

*In Esmeralda, city of water, a network of canals and a network of streets span and intersect each other. To go from one place to another you always have the choice between land and boat: and since the shortest distance between two points in Esmeralda is not a straight line but a zigzag that ramifies in tortuous optional routes, the ways that open to each passerby are never two, but many, and the increase further for those who alternate a stretch by boat with one on dry land. And so Esmeralda's inhabitants are spared the boredom of following the same streets every day. And that is not all: the network of routes is not arranged on one level, but follows instead an up-and-down course of steps, landings, cambered bridges, hanging streets. Combining segments of the various routes, elevated or on ground level, each inhabitant can enjoy every day the pleasure of a new itinerary to reach the same place. The most fixed calm lives in Esmeralda are spent without any repetition. Secret and adventurous lives, here as elsewhere, are subject to greater restrictions. Esmeralda's cats, thieves, illicit lovers move along higher, discontinuous ways, dropping from a rooftop to a balcony, following gutterings with acrobats steps. Below, the rats run in the darkness of the sewers, one behind the other's tail, along with conspirators and smugglers: they peep out of manholes and drain pipes, they slip through double bottoms and ditches, from one hiding place to another they drag crusts of cheese, contraband goods, kegs of gunpower, crossing the city's compactness pierced by the spokes of underground passages.*

*A map of Esmeralda should include, marked in different coloured inks, all these routes, solid and liquid, evident and hidden. It is more difficult to fix on the map the routes of the swallows, who cut the air over the roofs, dropping long invisible parabolas with their still wings, daring to gulp a mosquito, spiralling upwards, grazing a pinnacle, domination from every point of the airy paths all the points of the city.*

Italo Calvino, *Invisible Cities*

## MAPPING

To map is to measure. And the purpose of mapping is to propose to make comprehensible that which is apparently hidden from the naked eye.

The primary tool of analysis for the design and planning professions, the map both defines and limits ways of seeing, suggests topics and themes for observation and scrutiny, and ideally lays the framework for known and unforeseen relationships which influence our perceptions and designs on the landscape and the city. Its etymology rooted in the Latin mappa [mundi], implying a measure of the world, or the translation of the earth's complex three-dimensional surface onto a two-dimensional paper plane, the word 'map' involves the critical distillation of information, graphic and text, quantitative and qualitative, subjective and objective. It is the application of this critical measure and synthesis of data that distinguishes the design professions from all others, and makes possible the communication of ideas through commonly understood conventions of measure.

### Purpose of Study

To produce a careful, thoughtful, and analytical compilation of information gathered thus far, as well as a skillful and technical exploration of the new tools of digital media. Both the empirical depiction of data and information available in municipal and local archives together with maps which have not yet been invented are to be investigated. The latter may include latent, untold histories and observations, hitherto unseen relationships which may bring us closer to imagining the world of Hastings Street in a slightly new perspective. This might suggest that there is a symbiotic relationship between how 'the street' may be seen, investigated, viewed and critiqued together with how propositions for its future visions are constructed.

Product: two maps - 1) physical or material 2) ephemeral or transitory

Primary media: digital