ...ises after clearing or burning spread via rabbits birds livestock machinery water • *Cirsium dry*
 ...istle Canadian Thistle Corn Thistle Cursed Thistle Field Thistle Green Thistle Hard Thistle Pers
 ...Thistle Small-flowered Thistle Way Thistle pink-purple flowers feathery pappus seed wind-dispersed C3
 ...ing 97% of water taken up through tap root to transpiration important food source for small birds
 ...aster spp *Cotoneaster* evergreen shrub to 4m red pome fruit with 2 seeds carried by birds and in water •
 ...ayblossom Quickthorn Whitethorn Motherdie Haw native to Europe Africa West Asia small tree with he
 ...ies for jellies jams and syrups wine-making and brandy-flavouring pollinated by midges dispersed by
 ... cardiac insufficiency good firewood • *Dipsacus sylvestris* Common Teasel herbaceous biennial up
 ...cts in leaves seeds an important food source for small birds and mice dried flower head was wide
 ... wool medical trials (unproven) in treatment of Lyme disease warts improved circulation and as antibiot
 ... 2m pink flowers • *Erodium* spp Corkscrew Wild Geranium *Erodium* Crowfoot Herons Bill • *Fumaria* m
 ... red flowers • *Gallium tricornutum* Cleavers Threehorn Bedstraw Rough Corn Bedstraw Sticky Weed
 ...al fur fatal to lambs • *Hypochoeris radicata* Cats Ear Flatweed Dandelion yellow daisy flowers • *Jac*
 ... (Ireland) Benweed Tansy Ragwort St. James-wort Ragweed Stinking Nanny/Ninny/Willy Staggerwort
 ...y flowers pollinated by bees flies moths and butterflies may produce 120,000 seeds in growing season
 ...t Milk Thistle Whip Thistle Wild Lettuce upper leaves twist in the sun to hold their margins upright ra
 ...d by rabbits birds livestock machinery water plant can be eaten in salads soporific properties might su

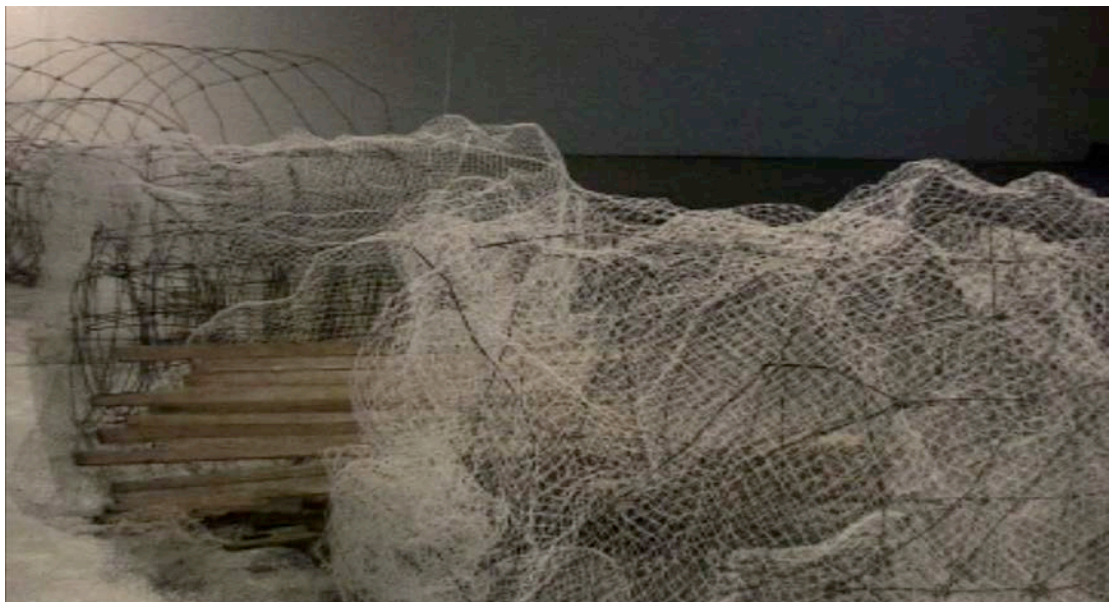
Undercurrent I – tracking + leading; (detail)
 (Source: Patrick Sutczak, video still)



