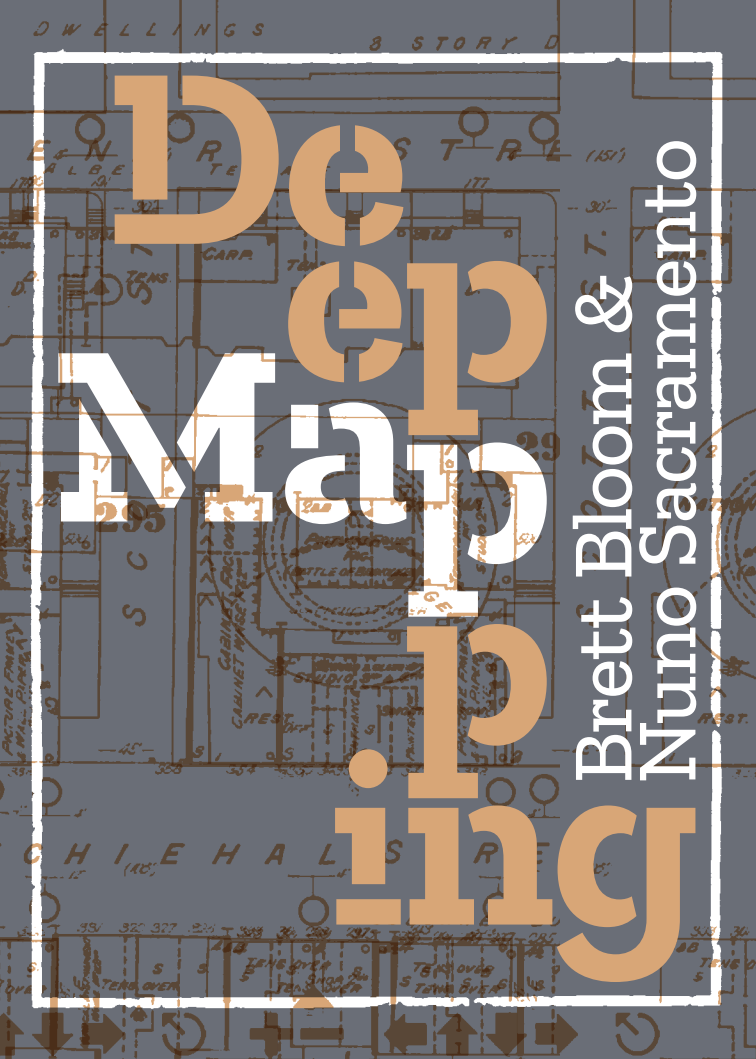


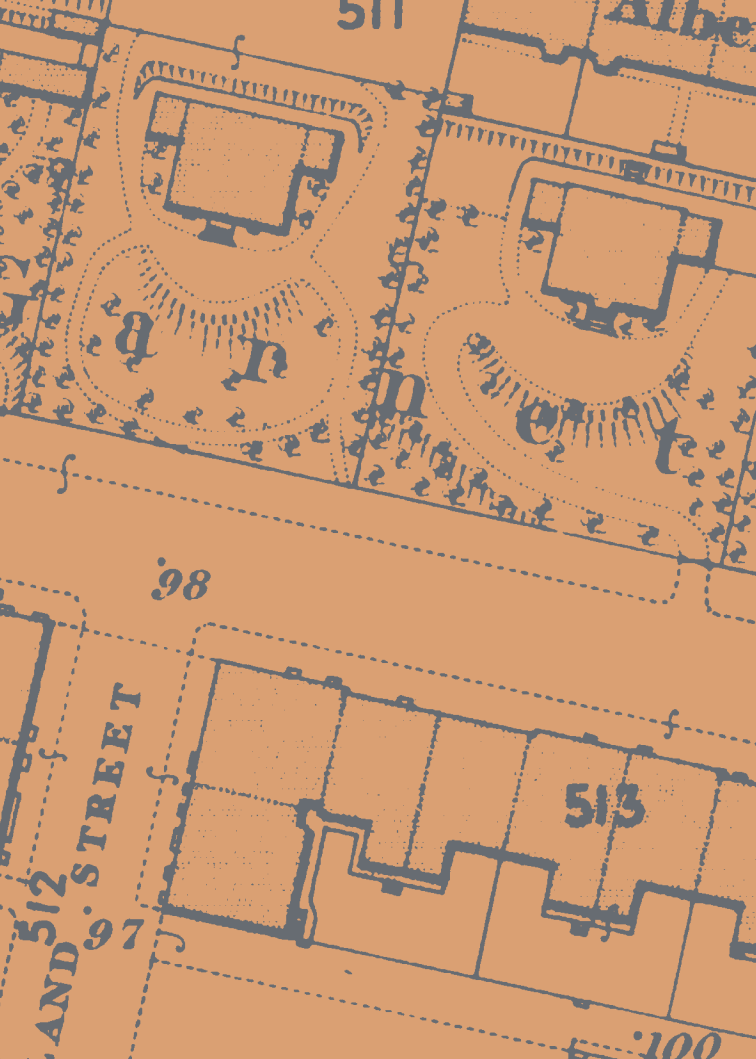
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# Deep Map Living

Brett Bloom &  
Nuno Sacramento





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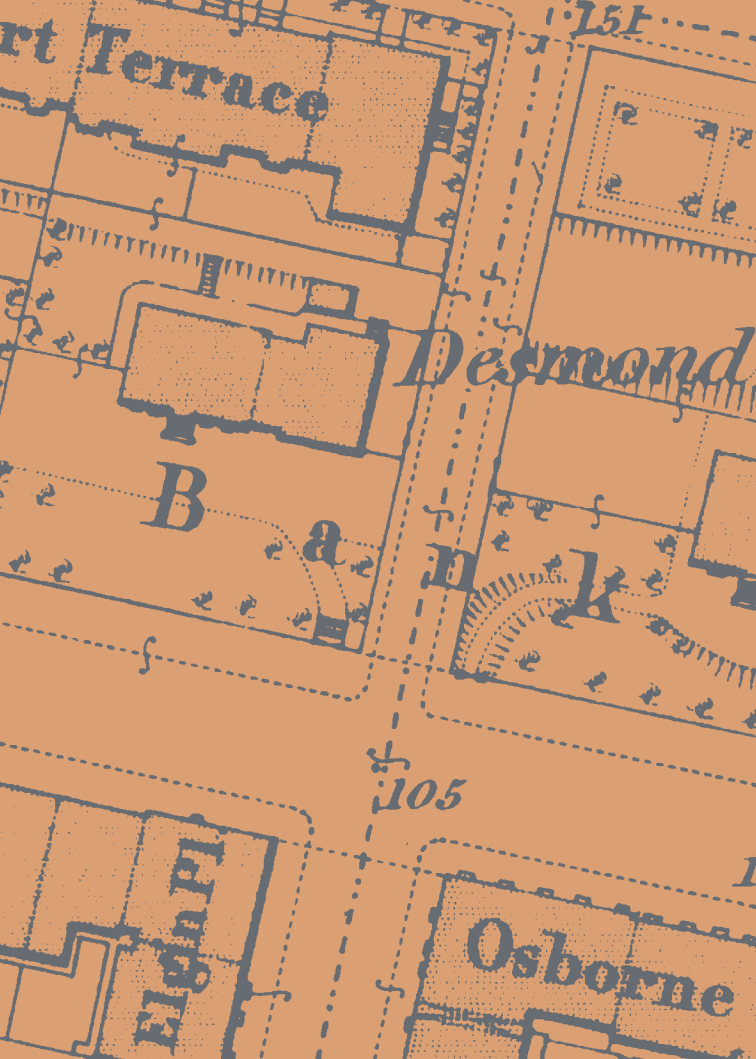
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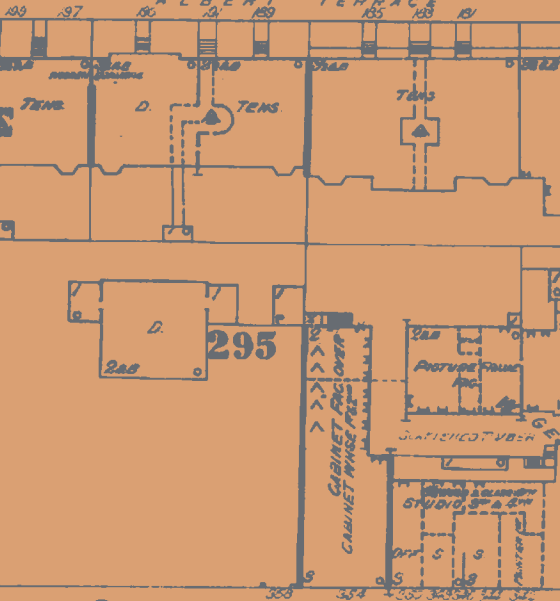
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S A U C H I E H A L L



# De ep Mäp p ing



Brett Bloom &  
Nuno Sacramento

Deep

Breakdown Break Down Press






# Mapping

October 2017

# Introduction







This book develops and encourages you to inhabit—through narratives or spatialized experiences—Deep Maps of places you want to understand in a robust, inclusive, and expansive ways, which is not possible with traditional mapping.

Traditional maps tell stories. The stories they tell are often limited in what they show. Maps are not a 'true' representation of the world. They vary in form and in content, and are always made according to convention; for example, the earth is a sphere flatter at the poles and bulging at the equator, but maps represent it as a plane. Most cartography is about a totalizing view from above, about defining borders and ownership. One aspect, like state boundaries or the political demographics of a place, will get pulled out and emphasized above all others—in the United States, there are gross oversimplifications when states are identified as either red (Republican) or blue (Democratic) based on how people vote when the reality is much more complex and multiple political positions exist. The map's focus is presented as an understanding of place through one facet of how it is thought of or

- ◀ Workshop with Nance Klehm: *Inoculating logs with mushroom spores*, Camp Breakdown Break Down Pachamanka, 2017 • IMAGE BY DANIEL KURUNA

used. It excludes the inexhaustible, vast complexities and interrelations, that any place is comprised of. The conventions that govern mapping are seen as universal, and therefore hardly discussed. A map might make you think that a place doesn't hold multiple contradictions simultaneously, or that different people from different backgrounds — for example, the perspective of colonial settler culture vs. indigenous or occupied populations — all more or less agree on what a map says of where they coexist.

During the colonization of Ireland, the British surveyed the land and renamed it. Gaelic place-names were Anglicized and the local worldview, which informed a deep relation to the landscape, was erased. Deep Maps retrieve previous place-names, adding them layer-upon-layer showing the complex waves of inhabitations of a certain place.<sup>01</sup>

Maps tell you more about yourself, the narratives you construct, and the values you explicitly or implicitly hold, than they do about an actual place. To get an understanding of an actual place, one must inhabit its multiple overlapping contradictory stories simultaneously. To this end, we began to construct Deep Maps. We were inspired by the American author, **William Least Heat-Moon's** book *Prairy Erth*, and the

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**01** In the play 'Translations', Brian Friel gives a literary description of the process, undertaken by the military, to survey and rename the landscape.

way that he envisions a written or narrative Deep Map of a place. We discuss his impact on this book in later pages.

