

# Walking, Hutting, Mapping: A Landscape Architecture Investigation into the Generative Potential of Experiences’ ‘Other’<sup>1</sup>

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‘Walking’ and ‘hutting’ are two familiar components of the immersive experience of Aotearoa New Zealand’s forest parks. The terms ‘walking’ and ‘hutting’ disrupt and repurpose the familiar notions of ‘walk’ and ‘hut’, and can be used to understand the rich experiences of landscape (figure 1). This change in perspective is prompted through a mapping of such experiences in a design studio setting (figure 2). Through mapping the relationship of the experiences, those experiencing them, and the designer, are transformed into a reciprocating dialogue, revealing the often invisible aspects of landscape experience. Here the seemingly contained categories of walking and resting become fluid and enfolded. The noun ‘hut’ becomes ‘to hut’, and then ‘hutting’, embracing a greater breadth of being in the landscape.

For landscape architecture, this insightful model offers a way of challenging concepts as it reveals the hidden depths of the taken-for-granted elements of the built landscape. Opportunity is presented in leveraging the tension between form-dominated definitions and activity-borne behaviours. The examples of ‘wayfind-ing’, ‘car park-ing’, ‘swimming-pool-ing’, ‘neighbourhood-street-ing’, ‘residential garden-ing’ and ‘green or grey infrastructure-ing’ all invoke – as with walk, hut and signs – form-based images. But the unpacked reality of walk and hut reveals a processual depth not addressed in form-favouring definitions (figure 3). Unsettling the fixed containers of landscape can mobilise the seemingly static categories of things into processual, interactive, dynamic elements. Through immersive and interactive engagement, an understanding of the creative practice that is *to* landscape can be developed.

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REPORT



Figure 1: Discerning the integrative experiences of 'walking' and 'hutting' through diagrams, photographs and drawings. Temporal map brainstorms the relation between person and site during the walking experience. (Image: Author's own.)