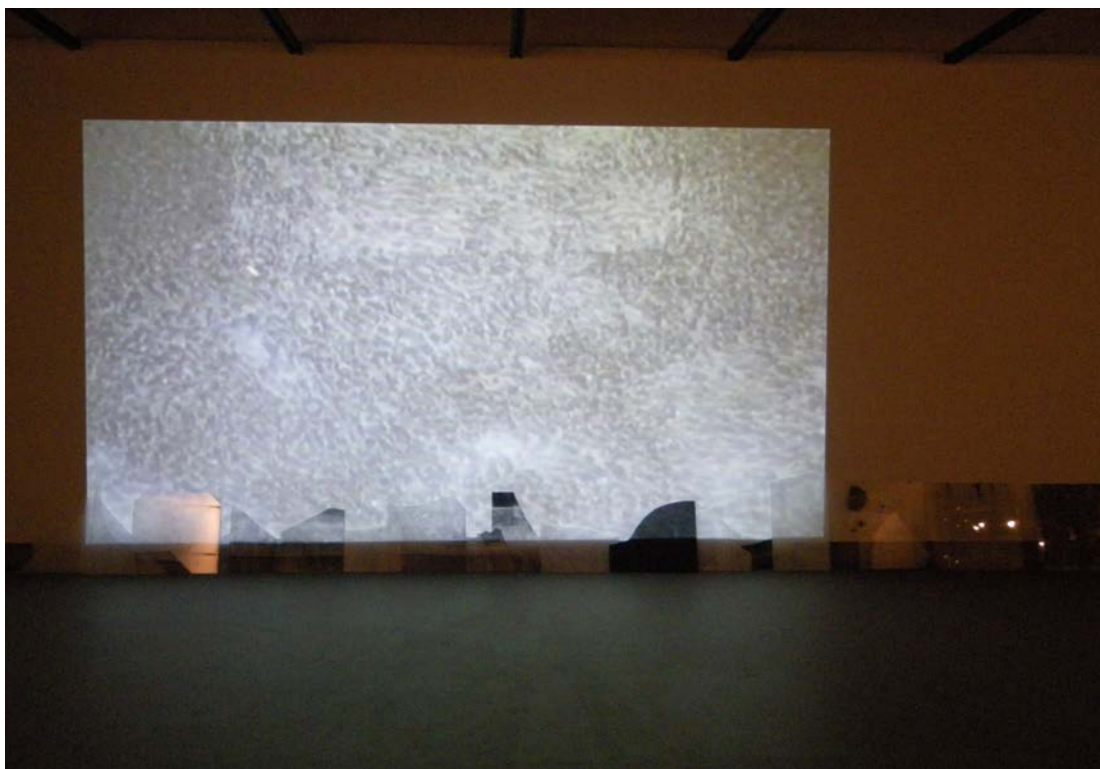
Undercurrent II – scanning (No. 3); digital image drawing; 100 x 100 cm
 (Source: Patrick Sutczak, video still)