Deep Maps propose a perspective from below, which puts the 'needs and desires' of, for example, the earth, poor people, devastated landscapes, in a relationship where they are given equal or greater consideration than the narratives of a dominant culture. We don't pretend to be objective — as we know it to be an impossible position to take — so we map subjectively as individuals and groups. We want to include different perspectives in our Deep Maps, of the people that are not represented, of the relationships that are invisible, of the positions of the more-than-human populations that are under heavy pressure and attack as the global climate breaks down.

Maps are not only made of diagrams and drawings, or crunching large data sets into a spatial representation, but also made of texts and of group-work, as in the ways we articulate in this publication through **Nuno Sacramento's** text "Deep Maps – geographies from below",<sup>02</sup> and **Brett Bloom's** instructions and

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**02** Deep Maps, geographies from below are spatial practices that recover what is suppressed and excluded from traditional mapping. They are named after radical histories / histories from below that account for historical events from the perspective of common people rather than the elites.

guidelines on how to organize a multi-day gathering in the form of a Deep Map.

Deep Mapping is a process of reading and reshaping the landscape that embraces political, social, economic, infrastructural and environmental concerns, challenging accepted knowledge and imposed belief systems. After reading this book you might realize that you already do something similar to Deep Mapping, even if you don't call it this. If you have feedback on this book or would like to share your form of Deep Mapping, feel free to contact us (see page 94). ●



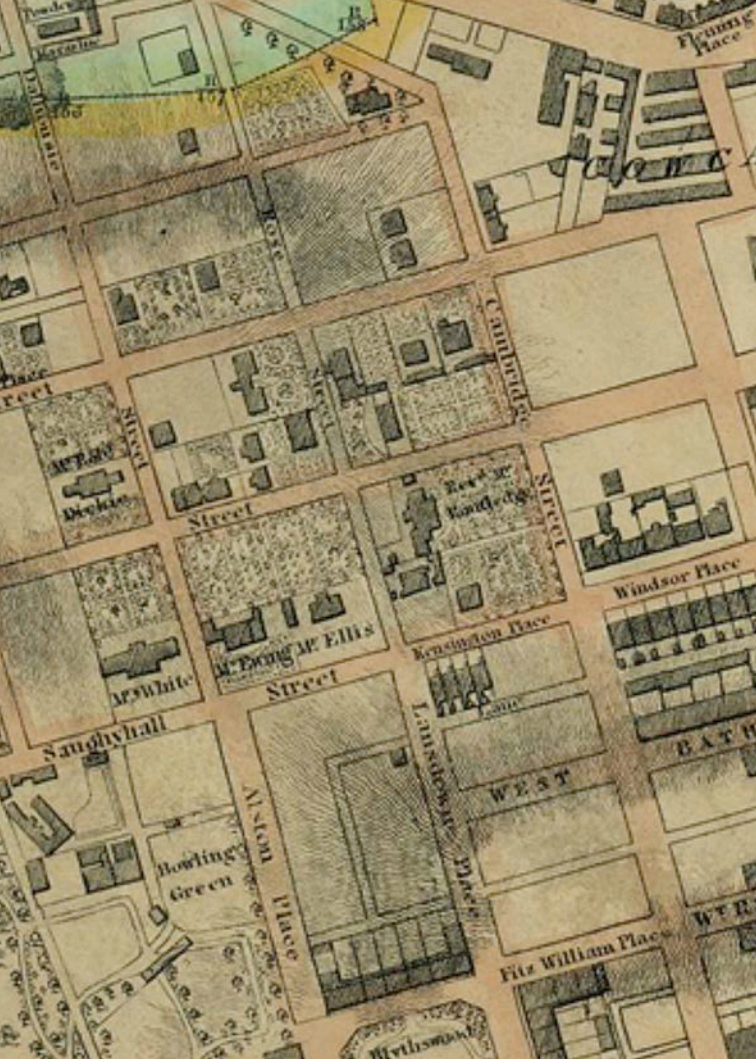
Welcome sign, Camp Breakdown  
Break Down Pachamanka, 2017



IMAGE BY JESSICA RATH



Deep Mapping  
Garnethill Park •  
Glasgow • Scotland



Fleming Place

Calcutt Street

Street

Mr. Dickie

Street

Cambridge Street

Rev. Mr. Knolly

Street

Windsor Place

Mr. White

Mr. & Mrs. Ellis

Street

Kennington Place

Saughyhall

Lansdown Place

WEST

BATH

Bowling Green

Alston Place

Fitz William Place

WEST

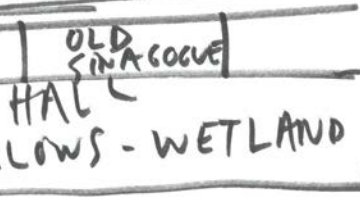
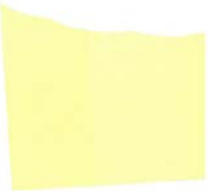
Wythswall

Deep Mapping Garnethill Park, Glasgow, Scotland





N



FT

Nuno Sacramento

# Deep Maps &



A scenic landscape featuring rolling green hills under a cloudy sky. In the foreground, a wooden fence runs across the frame, with tall grasses and a paved road curving through the scene. The text 'Geographies from below' is overlaid in large white letters.

# Geographies from below

Thrall- Northwest	Gladstone	Saffordville
Matfield Green	Bazaar	Fox Creek
Homestead	Elmdale	Hymer
Worseburg	Cedar point	Elk

- ▲ Again: let the book page represent this county in east-central Kansas. Divide it horizontally into thirds and split those vertically into quarters so you see twelve sections of a grid that looks like a muntin-bar window of a dozen lights. (William Least Heat-Moon in *PrairieErth*)

*'A story or a novel is a kind of map  
because, like a map,  
it is not a world, but it evokes one'*

— PETER TURCHI

### **Intentions behind Deep Mapping**

**I** use Deep Mapping to ground myself in a place, to re-inhabit the land in unpredictable ways paying heed to the many voices that are silent.

I started doing this a few years ago in a rural landscape near the **Scottish Sculpture Workshop (SSW)**, where I worked at the time. As a foreign male body, born in Mozambique, bred in Portugal, and having spent most of my adult life in Scotland, I wanted to inhabit that place in ways I hadn't before. This was epitomised by the moment when I left my car behind and walked through agricultural pastures with cattle, blurring what is allowed/disallowed by the Scottish Outdoor Access Code (SOAC). It was a deep psychological experience because in Portugal, as in most countries, I wouldn't be able to walk across another person's land. This coupled with my research on the place's geology, history, infrastructure, hydrology, botany, led to a new land relation.

For me Deep Maps are expansive tools that put back on the table (and on the map) the many lives, names, perspectives and positions, of the ones that, according to dominant forces, do not belong there.



**FIGURE 1:** Al Idrisi's World Map, 1154,  
with Africa at the top and Europe at the bottom

## Artistic Maps, Flat maps, Deep Maps

Early maps such as the one in this image, were both artworks and descriptions of the world.

With the focus of colonial ownership of land, the military and ordinance survey developed flat maps deprived of artistry and subjectivity. Maps were to represent the territory-as-property, using the latest surveying processes and scientific instruments such as the theodolite<sup>01</sup>.

Deep Maps, however, restore the grit and the friction of everyday life. They undermine the trickery of flat maps and their thin "accuracy" and return to earlier versions of maps as artworks.

Deep Mapping is an investigation of a site of your choice, and the discovery of what is often hidden behind the official, sanctioned and authorised. Deep Mapping is about doing things differently from ordinary cartography, shifting away from large expanses of territory. Rather, it is about the small, the subjective, the embodied, the thick, and the porous. It is about digging deeply rather than gazing widely.

The approaches between thin and deep mapmaking also differ. Large-scale thin maps measure surface, gleaning bird surveys of the land. Small-scale Deep Maps burrow like a worm. Research for Deep

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**01** The theodolite is a precision instrument, invented in the 16th Century, used to measure horizontal and vertical angles simultaneously.

Maps includes ‘an intense topographic exploration’: radical histories, bardic knowledge, lore, poetry, personal anecdotes—all stacked on top of each other in thick description.

Deep Mapping can be adapted to fit very different situations and is based on the premise that each person has the right to know her surroundings, to unpack clandestine and dense characteristics of a place, and shape this landscape directly.

Start by investigating something small scale and close to you, like a street, a bridge, an allotment, a town square, a field or a forest.

### **The Bogie Brig**

I remember vividly the day I became aware of my ignorance about land. Not just any land, but the place where I live, around my house, my work, and everything in between. Land ownership in Scotland is mostly private, but not in a way where lots of small farmers own their farms. It is archaic with a small number of large landowners, a throwback to a form of feudalism only abolished in this country as late as 2004. The shorthand to describe the land ownership pattern in Scotland is 432:50 meaning 432 landowners possess 50% of the land. To that day, it had never occurred to me that, as a foreigner living in Scotland, I should or could know the land in depth, its stories, histories and infrastructures, both official and contested. This text is a reflection on my school-



ing, from a perspective of movement from inside a car and totally dependent on petroleum. For now, the car, the road and the speed mediate my perception of the landscape.

Back in 2013, I had a chat about land ownership and history with artists **Lorenzo Casali** and **Micol Roubini**, who at that time were in residence at **Scottish Sculpture Workshop**. This conversation led to the realisation of the full extent of the Laird's grip on Scottish land, both in terms of its histories and of its deeds. Days before, they had visited **Archibald Grant**, 13th Baronet of Monymusk, and were amazed at his deep knowledge of his Estate's history and the surrounding areas dating back to pre-modern times. It became clear to me that there is a connection between this idea of entitlement (the title Laird = Lord) and a strong grasp of landscape, all underpinned by the collections of objects like painted portraits of ancestors, maps, coats of arms, armoury, stags heads, housed in a private museum within a baronial castle. This repository of how things have been for centuries results in a commitment to a specific version of the past, one that can hinder the re-imagination of alternative futures.

At the time of this conversation I was reading *Streetwork: The Exploding School* by **Colin Ward** and **Anthony Fyson** (1973), which proposed an outdoor education, not in classrooms but in the world. In the preface the authors describe it as:

FIGURE 2: Stag's heads at Mar Lodge ballroom





“a book about ideas: ideas of the environment as the education resource, ideas of the enquiring school, the school without walls, the school as a vehicle of citizen participation in the environmental decision, ideas above all about a ‘problem-oriented’ approach to environmental education.”

