There was a time, not so long ago, when the study of geography was identified, almost categorically, with the map. While the map, in turn, was routinely defined as a product of both art and science. Thirty or so years on, the computer has come of age, satellite imagery has become routine, coordinates and digits rule the day; traditional cartography has been subsumed into geographic information science; the map has been demoted and art has flown the coop. Or has it? The beauty days of such transformations are over and the perils of excessive moderations are now giving at least at the daintiest of places.

Meanwhile, almost as compensation, the map, as both idea and product, has burnt its disciplinary geographical jacket, and has been taken up with great energy by novelists, poets, painters, designers, philosophers, historians, sociologists, psychologists, and others, both labeled and unlabeled, all thinkers and share alike, in one degree or another, art. Geography has been, in a large sense, the wellspring of this flowering, it has increasingly been a beneficiary of a feedback effect.

This wider mapping world has given the standard notion of the map as a controlled abstraction a definite nudge: subverting the intellectual dialogue, encouraging greater abstraction, to cartography, prompting more informed reflections on the role of the map user, and testing, a greater respect and understanding of the powers, both real and metaphorical, of maps. In doing so, in various forms, “new” descriptive cartography, is at last, giving some concept to the old, but promising, ideas of a metacartography. In the refurbished format, art and the artist will have an honored place and the graphic artist a distinct role.

To understand changes in individuals’ knowledge of and behaviors in environments, we need to consider not only their direct experience of the environment, its biota, but also their “indirect” experience, via representations, both of environments they experience directly, and of those they never actually encounter. Maps are symbolic representations of space, i.e., they don’t represent space directly but rather, like scientific models, represent how people conceptualize an environment, what information they want to convey about that environment, and how they choose to convey it.

Thus learning what maps are and how to use them is a prerequisite for learning, related to other kinds of symbolic development—learning to read and write and, later, understanding mathematical representations. And, in the same way that finding Linear changes one’s view and use of spoken language, and that visualizing scientific models changes one’s understanding of the natural world, so too, using maps changes one’s understanding of space.

Our work concerns the very beginning of this process. We show that 3-year-olds are able to use simple maps and 90% of maps, with maps being better than maps, focusing on the importance of understanding the communicative role of maps.

Maritane Wiser
Department of Psychology
Clark University
co-author 
Diana Levy

These photographs record the markings left on the floor by figure skaters’ blades. In the end, the chalk here is left behind on the carpet, the same way gymnasts’ chalk is. I consider these markings a mapping of the body’s environment.

Henry J. Steenrod
Graduate School of Geography
Clark University

There are four, maybe five, of the manuscripts that have a lot of figures on them. Here are three examples, one in color and the other as a black and white.”
I am interested in all kinds of diagrams, but particularly by maps. Maps are diagrams of the physical world that allow us to see the invisible and navigate the visible. I collect them in my apartment building, holding values in one corner, and try to find our way back to the original place, by a careful observation of maps.

For thousands of years, one of the most common forms of landscape image has been the map. My orientation of landscape continuums to their landscapes includes: looking in the direction a tree points, and mapping and reimagining east to west in each representation. Maps tell us what we are looking at, but also what we are looking at, and play (it contains an element of a casino game). The work elicits questions of immigration, occupation, colonialism, globalization, terrorism, arbitrariness, desires onto the environment around me. In so doing, I mean to address the potential as well as the limits of representation, the persistence of even the least illuminate my need to try. It could be said that I am mapping out these fictive, a fiction where I can collapse space to fulfill my own impossible desires, or at least illuminate my need to try. It could be said that I am mapping out these fictive, a fiction where I can collapse space to fulfill my own impossible desires, or at least illuminate my need to try. I seek to challenge conventional representations of the external world and to reveal the hidden pathways of the imagination.

Maps, charts, and diagrams help us to understand something of our surroundings. Though mapping has led to the creation of this body of work.

The people glimpsed here and there—from a top view, at the resolution of half a degree arc. They allow us to move about in unfamiliar areas and then to find our way back to the original place, by a careful observation of maps. They enable us to move about in unfamiliar areas and then to find our way back to the original place, by a careful observation of maps.

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