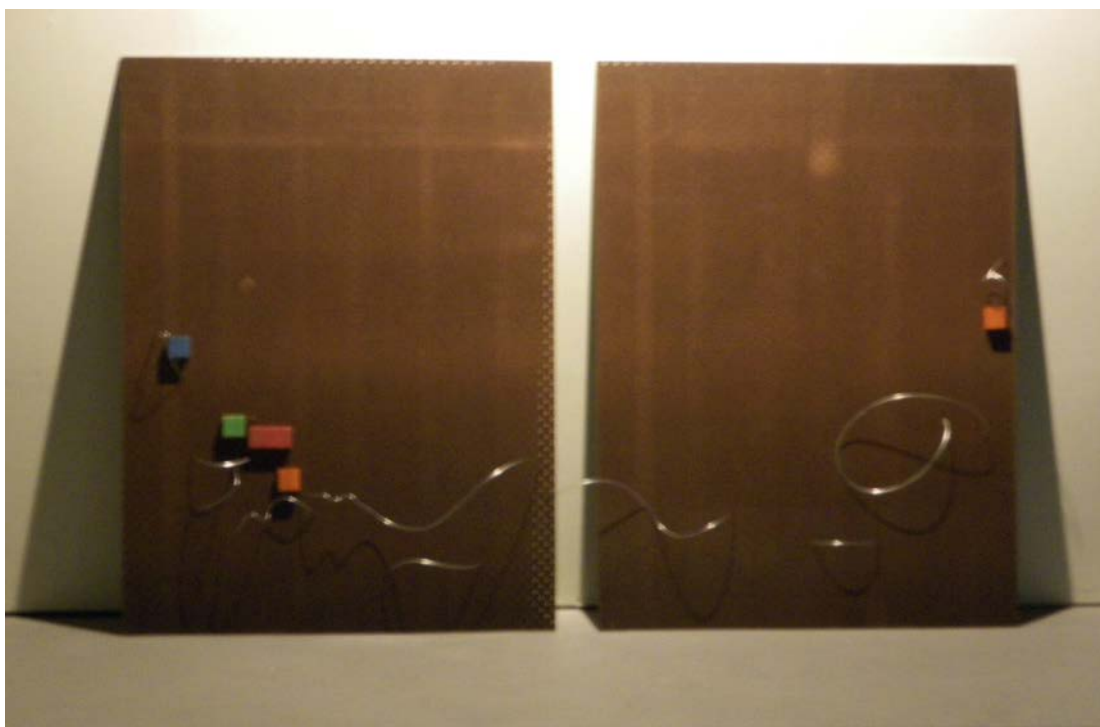
***What transpires* (No. 4)**; timber laths, ringlock fencing wire, anti-bird netting; approx. 60 x 450 x 70 cm; ***Naming* (No. 8)** behind left, and ***Abacus* (No. 7)** behind right
(Source: Lynne Larby)



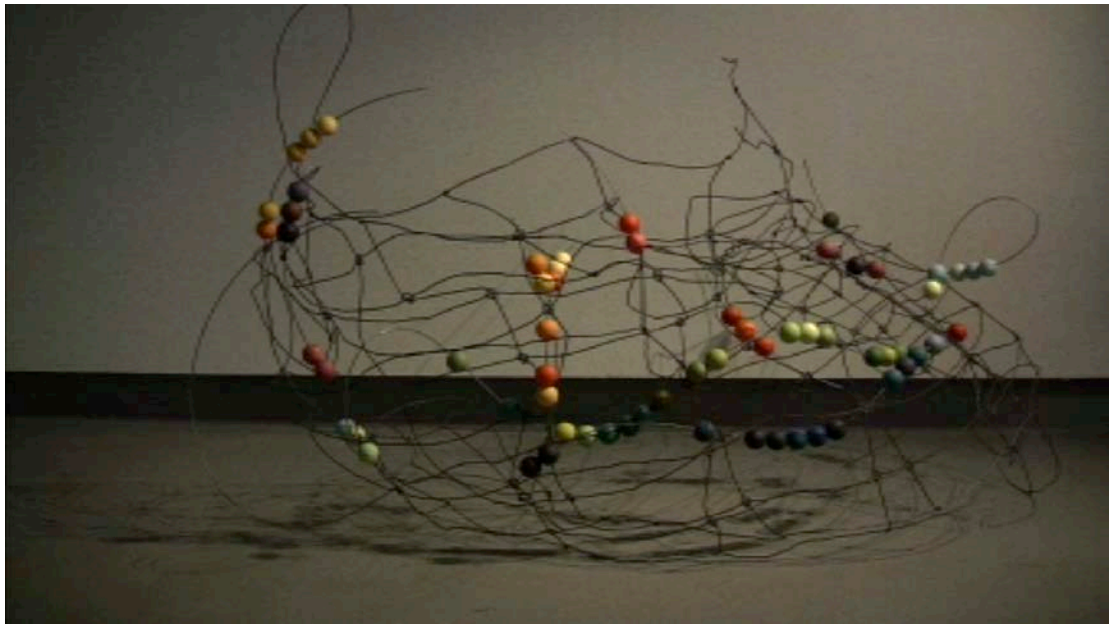
What transpires; (detail)
(Source: Patrick Sutczak, video still)