This stood in stark contrast to the stately castle as private repository of history and land literacy. My ‘incidental learning’ through the study and production of a public version of the landscape, would challenge the overpowering narrative advanced by the landed gentry. Narratives of power are narratives of oppression of the local poor, which also overlook the physical presence of the working foreigner only allowed in as tourist, incomer or passer by, a speedy consumer of the landscape. **Alastair McKintosh** describes his observations of the entitled in the book *Soil and Soul* (2001):

“Looking back, the guests on our Hebridean sporting estates demonstrated it all very well. Ordinary, otherwise nice people get carried along in mindsets that are bigger than they are. On a one-to-one basis, a profound humanity was very evident. But set in wider social frameworks of military, corporate, political and even religious power, it was equally evident that underneath the ermine (weasel fur),

chequebook and charm lay a basic willingness, if necessary, to use the most awesome violence to maintain privilege and keep control."

Up till then I had never realised this was also my land, not in terms of deeds, but of daily occupation of space. This awareness later allowed me to cross the threshold, leave the safety of the car, and do part of the commute by foot. The land in the North East Scotland used mainly for farming and hunting, pushes you away, ejects you — 'Get off my land' you are often told. The Scottish Outdoor Access Code, exemplified by the motto 'Room to Roam' legally allows people to walk through most landscapes. Despite this, I never felt fully welcome or comfortable walking here. Between my private home and my private job, safety was to be found inside my private car.

I am a foreigner who had moved his family to the North East of Scotland to take on a job as Director of a small rural arts organisation. Someone from a warm country and a bourgeois background whose past in Portugal, the Netherlands, and Scotland, points to the challenge of ever being able to call a place home; as someone who, despite a permanent contract and a wage, had always opted to rent rather than to buy property. Someone living in a small place and socialising in a traditional pub, constantly reminded of its condition of 'stranger'. A stranger who came to the UK for work, creating one less opportunity for an in-

digenous curator. But, far worse, someone interested in land, both in terms of its history and its current management, not seeing eye-to-eye with landlords who own large expanses of land for self-interest. The land is host to many communities, human and other-than-human, and is there for the common good.

At this point I looked for a chunk of land which could open up my knowledge of the region. I did not want to own it, but to understand it. To what extent do the communities who live in a place engage in the decision making process around the ownership and management of the land? Who holds the memories of a certain land, who passes down the stories from generation to generation? What is repressed, hidden from view, and why does this happen?

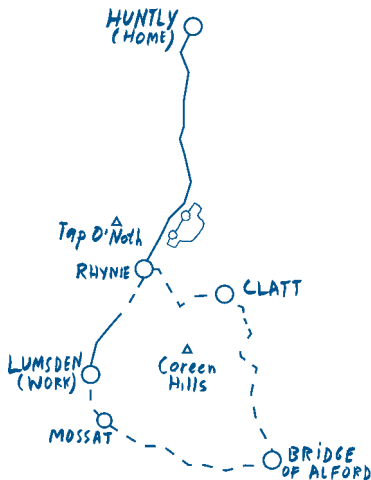
For years I looked at the landscape and saw very little. My vocabulary was incomplete referring to it in very basic ways: hills, fields, rivers, forests, plants, green, grey, brown, white, rocky, steep. These were some of the indistinctive words I used. I do not know the species of plants and animals, can't describe the geology, or the weather patterns (although in Scotland this is easy, it just rains).

I guess the logical places to start engaging with a deeper knowledge of the land would be Huntly where I live, or Lumsden where I work. Both places are relatively recent, and were set up by lords to house their estate workers. Lumsden, where **SSW** is located, was a collection of scattered houses in a barren moor, set

up in 1825 as a planned village, a “new town” in the North East of Scotland tradition.

The tools at my disposal, I thought at the time, were libraries, archives and the Internet. My view was mediated by the car, the printed book and the computer. For a couple of weeks I reflected about my position in the landscape, about movement, about crossing the rolling hills in this metal and glass concoction. My relation to the landscape was rootless. It was not about my feet even, but about the rotation of the car tyres on the asphalt. It was about my commute, that non-time, non-place moment of my day, when I listen to the radio and anticipate the next curve. This commute usually takes about twenty

**FIGURE 3:**  
Map of  
commute  
with 30 min  
diversion



minutes, give or take, depending on the weather and if tractors are on the road. One Monday the commute took much longer, as only a couple of miles outside Lumsden, I was forced to make a u-turn and look for a new route to **SSW**.

There were roadworks. I looked for a shortcut through a couple of private roads, but went in a totally different direction. I was forced to drive back to Rhynie, then Clatt, then up Suie Hill, Tullynessle Hall,



FIGURE 4: A97 roadworks



Bridge of Alford, and finally to Lumsden via Mossat. It took an extra thirty minutes, more than doubling the journey. It made me furious, because in seven hours I would do the return journey, and on the day after, and then the same again.

The roadworks on old Bogie Brig revealed the importance of this tiny structure, which to that date was totally invisible to me. It suddenly became a fundamental feature in the landscape, the only A97 connection between North and South Aberdeenshire at this localion. If blocked, there is no easy alternative. From that week on, after duplicating my commute to 56 mins, the invisible bridge gained a new significance. I was looking for a bit of land to study, and I had just found it. I never gave roads much thought, but they are part of an infrastructure that is centuries old. They were essential for the movement of people, and have an interesting history. They connected the estates, and allowed for the military to move swiftly through the land. Here they were built by the lairds and had turnpikes to collect tolls. I spent a lot of time looking into how roads were engineered, and then turned my attention to bridges.

How does one go about studying a bridge and its surrounding areas? And how does this bridge allow me to decode the wider landscape, to gain the land literacy I am looking for?

So, I find myself next to this inconspicuous bridge. Looking around I see hills, farms, a church, herds



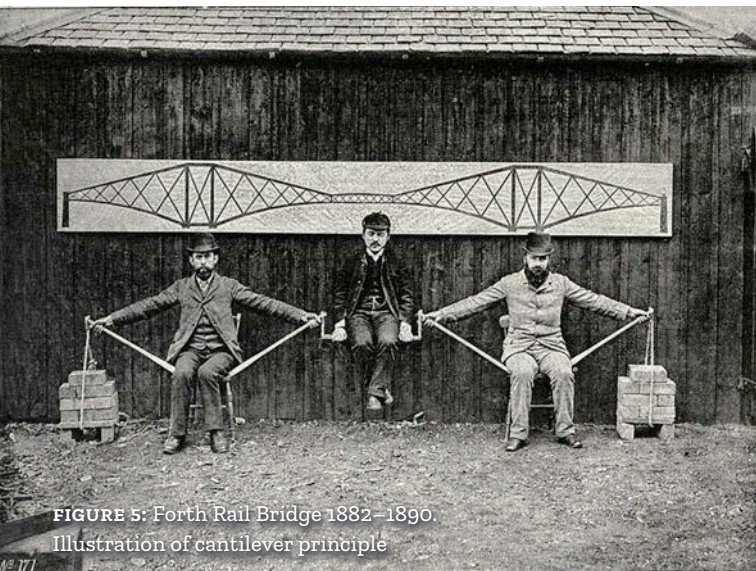


FIGURE 5: Forth Rail Bridge 1882–1890.  
Illustration of cantilever principle

FIG. 5A. LIVING MODEL ILLUSTRATING PRINCIPLE OF THE FORTH BRIDGE.

of cattle, and a river. There is to the east a patch of managed forest recognisable due to the sameness in height, width and colour of the trees. There is infrastructure too, both visible and invisible. Apart from the bridge there is a road, an electricity cable and brand new wind turbines. Buried underground are sewage pipes and fiber optic cables, above there are satellites informing telecommunications and



GPS, and around are all sorts of invisible radio and microwaves. Military aircraft roar through the sky twice daily, a constant reminder the British state is fighting faraway wars.

I have been driving this road for five years. In the beginning I saw beauty in the commute through 'balmorality', that romanticized and idealized version of Scottish culture resulting from **Queen Victoria** and **Prince Albert's** fascination with the Aberdeenshire



**FIGURE 6:** The Bogie bridge



**FIGURE 7:** The bridge and Fobie's farm

landscape. Today, and with a deeper knowledge of land ownership and management in Scotland, as well as an awareness of how global processes impact this landscape, I challenge that romanticised beauty. Looking for a method to read the landscape I turn to the figure of the bard, to the last remains of bardic culture in Wales, to someone like **Edward Willams** (1747 – 1826) better known as **Iolo Morganwg**. Iolo was an interesting character, whose day job was as



stone mason yet he was also a bard, prolific poet and self-taught polymath whose interests encompassed a wide variety of topics.

While digging through the life and work of **Iolo**, I came across, hidden deep into the back of a book, a chapter that described his interests in landscape alongside beautiful drawings and samples of his note-taking. It described his interests as: agriculture, archaeology, architecture, geology, history, horticulture, names and family history, politics, religion and topography. A website dedicated to Iolo described his interest in: druidism, poetry, folk songs, antiquities, architecture, agriculture, geology, language and dialect, pedigrees, radicalism and abolitionism.

His bardic practice was not dissimilar to a certain type of contemporary artist, and his engagement with abolitionism not dissimilar to the work of the activist. Like **Iolo** I want to discover the landscape in terms of what is present and available, but also what is absent, hidden, repressed and othered.

Searching for information about agriculture, archaeology, architecture, geology, history, horticulture, names and family history, politics, religion and topography (as researched by the bard) I head down to the public library and peruse the local history section. I also borrow some books from **SSW**'s library, and for the rest I use the Internet. Here is a small amount of what I found out about the place where the small bridge is located and surrounding areas.



**FIGURE 8:** The bard

Historical information can be found in the *Statistical Account of Scotland* published in 1794 by **John Sinclair**. The chapter that concerns us is a description of the parish of Auchindoir written by a man of the church, Reverend **James Reid**. The structure of his account is very similar to the one by the bard and is organised as follows:

- Name, Extent, Surface
- Rivers, Hills
- Minerals
- Population
- Soil, Agriculture
- Language, Antiquities
- Heritors, Stipend, School, Poor
- Miscellaneous observations

According to **Reid**, the name of this parish is Gaelic and is said to signify "the field of the chase" or "the field of the pursuit". Its shape is seven miles north to south and five miles east to west totaling 35 square miles. It is mostly hill and moor. The Bogie is the only river in the parish, snaking through the landscape, eventually reaching Huntly. There is an abundance of freestone, and a quarry giving employment to eight to ten hands and a tolerably workable limestone. One can find plenty of peat for burning. The little lime that is found is 12 miles away in the Cabrach, but the road is bad. Auchindoir is one of the few parishes in Scotland which produce asbestos. The

population in 1755 was 839. The soil is, in general, thin and dry and the land neither straightened nor levelled. On the hills the soil is spongy and wet. The language spoken is the dialect of English common in Aberdeenshire, described by southerners as harsh, giving an appearance of passion and bad humour. There are six heritors, or owners of large estates none of whom reside in the winter, and only two in the summer. There are no stated funds for the poor, except the interest of 200 Merks Scots paid by the family **Craig**. There is no strolling beggar belonging to the parish, but great numbers travelling through from other parishes. The disadvantage of Auchindoir is its want of wood, meaning that it has to be brought in from great distances.