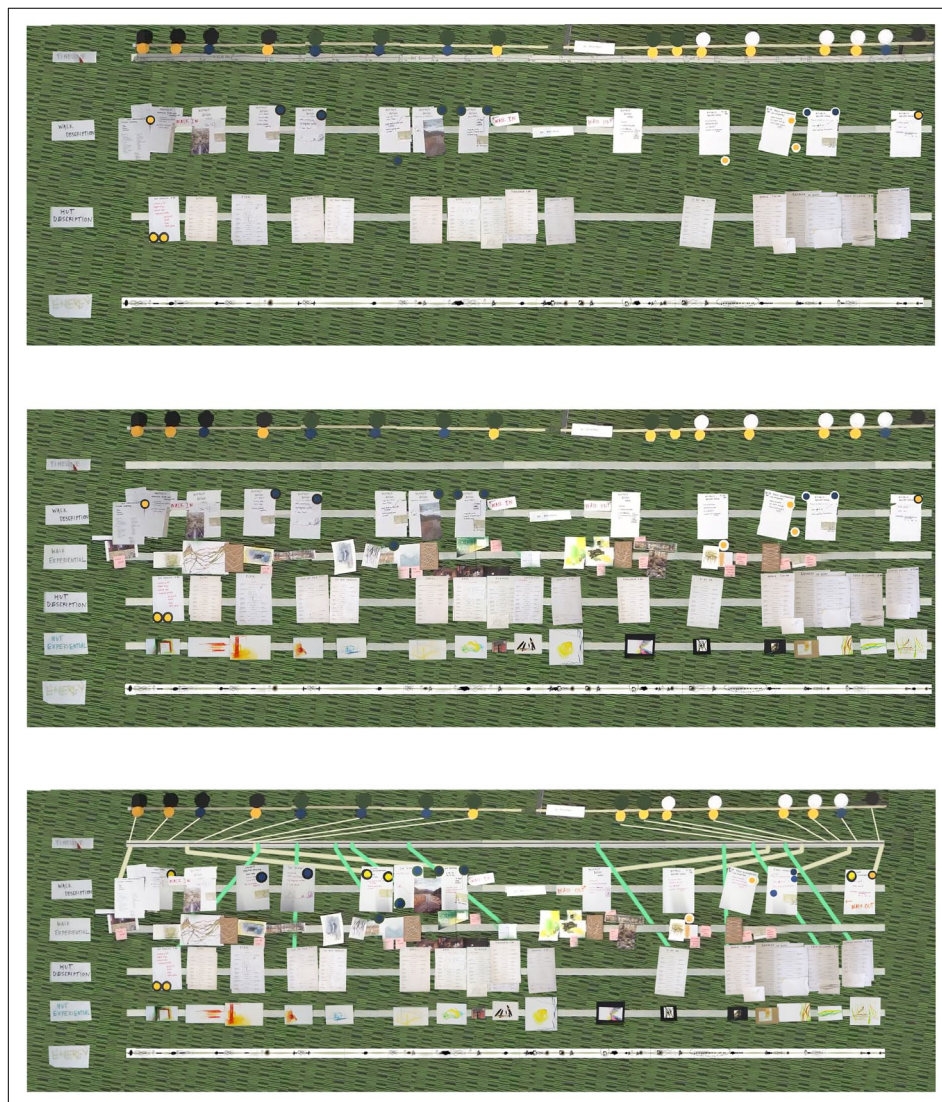


Figure 2: Creative cartographies of 'walking' and 'hutting' mapping time, distance, experience and emotion, as interwoven elements. (Images: Author's own.)



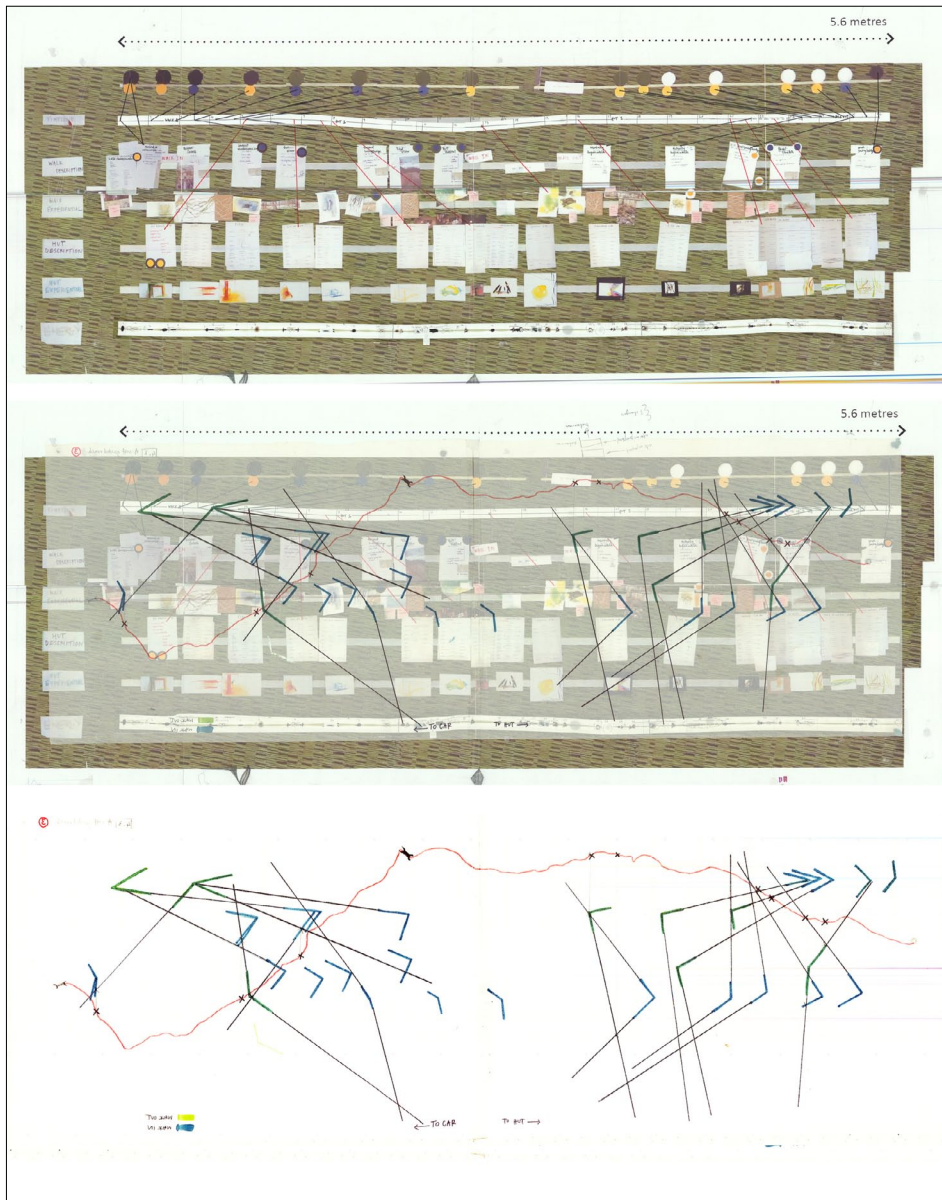


Figure 3: Process diagram showing points along a walk where thoughts of movement forwards or backwards along the track are noted, forming an emergent pattern of the temporal experience of the walk. (Image: Author's own.)

**NOTE**

- 1 For the MLA thesis on which this report is based, go to <https://researcharchive.lincoln.ac.nz/handle/10182/7662>.