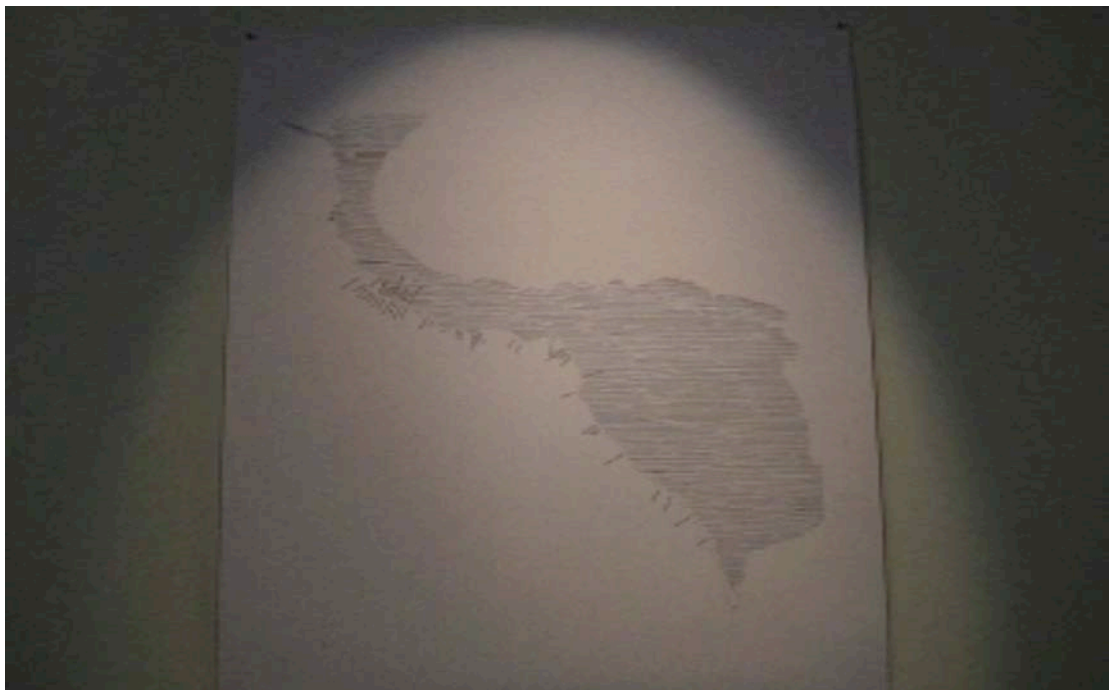
Fog lights (No. 5); video projection, glass, ink, whitewash, lichens; approx. 290 x 550 cm
(Source: Lynne Larby)