In 1845, some 50 years later, *The New Statistical Account of Scotland* was published, as I understand with a contribution of the ageing Rev. **James Reid**, now with his Assistant and Successor Rev. **William Reid**. The structure of the account changes slightly in relation to the previous one, reflecting a shifting perspective towards the typical 19th Century collection and archiving of knowledge. It goes like this:





- Topography and Natural History
- Extent
  - Climate
  - Hydrography
  - Geology
  - Zoology
  - Botany
  - Civil history
- Eminent Men
- Antiquities
- Population
- Industry
- Parochial Economy
- Miscellaneous observations

The main change since the previous account is the annexation of the Kearn parish to Auchindoir in 1811, taking its extension to seven by seven miles. The boundaries are now Kildrummy to the South, Rhynie to the North, Cabrach to the West, Clatt and Tulleynessle to the East. The highest hills in the parish are the Coreen (1350ft) and the Buck or Buck of the Cabrach (2377 ft). Other than the extent of the parish, nothing else changes in terms of climate and hydrography, geology, zoology and botany. The changes seem to be in the areas of farming, technology, economy, and politics. The main proprietors of Estates in the parish (or Heritors) are: Leith Lumsden of Clova, Gordon of Craig and Grant of Druminnor,

Forbes of Brux, and Gordon of Wardhouse. Only the first three reside in the parish.

Since the last account the author mentions that a new village has sprung up in the parish over the last few years, and has now a population of 243. It is attracting people from all over the country, counterbalancing the decrease in population in the parish from emigration. This village is called Lumsden. In this village there are "a few traders and handicraftsmen; and blacksmiths, carpenters, masons, and tailors, are distributed through the different estates; but the mass of the population is agricultural, and the people are sober, frugal, and industrious in their habits".

The information in these early censuses is fascinating, but I do not want to go down the official historical route. I now have access to enough information not to be in awe with the knowledge demonstrated by the lairds, but feel the use of this information is limited. What can I do with it? What do I do with relationships to the landscape through its bookish history, through the official accounts other people have written about it? However important this does not open up the knowledge I am after. I must now leave my car behind and start travelling by foot.

On the first day I walk from the bridge back to **SSW**, next to the road. I do it once, in under an hour, but the lack of pavements forces me to walk on the road and dodge the cars. This is too dangerous. I could cut across the hills, but there are cattle and

calves. Farmers aren't keen on people crossing fields with cattle, and neither am I comfortable with the cows staring me in the eye. I had a moment when I thought a bull was staring at me ready to advance. The historical knowledge of the landscape does not help me crossing the fields on foot.

After much hesitation I feel relaxed. I crossed the threshold, from driving to walking, from car to foot, a threshold that not everyone is willing, able or allowed to cross for various reasons.

My complexion is darker and I look out of place. I am too fat to be a hill walker, and don't dress or behave as a tourist. I look lost. So if I am not a tourist, a hill walker or a farmer, what am I, and what am I doing here? I am a curator and a overweight city guy who scans the landscape in a totally inadequate way. I am here to learn about the landscape, so that makes me a learner.

For the next few days I walk part of my commute, not next to the road, but through a farm road. There are no cars, no noise other than the birds', and the air is fresh. It feels wholesome. At this point, I could start poetically describing the hills and the wild life I see, but I am going to spare you from that. I am reminded of a review the poet **Kathleen Jamie** wrote about the book *The Wild Places* by **Robert MacFarlane** in which she says:

"when a bright, healthy and highly educated young man jumps off the sleeper train and heads this

way, with the declared intention of seeking 'wild places', my first reaction is to groan. It brings out a horrible mix of class, gender and ethnic tension. What's that coming over the hill? A white, middle-class Englishman! A Lone Enraptured Male! From Cambridge! Here to boldly go, 'discovering', then quelling our harsh and lovely and sometimes difficult land with his civilised lyrical words".

Although I do not fully match this description for I am not English and some would argue nor bright, I know there is a bit of me in her critique. But I hate hill walking, and I don't enjoy convoluted descriptions of landscapes. I am not interested in overstating a claim to have discovered the landscape, nor do I think walking is better than driving. They are different things. The only change in this switch from driving to walking is the fact that I am now using the body, rather than the car and petrol, for locomotion and protection. The direct impact of this is that I feel tired and the journey takes longer. It slows me down... I realise the commute is about crossing space but also about time.

In industrialised and semi-industrialised Western societies time is seen as a valuable commodity and treated as limited resource. This is how I approach time and structure my everyday. Time is always limited. I organise my life around the 9-5 working week. Then I calculate the commute, how long it takes to



drop my son Leon at school, how long it takes to do the shopping, and all the other chores.

The way I measure time becomes crucial to the way I live. Before the introduction of the pendulum clock by **Christian Huygens** in 1657, time was measured in relation to the cycles of the sun and moon, the seasons, the harvest. The pendulum clock severed the connection between body, time and nature. I think of time in terms of hours, minutes and seconds. **Riyad A. Shahjahan** in the essay *Being 'Lazy' and Slowing Down: Toward decolonizing time, our body, and pedagogy* quoting **J. Fabian** says that:

'Linear Eurocentric notions of time were used to sort individuals into opposing categories such as intelligent / slow, lazy / industrious, saved / unsaved, believer / heathen, developed / undeveloped, and civilised / primitive'

There is a moral imperative to work hard and to make every second count. The fact that I am walking and not driving, produces a feeling of guilt, as if I am wasting my time.

### **To conclude**

Can I afford the time to map the territory using my body, slowing life down and carefully listening to the suppressed 'voices' in the landscape? All the place-names that have been translated as the result of colonising practices, all the people who fought landlords

to gain access to the land, all the forgotten stories and apocryphal myths, all the amateur botanists and birdwatchers that pass on the vernacular names of plants and animals, all the self-organised groups fighting for food sovereignty — and against poverty and climate breakdown — all the permaculture and the biodynamic practitioners, all the feminists and indigenous / minority rights activists, all the folks restoring and re-wilding landscapes... all the people who from a deep time perspective look to when glaciers carved landscapes, when humans first settled and started shaping their environments through hunting and agriculture, to their first spiritual practices.

I find the time to slow down and pay attention to the challenges the land is currently facing, the outside threats, the changes of use and all forms of commoning and restoring them.

Only slowing down and listening patiently allows for a move from thin to deep mapping. This process changed my relationship (as a foreigner) to the Scottish landscape. The multiple forms of knowledge brought together in this text, together with the embodied and situated experiences of being in the land, led to a realisation that belonging and becoming have more to do with knowing, than with owning. ●

## The Lumsden Method • 2013

1. Choose a place or an object in the landscape. Start with a small geographical area, somewhere you go everyday, preferably something inconspicuous.

*I chose the Bogie Brig in the Parish Of Auchindoir and Kearns in Aberdeenshire, which was an invisible bridge along my daily car commute between home and work.*

2. Pay attention to small details. What you find might be different from what you are looking for.

*Colin Ward and Anthony Fyson talk about education which takes place in the street, not in the classroom. They also mention the difference between what the teacher intends to teach, and what the students actually learn. They call this incidental learning.*

3. Like the bard, nomadic and amateur polymath, enquire about the several layers of place (agriculture, archaeology, architecture, geology, history, horticulture, names and family history, politics, religion, topography, and etc.). Collect historical information about it. Has any description of the place been written? If not, you will write one.

4. Research the history of local infrastructure.
  - a. *Road infrastructure and bridge infrastructure are a good starting point. I found an essay about turnpikes (toll roads) and how they were engineered specifically in Aberdeenshire due to the wide proliferation of granite stones.*
  - b. *When was the electrical infrastructure rolled out in the landscape? What kind of pylons are used, and who designed them? How is electricity powered – coal, oil, or nuclear? Are there new energy sources like wind turbines or photovoltaic solar panels? What is the internet infrastructure like? What about water supply?*
5. If possible traverse the space by motored vehicle.
  - a. *For five years I drove through this landscape as part of my work commute. I used at least three different cars, all second-hand, all with different engines, shapes, tires, allowing different feels and speeds.*
  - b. *I often took public transport, an erratic and empty school bus, a double decker that allowed me to see things from a speed and height much different from the car.*



6. Place your body in the landscape. This in itself can be a edgy action if your body / your complexion or your actions are unexpected.
  - a. *For a few days I decided to leave my car behind and walk part of the journey. This dramatically changed my perception of the environment, and slowed down the time of my commute. The body, rather than the car, mediated my relationship with the landscape.*
  - b. *In Scotland, for a white man, a couple, or a small group, it is safe to walk everywhere. Walking is allowed according to the Scottish Outdoor Access Code without being considered trespassing. There are some rules but in general it is possible to walk everywhere.*
  - c. *For a young non-white man, or even a woman alone, walking might not be regarded as a normal activity. Do it anyway.*
  - d. *It is interesting to map what kinds of activities and groups of people are allowed in a certain landscape and why?*
7. Talk to the elders. The oral history of a place offers perspectives from 'below', insights of day-to-day activities, as well as different protagonists. If you ask an eighty year old person to tell you the stories told by their grandparents, you are going back over a hundred years.

8. What languages are spoken there. Be attentive to language and dialect.

*The Aberdeenshire language is being spoken less and less, but many people in the region still regard it as their choice of language to describe features in the landscape, or talk about more personal things.*

*English is regarded by many native people in North East Scotland as technical/practical, while Doric more as poetic.*

9. Compile everything into a text and discuss it with all the people who helped you in the process of knowing the landscape. ●





X = birch  
⊗ = tree  
shaded = stone  
= = steps

Deep Mapping sketch of Garnethill garden by Emma Coffield

## Description of two-hour Deep Mapping workshop

**W**hat do maps tell us? And what do maps conceal? Going beyond the diagrammatic depiction of a particular geography (*geo*=earth, *graphy*=description),

Deep Maps open up a space of intense topographic exploration where conflicts and contradictions, utopias and aspirations are stacked on top of each other creating new stories and metaphors.

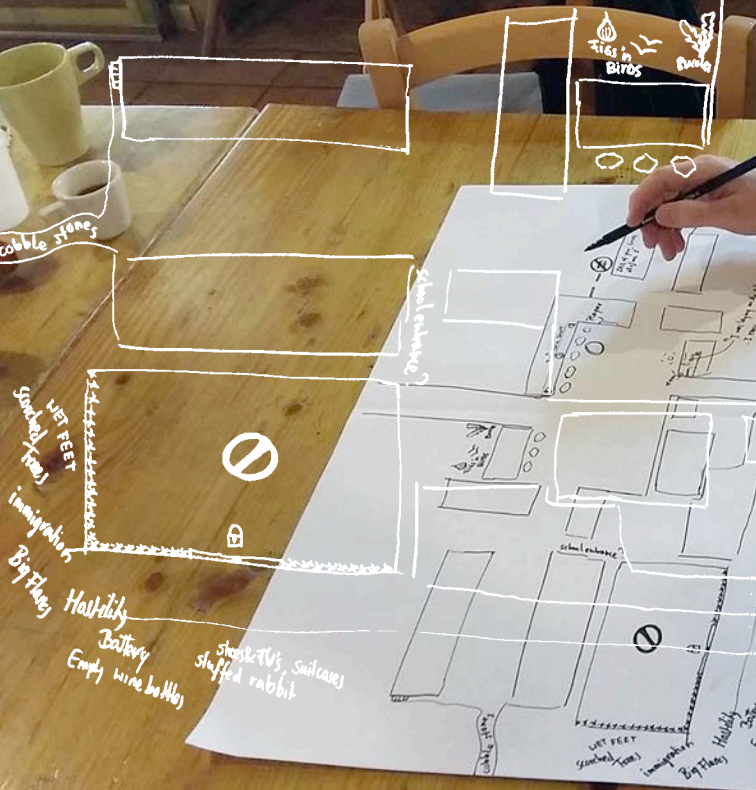
In this workshop we will start by looking at historical and current maps and ask:

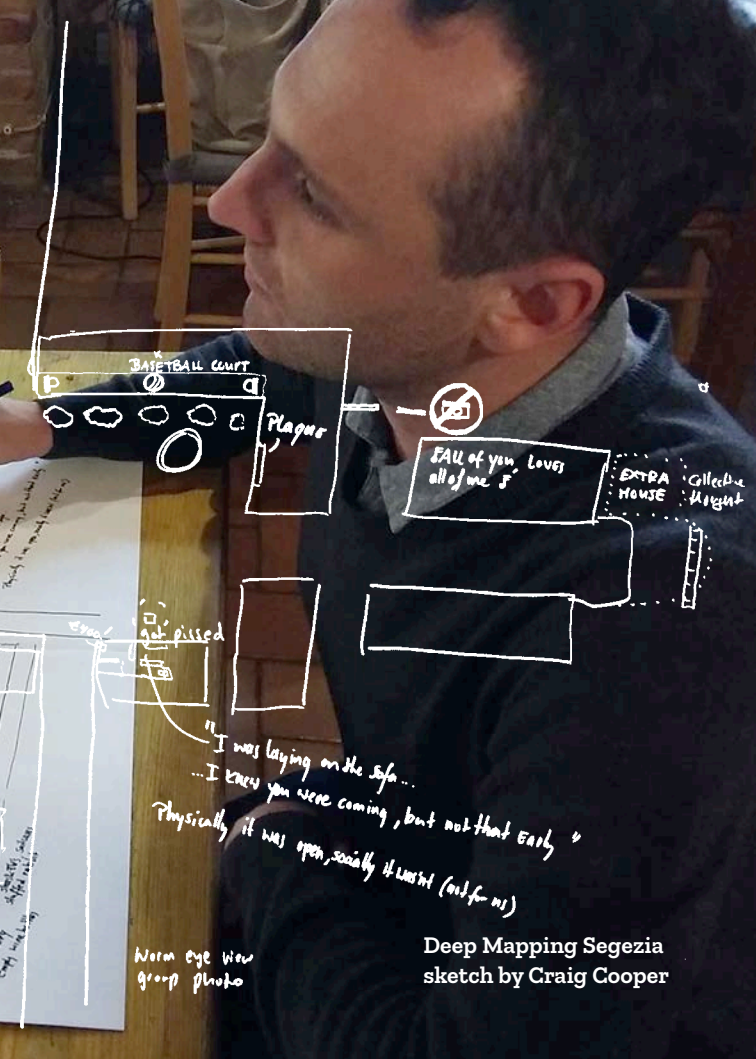
- what do they tell us about this place?
- what else is there to know about this place?

Then we will speculate about possible events and apocryphal stories that might have taken place there, about geological time, land ownership and use, insurance plans and fire risk, infrastructure and energy, sustainability and ultimately about our role as citizens in imagining and shaping the city.

The workshop will consist of a short presentation, collective map reading and a walk around the block. ●

# Deep Mapping Segezia • Puglia • Italy





BASEBALL COURT

Plaque

EALL of you, Loves all of me 5

EXTRA HOUSE

Collective thought

got pissed

"I was laying on the sofa...  
...I knew you were coming, but not that Early"  
Physically it was open, socially it wasn't (only for us)

Warm eye view  
group photo

Deep Mapping Segezia  
sketch by Craig Cooper



▲ Walking the perimeter of Segezia.

▶ Deep Mapping Workshop Segezia kitchen



SEGEZIA - PANORAMA







DALLA STATALE BENEVENTO - FOGGIA

ARCH. C. PETRUCCI - XVII



A group of people are sitting outdoors under a wooden trellis structure. In the foreground, a large wooden sign is visible. The sign has the text "POST-OI" in black and "CULTURE" in green. The background shows a red building and lush greenery.

**POST-OI**  
**CULTURE**



**Post-Oil Culture, Camp Breakdown Break Down**  
**Pachamanka, 2017 • IMAGE BY FERESHTEH TOOSI**



# Brett Bloom

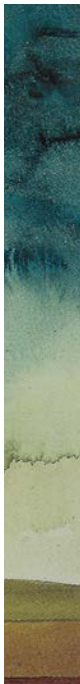

PHOTO OLIVER RUDKIN



# Deep Maps







**M**aking a *Deep Map* is a way to be conscious of a place in such a manner as to hold multiple layers of understanding of the present moment in a non-reductive and robust manner. This is in contrast to the ways we normally speed through and consume the landscapes and places of our petroleum-driven, industrialized lives, and the related sense of self this produces. A *Deep Map* of a place includes many things: direct perceptions of that place; its inhabitants' memories; embodied understandings as place enters you in numerous ways that are emotional, psychological, physical, spiritual, and transcendental; geological formations; more-than-human actors like animals, plants, microbes, and landscapes; historical developments from different eras; weather patterns; agricultural uses; modern infrastructure; bioregional processes; contradictory ideological ratiocinations; and more. A *Deep Mapping* of a place potentially has no limits to complexity as long as it is meaningful and you have — or a group has — the ability to hold an awareness of the varying ways of understanding. The layers can be added as long as this helps elucidate and makes present a complex way of relating. This short text describes where the idea of a *Deep Map* comes from, and how it can be developed further and applied as a methodology in direct social and spatial encounters.

The idea of a Deep Map, as an emergent method—and cultural formation—for thinking the world in terms and ways that work to eliminate petro-subjective positions,<sup>01</sup> is directly inspired by **William Least Heat-Moon**'s book *PrairyErth: a deep map* (1999). In the book, he describes borrowing the ethnographers' process of "thick description." This concept was introduced by anthropologist **Clifford Gertz** in his book *The Interpretation of Cultures* (1973). A thick description enumerates a culture and its behaviors, while it simultaneously gives a dense context so that the behavior becomes understandable to those not a part of the culture being described.

**Least Heat-Moon**'s use of Deep Mapping takes on a powerful literary approach to understanding a place. *PrairyErth* tells the story of several counties in Kansas that once thrived, but are now in severe decline with few denizens. **Least Heat-Moon** creates incredibly dense contexts for telling the stories of the current inhabitants and what might motivate them to stay as things continue to decline and the world changes around them. **Least Heat-Moon** starts each exploration of the various Kansas counties he covers in *PrairyErth* with a bevy of quotes. He takes them from historical records, daily newspapers, poems, philosophy books, and many other sources from the local culture as readily as elsewhere. These quotations begin to sensitize you to the many things he will be talking about in the pages that follow im-



mediately after. In presenting you with a particular place, he might describe important geological formations, then move on to how the indigenous people used the land, their displacement by settlers, the fast industrialization of the place, and then the decline of the modern economy, which sets the stage to meet people who have stayed in towns that are mostly vacant and falling apart. The book is a dazzling achievement that makes the stories of these places thrive and become tangible, almost a shared reality with the people he talks to.

### **How to Inhabit a Deep Map**

I am an artist and activist, and am interested in how I can make cultural tools that help shift us out of one way of being in the world into another that is less violent and destructive, which can help us survive climate breakdown and chaos. Instead of making art that you look at, I make work that you experience directly in a cultural way, very much like you would if you went to a concert where you were asked to sing and clap along the entire time. Your presence and your expression of yourself are critical to the success of the gathering. I have 20 years of experience working as an artist in groups and making art collaboratively. This has given me a lot of experience in facilitating all kinds of group processes to amplify the subjects explored.

I use Deep Mapping as a cultural tool that can help shift our behavior and allow us to experience what it might be like to have petroleum out of our sense of self and the kinds of social formation we nurture. **Least Heat-Moon** makes Deep Maps with writing; I have borrowed this notion to carefully craft immersive experiences to be shared and gone through with others. They have been organized and realized with the explicit purpose of practicing the de-industrialization of our individual and collective sense of self, to begin to understand what post-oil subjectivity might be. I have organized long camps and workshops where a Deep Map is created for people to enter.

Inhabiting a Deep Map is a social process, a pedagogical tool, and a way of tuning yourself to the complexities of being in any place. I work to convey a strong sense to the people who join the camps and workshops that they will be experiencing the given place we are in in a way that differs dramatically from petroleum-based space and time, which flattens places and our experiences of them.

I co-organized a camp in rural Scotland, in the summer of 2015, that focused on the dramatic landscape that surrounded the **Scottish Sculpture Workshop (SSW)**, the venue that hosted the gathering. This landscape is heavily industrialized, yet maintains a beauty and mystery that gives one a sense that it could be restored and understood in radically other ways. The camp lasted 11 days. Around 30 people

attended. We engaged where we were with directly embodied learning processes. We used exercises that come from a variety of sources. One source that is used frequently is Deep Listening. It is a practice developed by the American composer and electronic music pioneer, **Pauline Oliveros**, to train ourselves to use our vast perceptual capacities to sense sounds, energy flows, and ancient rhythms in ourselves and the world. A simple beginner's exercise—that has many similarities to meditation, but is directed towards the outside world and not one's inner peace—is to sit and listen for 30 minutes to all the sounds one hears moving from the global (hearing everything at once) to the focal (listening to a specific sound until it stops). The results are always quite surprising. Thirty people listening all to the same sonic environment in this way will each come up with very different understandings of what it is they heard. It becomes immediately clear that the wildness of existence is just on the other side of a very permeable threshold!