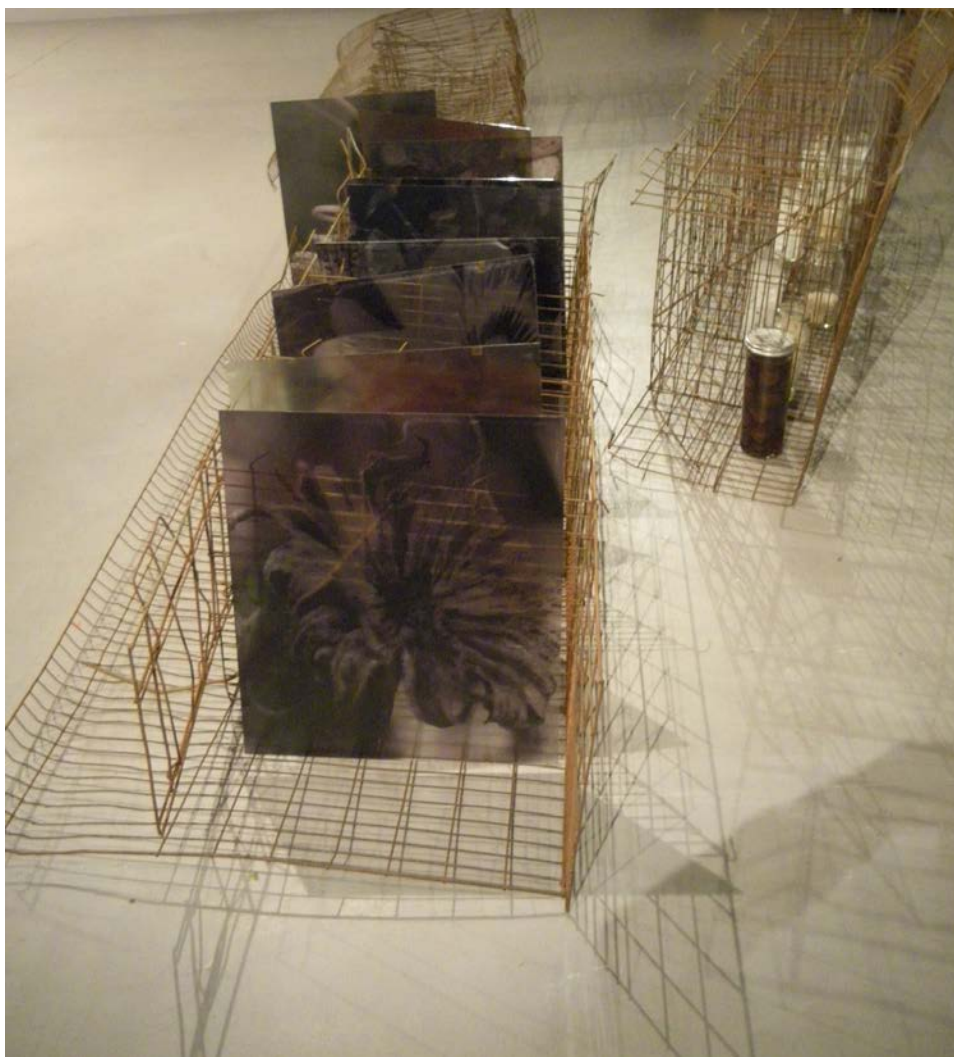
Pegging out (No. 6); masonite boards, timber blocks, tie wire, nails; approx. 122 x 195 x 12 cm
(Source: Lynne Larby)



Abacus (No. 7); ringlock fencing wire, coloured balls; 110 x 160 x 80 cm
(Source: Patrick Sutczak, video still)



Naming (No. 8); digital text and line drawing; 100 x 100 cm
(Source: Patrick Sutczak, video still)



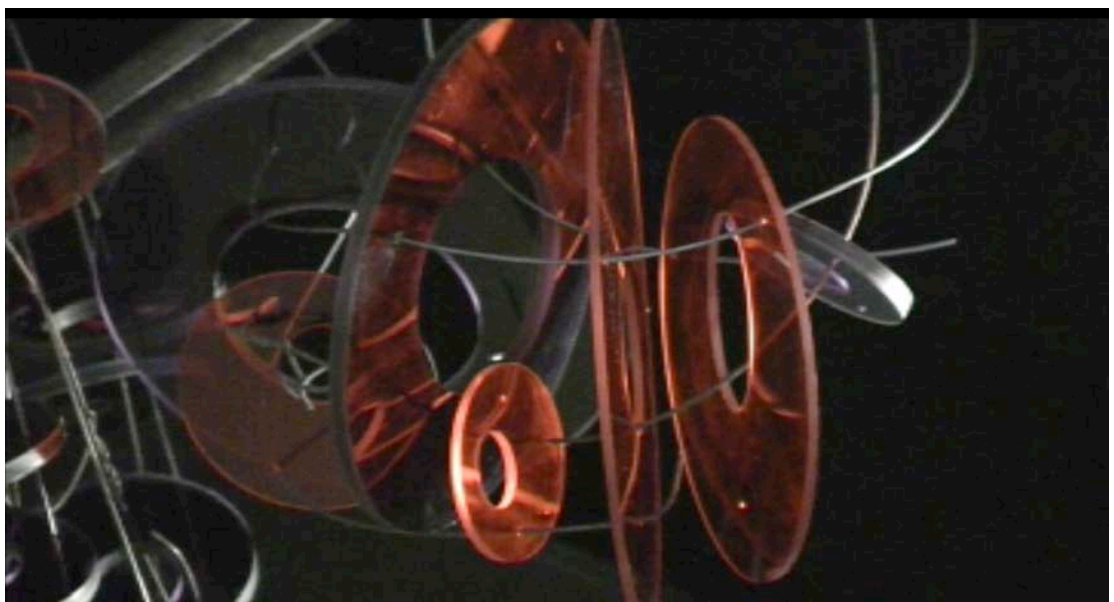
Finding equilibrium (No. 9); wire cages, digital images on glass, stenciled Fowlers jars with variable contents; approx. 80 x 160 x 380 cm
(Source: Lynne Larby)