We combined these exercises with discussions about climate breakdown and our fears about the future. We read and discussed texts that sensitized us to various issues like animistic knowledge and how to regain the powerful tools of sensing the world that we have evolved with, but suppress with regular calls to being rational about everything. We had guests come and talk about a variety of subjects that included land reform, soil and spirituality, re-inhabiting rural Scot-

land via the tradition of hutting, and more. We had workshops where we walked, with ecologist **Nance Klehm**, around the small town where **SSW** is located and learned empathic tools for understanding plants and their characters in addition to the medicinal properties of these plants that were growing in the cracks of sidewalks and in alley ways. Another workshop, led by soil scientist **Bruce Ball**, had us looking at soil samples everyone was asked to bring from their homes so we could understand how the soil worked and how to gauge its relative health. We made excursions to a nearby permacultural farm. We took a longer trip to an enormous rewilding initiative, on 10,000 hectares—by an organization rewilding the Scottish landscape—**Trees For Life** that is restoring the Caledonian forest on a former estate where over grazing and hunting for many generations had destroyed much of what had been there.

We had a sauna made so people could relax after the long 12 hour days of activities. The interior was made from locally harvested larch and the rocks that sat on the wood burning stove came from streams, fields and the hills surrounding **SSW**. The exterior was made from old whiskey barrels and had an amazing smell every time it rained. The sauna was used by artist **Mari Keski-Korsu** to do whisking and heat balancing for those who wanted it. This is an ancient Baltic healing tradition that she is trained in. **Keski-Korsu** made whisks from various trees that were

in the hills surrounding **SSW**. A typical session went like this: you would sit in the sauna with **Mari** for 30 minutes, exit and cool down a bit, then reenter after she rinsed you with birch water. You would lie naked and face down on a pillow of aromatic leaves. **Mari** would then whisk your body, swirl heat from the top of the sauna down over your body, and then massage parts of your body with the tree branches. Next you would turn over. A hot bunch of leaves put on your genitals. More clumps of hot aromatic leaves put over your face. And even more put under your arm pits as **Mari** continued to move the hot air over your body, beat the soles of your feet, and literally melt your consciousness into a completely other place. **Keski-Korsu** also introduced the group to animal communication via a workshop with Clydesdale horses, which were used for centuries to work the landscape.

After many days of being constantly immersed in these kinds of experiences, a relatively strong group cohesion emerged for most people as did an alternate sense of place and time. This was not just my own perception, but something that was communicated to me directly or in passing when I overheard others making statements that revealed this, particularly about their shifted sense of time. This has been an organic part of all the Deep Map situations I have organized. Each group arrives at this state at a different moment, but they do get there and the Deep Map is an important part of this.

## Extending Deep Mapping

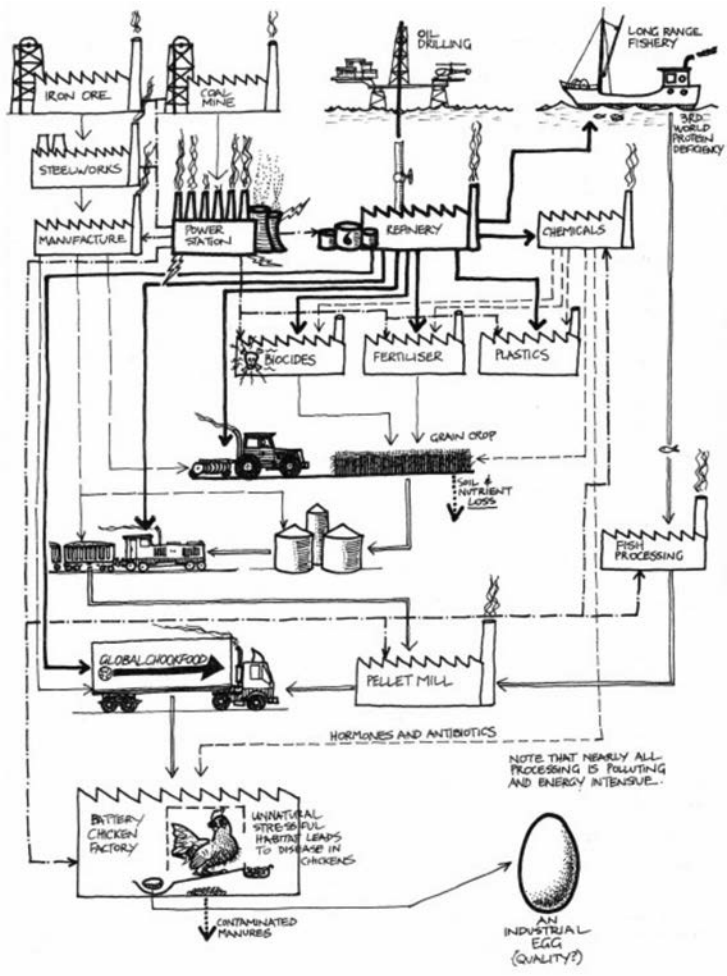
Permacultural resource mapping, developed by the late **Bill Mollison** and others, can be used to help visualize aspects of a Deep Map. These processes are highly compatible and are very powerful when combined. I am constantly inspired by illustrations from *Permaculture: A Designer's Manual*, by **Bill Mollison** (1988), in particular two maps that show the production of a single chicken egg. One shows an industrial egg and all the resources that go into making it, complete with all the energy intensive and wasteful processes like the burning of fossil fuels to make many of the materials needed to house, feed, and transport eggs laid by the chickens. This map is contrasted with a another that shows a permacultural egg and how its making dramatically reduces the wasteful and polluting energy inputs needed by creating things like self-generating food sources that feed the chicken as the chicken's waste feeds it, and so on.

**FIGURE 1** [P. 67]: Industrial methods of producing an egg.

**FIGURE 2** [P. 68]: Permaculture methods of producing an egg.

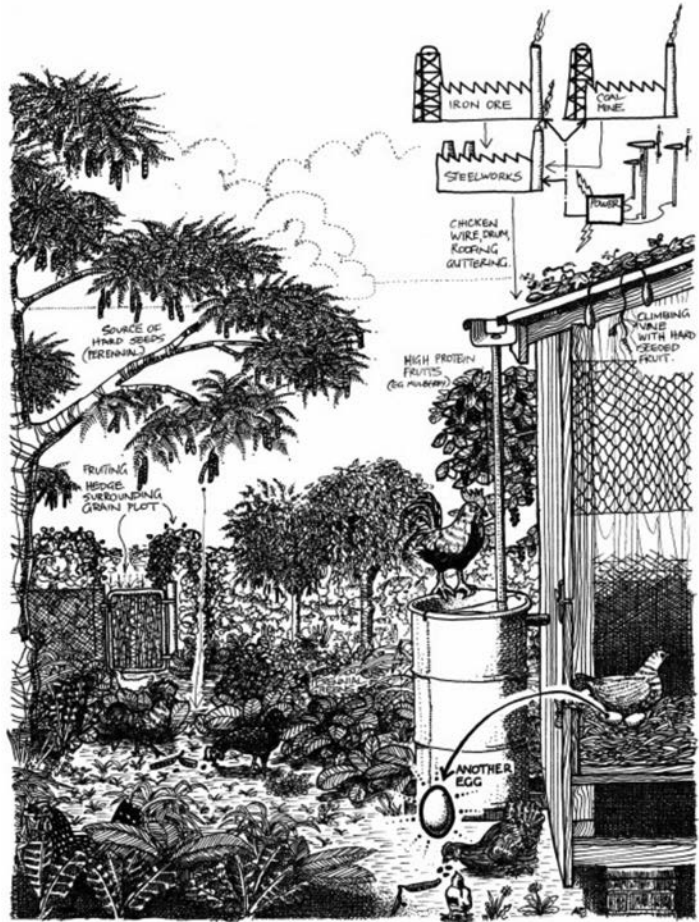
Both images from *Permaculture: A Designer's Manual*,  
Tagari Publications, 1988

**FIGURE 3** [P. 69]: The Petroleum Tree,  
Socony-Vacuum Oil Company, 1957

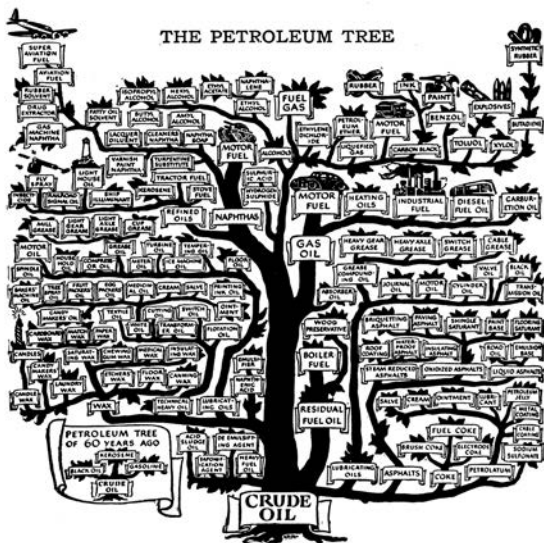


NOTE THAT NEARLY ALL PROCESSING IS POLLUTING AND ENERGY INTENSIVE...

AN INDUSTRIAL EGG (QUALITY?)





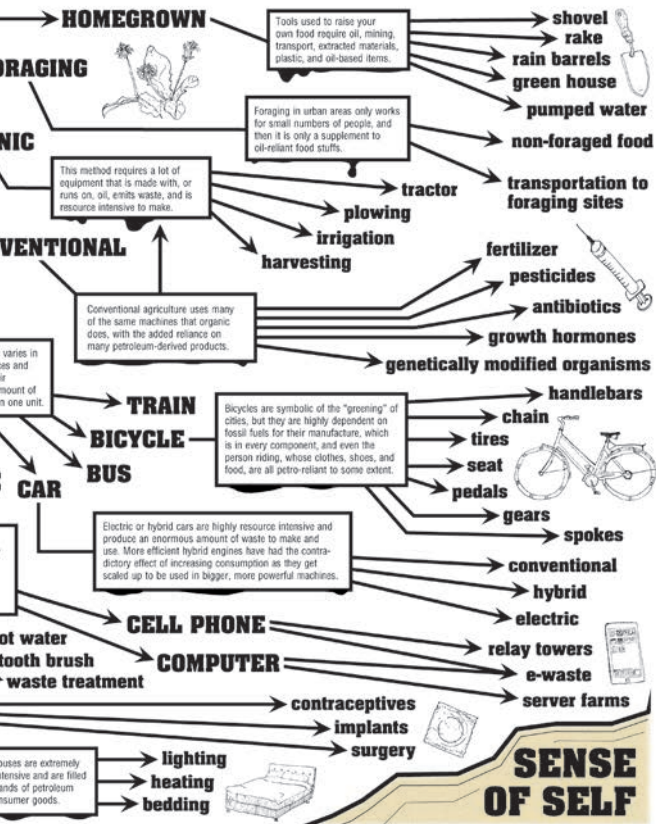


Socony-Vacuum Oil Company

Crude oil has as many by-products as there are leaves on a tree. Sixty years ago, most of them were unknown.

The image on pages 70–71 demonstrates how I have used permacultural resource mapping. Material like this map is used in the gatherings I organize. This particular map is of an individual’s Petro-Subjectivity; it presents many potential intersections in one’s life with oil and its presence in every imaginable process and action. Making maps like these are useful to help think about how you would go about organizing your own Deep Map experience.





WITH ILLUSTRATIONS BY Bonnie Fortune, 2014

## Instructions for making a Deep Map

Making a Deep Map takes a significant amount of time to organize and construct. It requires a commitment of resources, finding collaborators, and creating a situation where one is a facilitator among other facilitators. Everyone involved in some way becomes a co-creator of meaning and experience. The Deep Map enables an experience where no one person, discourse, or narrative holds power over an understanding of the things you are investigating. They are combined, piled up, and co-exist even when they seem to be contradictory. The Deep Map gives participants immediate, directly embodied participation in the subjects and leaves them with an understanding that is not possible otherwise.

1. Start by organizing an extended, immersive gathering—like a camp<sup>02</sup>—where there is a lot of time to explore a specific set of concerns from multiple perspectives. The gathering can be for a 3-day weekend or much longer. This can happen in a city, and is an option which deserves experimenting with. However, a rural location makes for greater group cohesion and concentration as people will be taken away from the stresses and demands of their urban lives.<sup>03</sup>
2. Explore topics in several different, overlapping, layered ways. Make space for people who use multiple, and contradictory, kinds of “languages” for

understanding the world, for example: academic, activist, spiritual, myth-telling, empathic, visionary, scientific, or any combination of these.

3. Explore topics through multiple kinds of activities: lectures, directly embodied learning, walks, discussions, readings, hands-on workshops, team building exercises, interspecies communication, and more, to address your set of concerns.
4. Have your activities unfold in a variety of settings. You can have multiple discussions, for example, but try different social formations to do this: formal presentations in a circle, a loose gathering around a bonfire at night with food and drinks, on top of a high rise building, a moderated discussion on spectrum,<sup>04</sup> plus many more ways.
5. Take care to provide a thoughtful blend of variation and repetition. It is good to have too much happening so there is this feeling of being overwhelmed, but makes sure it is in a positive way. Give people the freedom and feeling that they can opt out of things if they become overwhelmed. Reassure them that there is no judgement if they need to take a break and take care of themselves.
6. Take excursions to visit people, initiatives, landscapes or anything else that offers yet another perspective or way of considering what it is you are exploring. This puts people into an additional

dynamic situation that you have not organized, but will only amplify your other activities.

7. Figure out the economics of the Deep Map gathering. This is relative to the ambition and scale of what you want to organize. Deep Maps can work both with grants where people have only to pay for a little bit of the gathering, or maybe you have to ask people to cover all the costs of transportation, food, speaker fees, workshops, etc. Keep it affordable for participants if you can.
8. Decide who you want to invite to your Deep Map. This will effect what you organize and the kind of experience you have. You can have an open call and accept anyone who answers the fastest. You can have folks answer questions that show their level of engagement with the subjects you are exploring and then make a curated selection. Perhaps you develop a different strategy to bring people in, but it is good to give this aspect of organizing a Deep Map enough consideration.
8. Make Deep Map guidelines.<sup>05</sup> They can be as minimal or as detailed as your gathering requires, but should be used to help strengthen and support the success of the Deep Map. ●

## ENDNOTES

- 01** Petro-subjectivity is something that each of us experiences constantly. It is a sense of self and the world that shapes who we are and how we think. It stems in part from the fact that the use of oil is present in every thing we do. It has shaped the concepts that govern our thinking. Our use of language and the basic concepts that structure our existence are breathed through the logic of oil relationships and form the metaphoric universe we bathe ourselves in when we speak to one another about who we are, what we do and what the world around us consists of. From *Petro-Subjectivity: De-Industrializing Our Sense of Self*, by Brett Bloom, Breakdown Break Down Press, 2015.
- 02** A great resource for understanding the history and forms of camps and their potentials for being used in a variety of capacities, for making Deep Maps, and other things, is Charlie Hailey's *Camps: A Guide to 21st-Century Space*, MIT Press, 2009.
- 03** Commuting restraints were so severe in London that it cut a lot of time off of when we could start and end our days together. In Helsinki, people were distracted by the proximity to their "urban busyness" —the fear that they might be missing out on something else—and it effected the cohesion of the group.
- 04** This is a specific kind of discussion used by activists to visualize the various positions people represent

in a debate. In the space where you are holding your discussion, you designate two extreme positions in a debate and give them a physical location, perhaps by marking the spaces with chairs. You ask people participating to locate themselves at or between these two points. The discussion is facilitated and draws out the differences as a way to discuss the issues.

**05** An example of Deep Map (Camp) Guidelines:

- This is a place of respect for differences in race, ethnicity, gender, sexuality, religion, ideology, temperament, pace, ability, introversion and extroversion.
- We practice discourse diversity, in the sense of biodiversity, and the necessarily complex set of experiences, cultures, education, and so on that shape each of us.
- We have respect and awareness for the non-human participants in the camp at the site and anywhere we may go.
- We work together to make this a safe space for you and for anyone at the camp. It is important to take care of yourself, to make sure you are healthy, and that you are not stressed out by anything at the camp. Take time away if you need to from group situations and processes. Ask for help should you need it.
- This is a place for constructive, generous criticism, reflection, and pushing each other to learn and understand in an intense yet nurturing manner.



W E L L I N G S

8

N F R E W  
ALBERT TERRACE (187)

TEAS

295

NATIONAL

BATTLE OF B...

REST.

H I E H A L L

TEAS OVER

TEAS OVER

TEAS OVER

TEAS OVER

448

TEAS OVER

SHOP 2nd

+

-

←

↑

↓

→

↻

TEAS

A Deep Map  
can be made  
by digging in  
with research  
and stacking  
up these kinds  
of approaches:

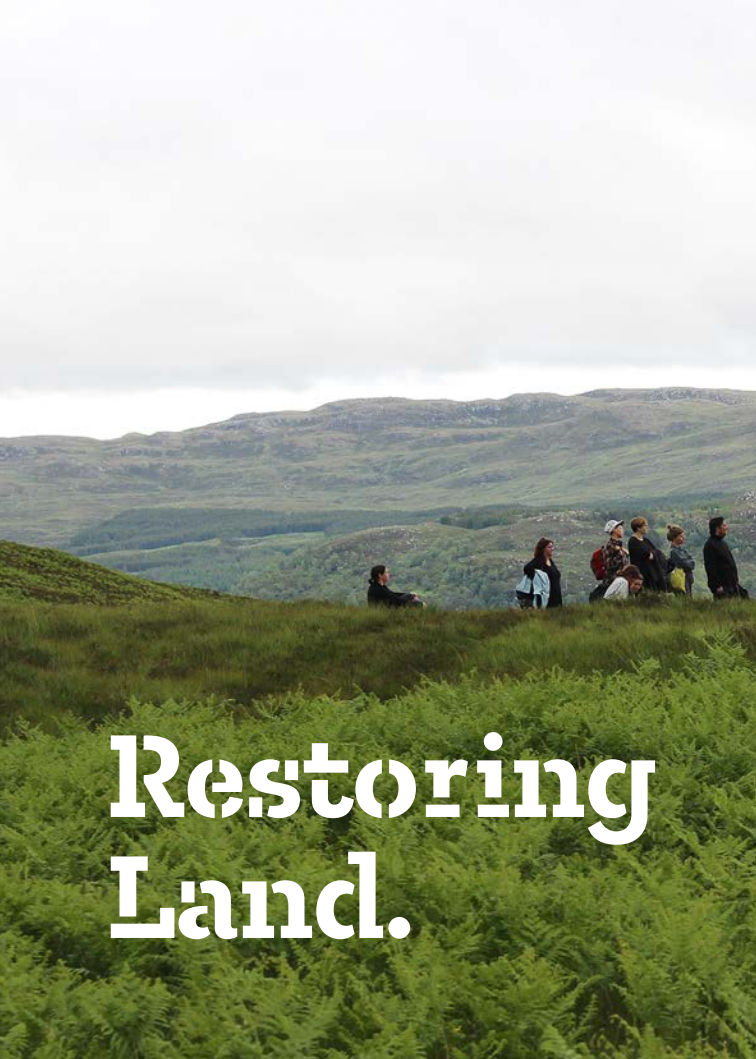


# Places speak.





Charlotte Du Cann and Nick Hunt, from  
The Dark Mountain, telling stories.



# Restoring Land.



**Trees For Life's Dundreggan Estate, a restoration test site where they raise 30,000 trees a year.**



**Nance Klehm leading plant empathy workshop in Lumsden.**

# Fieldie & Medicinal Plantscapes:



# Embody the (Under) Ground.

A group of people is gathered in a dark, industrial space with peeling walls and exposed pipes. The scene is dimly lit, with some light coming from the left. In the foreground, a woman with long red hair is seen from behind, wearing a purple jacket and blue jeans. To her right, another woman is seen from behind, wearing a blue and white jacket and a dark skirt. Other people are scattered in the background, some looking towards the camera and others looking away. The overall atmosphere is gritty and urban.

PHOTO OLIVER RUDKIN





Deep Listening session in an underground tunnel, the Brunel Tunnel, in London facilitated by Ximena Alarcón.



# Soil & Soui.

Soil scientist, Bruce Ball,  
leading a soil workshop at  
Camp Breakdown Break Down, SSW.





Deep Listening session  
in kayaks on the  
Thames River, London.

PHOTO OLIVER RUDKIN



**Inhabit  
Remaining  
Wild Spaces.**

**Brett Bloom** and **Nuno Sacramento** met in Aberdeen in 2007. For the last decade they have been exchanging ideas and working together. Their correspondence intensified in 2010 when **Brett** moved to Denmark to teach in an art academy, and **Nuno** moved back to Scotland to direct the **Scottish Sculpture Workshop (SSW)**. In 2014 they co-edited the book *Slow Prototypes*, and in 2015 they co-produced **Camp Breakdown Break Down** at **SSW** in Lumsden. This is the second book made, by BKDN BKDN Press, with designer **Dejan Kršić**.

An early version of **Sacramento's** text was published in 'ACA Public' (2016), a publication by Askeaton Contemporary Arts (ISBN: 978-0-955863-04-2)

A version of **Bloom's** essay first appeared in *Ground Rules: A Manual to Reconnect Soil and Soul* (2016), compiled by **Nance Klehm**, Social Ecologies press, Chicago.