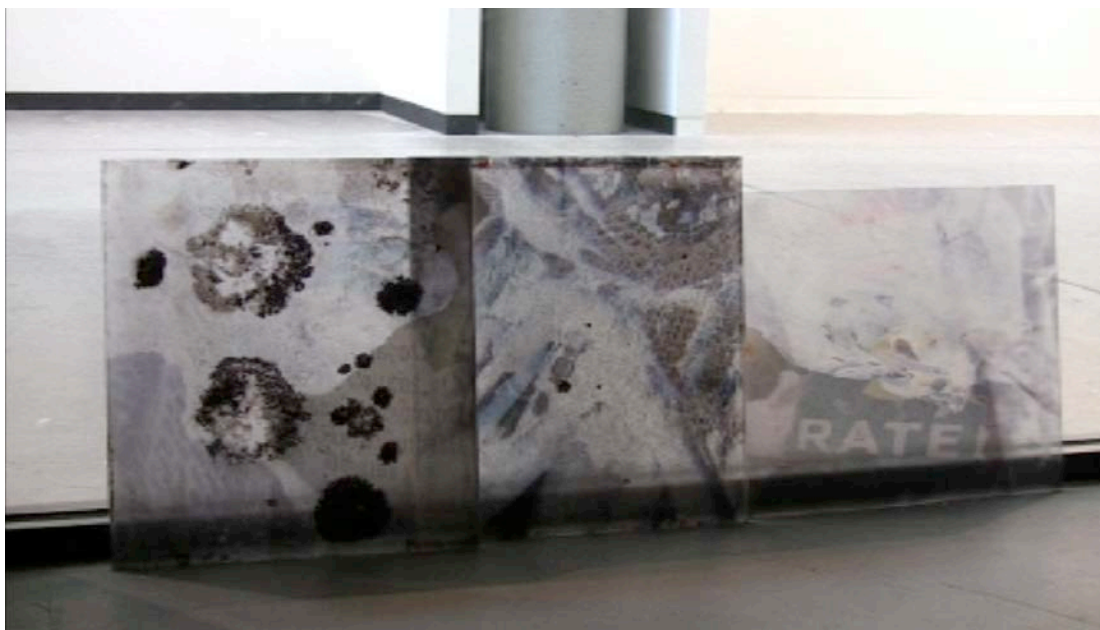
Finding equilibrium (details)
(Source: Lynne Larby)



Distillations II (No. 10); acrylic discs, fencing wire, cast light; light effects approx. 140 x 930 cm
(Source: Lynne Larby)



Distillations II (acrylic disc detail)
(Source: Patrick Sutczak, video still)



Rattus rattus II (No. 11); (floor component) digital images on glass; approx. 51 x 390 cm overall
 (Source: Patrick Sutczak, video still)



Rattus rattus II; (detail)
 (Source: Patrick Sutczak, video still)

Support work



(i) *Flutings and inclusions*; chicken wire, black oats, linoleum tiles; approx. 110 x 150 x 30 cm
(Source: Lynne Larby)



(ii) *Heavy at times, contracting to the east*; chicken wire, broken glass; approx. 120 x 50 x 30 cm
(Source: Lynne Larby)