**Nuno Sacramento** would like to thank: **Sofia Oliveira • Sean Lynch • Michele Horrigan • Tracey Warr • Adrian Duncan • Jessica Rath • Nance Klehm • Kathleen Rude • Viviana Checchia and Vessel Italy • Sam Trotman • staff at Scottish Sculpture Workshop • staff at Peacock Visual arts, and Brett Bloom.**

**Brett Bloom** would like thank **Sam Trotman • Ximena Alarcón • Bonnie Fortune Bloom** (who illustrated the drawings in the *Petro-Subjectivity* map on pages 70–71) **• Frontiers In Retreat • Artsadmin • Yvonne Billimore • Scottish Sculpture Workshop, and Nuno Sacramento.**



**B**reakdown Break Down is a long term effort to organize cultural workers, artists, activists, and those interested in surviving climate breakdown, to de-industrialize our sense of self and produce the civil society that will help us endure ecological collapse.

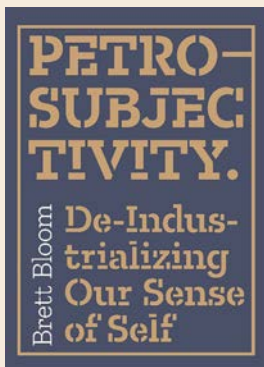
The global culture that made oil use all pervasive in our lives has stripped us of much more than functioning ecosystems, glorious biodiversity, and the hope of surviving the next 100,000 years of the sweltering impact of our arrogance. Our human potentials, capacities, complexities, our wild potentials have equally been dulled and stripped from us leaving us as sick as the landscapes we inhabit.

We are interested in asking questions that are not being asked about what has been lost with climate breakdown. We work to take apart the dominant culture and ideology that is generated by the consumption of oil and the resulting breakdown of our climate. We are cultural workers who are struggling for a post-oil aesthetics and ontology. ●

**BKDN  
BKDN  
PRESS**

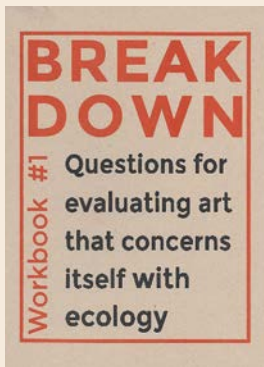
[www.breakdownbreakdown.net](http://www.breakdownbreakdown.net)

## Other publications



*Petro-Subjectivity:  
De-Industrializing  
Our Sense of Self*  
**Brett Bloom**  
2015

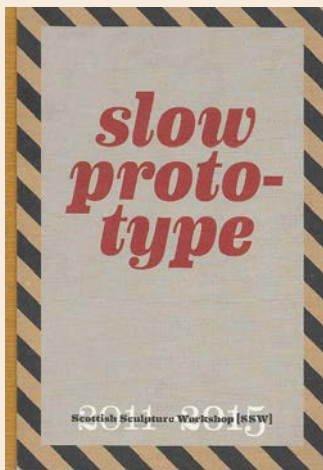
**DOWNLOAD PDF:**  
<https://goo.gl/vImZSX>



*Questions for evaluating  
art that concerns itself  
with ecology*  
**Brett Bloom**  
2016

**DOWNLOAD PDF:**  
<https://goo.gl/UkjMkn>





*Slow Prototype*

**Brett Bloom &**

**Nuno Sacramento, Eds.**

PUBLISHER: Scottish Sculpture  
Workshop, 2015

[http://www.halfletterpress.com/  
slow-prototype/](http://www.halfletterpress.com/slow-prototype/)

## ***Deep Mapping***

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**Breakdown Break Down Press**

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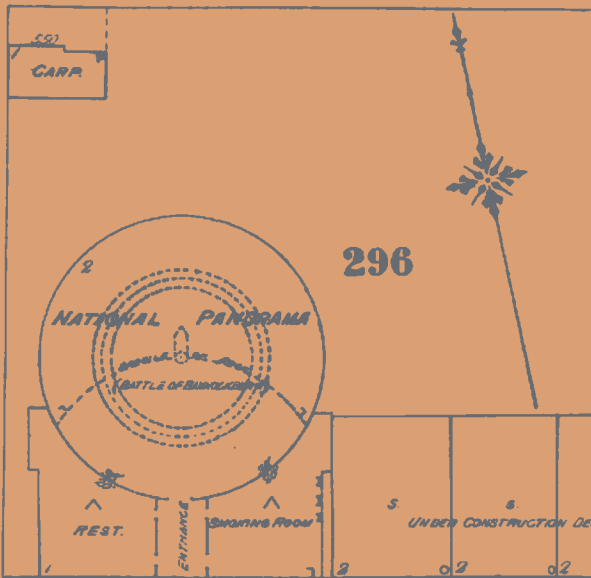
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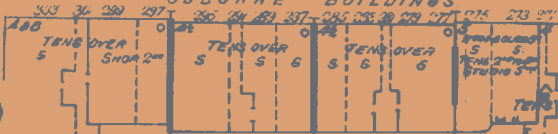
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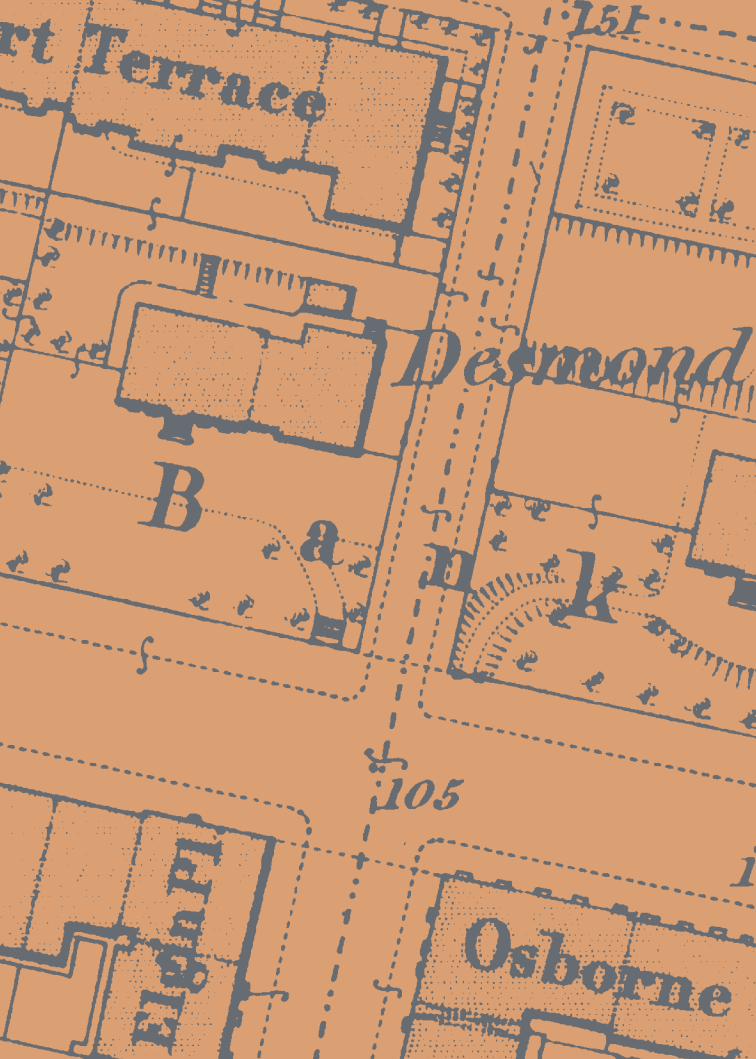
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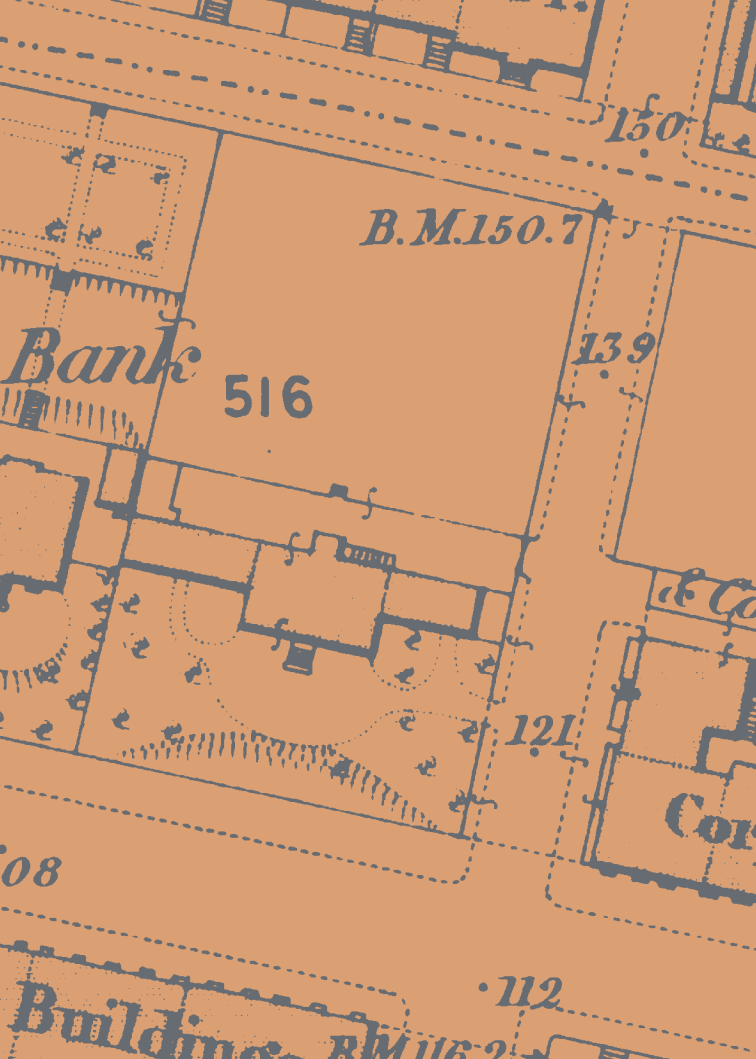
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I was coming to see that facts carry a traveler only so far: at last he must penetrate the land by a different means, for to know a place in any real and lasting way is sooner or later to dream it. That's how we come to belong to it in the deepest sense.

— William Least Heat-Moon, *PrairyErth*

This book develops and encourages you to inhabit — through narratives or spatialized experiences — Deep Maps of places you want to understand in a robust, inclusive, and expansive ways, which is not possible with traditional mapping. Maps tell you more about yourself, the narratives you construct, and the values you explicitly or implicitly hold, than they do about an actual place. To get an understanding of an actual place, one must inhabit its multiple overlapping contradictory stories simultaneously. To this end, we began to construct Deep Maps. We were inspired by the American author, William Least Heat-Moon's book *PrairyErth*, and the way that he envisions a written or narrative Deep Map of a place. ●



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